

Graduate Council Curriculum Subcommittee
November 8, 2006
12:00, MH 243

AGENDA

1. M.A. in Music Proposal
2. Review of Special topics and course action requests

UCF Board of Trustees

Request to Offer a New Bachelor's or Master's Degree Program

University of Central Florida
University Submitting Proposal

Fall 2007
Proposed Implementation Date

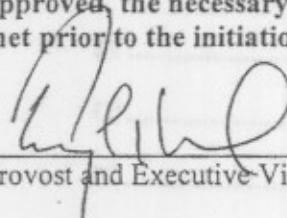
College of Arts & Humanities
Name of College or School

Department of Music
Name of Department(s)

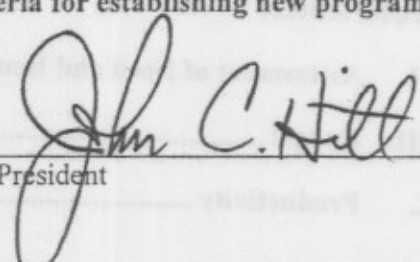
Music
Academic Specialty or Field

Master of Arts in Music 50.0901
Complete Name of Degree
(Include Proposed CIP Code)

The submission of this proposal constitutes a commitment by the university that, if the proposal is approved, the necessary financial commitment and the criteria for establishing new programs have been met prior to the initiation of the program.


Provost and Executive Vice President

12/12/06
Date


President

12/13/06
Date

Indicate the dollar amounts appearing as totals for the first and the fifth years of implementation as shown in the appropriate summary columns in DCU Table Four. Provide headcount and FTE estimates of majors for years one through five. Headcount and FTE estimates should be identical to those in DCU Table Three.

	Total Estimated Costs	Projected Student Enrollment	
		Headcount	FTE
First Year of Implementation	<u>\$102,214.00</u>	15	5.438
Second Year of Implementation		32	13.313
Third Year of Implementation		42	16.125
Fourth Year of Implementation		56	21.188
Fifth Year of Implementation	<u>\$318,607.00</u>	68	26.250

RECEIVED

DEC 04-2006

EEO/AA

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**Master of Arts in Music
Degree Proposal
Department of Music
College of Arts and Humanities
University of Central Florida**

INTRODUCTION

I. Program Description

Describe the degree program under consideration, including its level, emphases (including tracks or specializations), and the total number of credit hours.

The proposed Master of Arts in Music degree is a post-baccalaureate degree, consisting of 30–34 credit hours. The degree is construed by our accreditation agency, the National Association of Schools of Music (NASM), as a general master's degree, to provide additional study and training in music to individuals who already hold a bachelor's degree in music or the equivalent. The general nature of this degree will allow students to pursue a variety of interests within music, such as performance, conducting, jazz studies, music education, and composition. This flexibility makes the degree appealing to a wide clientele. Tracks may be added in the future according to demand and available resources.

The philosophy of this program is to provide graduate students with the advanced education, skills, and credentials to enhance their professional abilities and opportunities. Area music educators need and seek advanced study in music content areas to improve their teaching skills; area professional musicians often do not have graduate degrees and need them for career advancement; students graduating with bachelor's degrees in music from UCF and other schools often wish to continue or begin their study in the Orlando area in order to take advantage of the many employment opportunities in music in Central Florida. The proposed program is designed to address this demand.

Learning outcomes and assessment tools for all MA in Music students include the following:

1. Demonstrate the ability to conduct independent research in music using standard research tools
 - Research projects in Bibliography & Research Methods
 - Research papers in Music History Seminar
 - Culminating project
2. Demonstrate advanced knowledge and skills in a chosen music specialty area appropriate to career goals
 - Projects in specialty area courses
 - Culminating project

3. Demonstrate a breadth of knowledge at an advanced level in musical literature, history, style, and analysis
 - Projects and papers in Music History Seminar and Techniques and Concepts of Musical Analysis
 - Culminating project
 - Defense of culminating project
4. Demonstrate communications skills, both written and oral, at a graduate level
 - Culminating project
 - Defense of culminating project, including oral defense
 - Oral presentations and papers in coursework
5. Demonstrate independent learning
 - Culminating project

The initial student body for this degree is expected to come from five general groups, most of whom are unable to relocate to attend graduate programs elsewhere.

1. Professional musicians living in the Central Florida area. The Orlando tourism and entertainment industry is a major employer for professional performers
2. Public and private school music teachers in the Central Florida area who need graduate courses and degrees in music for professional development
3. Private music teachers in the Central Florida area, such as piano and guitar teachers who teach in music stores, homes, and schools
4. Community College music teachers in the Central Florida area seeking to enhance their musical credentials
5. Students completing undergraduate music degrees who wish to continue their studies at UCF at the graduate level

Orlando is the largest metropolitan statistical area (MSA) in the United States without a graduate degree in music, and we anticipate this program will quickly become popular with professional musicians and music educators in Central Florida who are tied to the area.

The anticipated student population of this program can be considered as consisting of two fairly distinct cohorts:

- The largest cohort, especially in the early stages of the program, will consist of area music teachers seeking to improve their skills through advanced training. This cohort of students will take coursework primarily in the summer, although some of them will take a class or two during the academic year. All students in this cohort are considered part-time. These students generally will not require support in the form of assistantships or fellowships.
- A second cohort will consist of full-time and part-time students who enroll primarily during the academic year, although they may take some summer courses as well. This

cohort will be comprised mainly of students who wish to study performance, conducting, jazz, and composition. Most full-time students in this cohort will require at least partial support; part-time students will require minimal support.

Since the Master of Education in Music Education program, currently housed in the College of Education is closed to new admissions, it is important that UCF continue to offer the music and music education courses to serve the community. Our local population has no other options in the UCF service area for graduate study in the music content areas they need and want to enhance their skills and musical expertise. The Master of Arts in Music will not be a music education degree, but it will serve the needs of area music teachers as well. Students currently enrolled in the MEd in Music Education will be able to transfer all their credits to the MA in Music if they elect to do so. Our feedback from area music educators is that they seek graduate study in music content areas rather than general education.

The Department of Music has several partnerships with arts and educational organizations in the area. These organizations include the Orlando Opera, the Orlando Philharmonic Orchestra, A Gift for Music, and the Brevard Symphony. The MA in Music will attract more professional musicians to the area to serve these organizations, and the arts and education organizations will provide employment and internship opportunities to the graduate students.

The following table illustrates the projected number of full- and part-time students in each cohort years 1–5:

Master of Arts in Music Headcount (Non-Duplicative)					
	2007/08	2008/09	1009/10	2010/11	2011/12
Local summer cohort (12 SCH)	8	17	20	25	30
AY cohort (18 SCH)	3	8	12	16	20
Part Time (6 SCH)	4	7	10	15	18
Headcount	15	32	42	56	68

Typically the MA and MEd programs in Music Education enrolled 25–30 students per year. The Music Department anticipates that the MA in Music will attract as many or more students due to the interest in music content courses. Initial estimates are that we would have 15 full- and part-time students the first year, growing to 68 by the fifth year. Comparable programs at USF, UF, and FIU currently enroll approximately 60–65 students.

The number of required credit hours will be 30–34, depending upon the thesis option. In accordance with NASM standards for general master's degrees formats, the requirements break into three areas, each approximately one-third of the total credit hours:

- A required core of general studies in music, including studies in performance, history, and theory.
- Other studies in music organized into a cognate area
- Elective studies in supportive areas, including courses outside of music

READINESS

II. Institutional Mission and Strength

A. Is the proposed program listed in the current State University System Strategic Plan? How do the goals of the proposed program relate to the institutional mission statement as contained in the SUS Strategic Plan and the University Strategic Plan?

State University System Master Plan

The proposed MA in Music is on UCF's list of proposed programs for Board of Trustees consideration for new degree program proposals 2007–2010. The MA in Music was originally scheduled for submission in Fall 2004 for a projected Fall 2005 start. The department received permission to delay the submission in order to address program review issues.

University of Central Florida Strategic Plan

The proposed program is listed in the current UCF Master Plan for graduate degrees. The 2002–2007 UCF Strategic Plan states “UCF will offer high-quality visual and performing arts education, research, and creative activities that will enhance the attractiveness of the metropolitan area as a location for business and industry.”

The intent of the proposed program is to improve the musical skills and knowledge of students. Since so much of the area's business and industry has ties to tourism and entertainment, it follows directly that the employers are interested in hiring people with greater musical skills.

UCF Mission and Goals

The University of Central Florida is a public, multi-campus, metropolitan research university, dedicated to serving its surrounding communities with their diverse and expanding populations, technological corridors, and international partners. The mission of the university is to offer high-quality undergraduate and graduate education, student development, and continuing education; to conduct research and creative activities; to provide services that enhance the intellectual, cultural, environmental, and economic development of the metropolitan region, address national and international issues in key areas, establish UCF as a major presence, and contribute to the global community.

The proposed program supports the five goals of the University of Central Florida:

Goal 1: Offer the best undergraduate education available in Florida.

Although the proposed program is at the masters level, it is traditional in the music discipline that undergraduate and graduate students pursue much of their studies together, especially in

performance ensembles. Undergraduate students will benefit by having graduate students performing with them in ensembles and serving as role models. Other benefits include the following:

- Graduate piano students will be available to accompany undergraduate instrumentalists and vocalists in juries and recitals
- Graduate student ensemble performers will serve as section leaders, modeling professionalism
- Graduate students can tutor undergraduate students in music theory
- Graduate students who are local music teachers will be able to supervise or assist undergraduate music education students in field experiences and internships
- Graduate assistants will be available to proctor exams in large GEP courses, monitor concert attendance, and lead discussion groups

Goal 2: Achieve international prominence in key programs of graduate study and research.

Department of Music faculty are already active in research and creative activities at the national and international levels. When traveling, music faculty frequently meet students who wish to study with them at the graduate level. The proposed degree will provide that opportunity for graduate students throughout the country as well as internationally. These students in turn will enhance the reputation of UCF.

As the MA in Music program develops the department will possibly wish to offer different tracks, including music therapy. Music therapy is a growing field, and the research opportunities, including federally funded research, in music therapy are numerous. The establishment of a medical school and the growing presence of health care professions at UCF hold significant potential for a graduate emphasis in music therapy.

Goal 3: Provide international focus to our curricula and research programs.

The presence of international music students at UCF at the graduate level will expose our American students to cultures and ideas from other parts of the globe. The networks and relationships developed will open additional opportunities for students to collaborate with international students and study abroad.

Goal 4: Become more inclusive and diverse.

Because of the growing Hispanic presence in Central Florida and the strong professional and personal ties several music faculty have to South America and Puerto Rico, it is anticipated that the MA in Music program will appeal to Hispanic students who wish to pursue graduate study in music. Additionally, it is anticipated that the developing undergraduate and graduate programs in jazz studies will be attractive to African-American as well as Caribbean students.

Goal 5: Be America's leading partnership university.

The Music Department currently works with a number of partnership entities, such as the Orlando Philharmonic Orchestra, A Gift for Music, the Atlantic Center for the Arts, and the Orlando Opera. If the proposed program is approved, many of these partnerships would be

enhanced. For example, qualified string players could work as teachers in A Gift for Music program or perform in the Orlando Philharmonic Orchestra while working toward an MA in Music at UCF. Graduate students could take advantage of residency opportunities at the Atlantic Center for the Arts. Graduate voice students would be eligible for residencies with the Orlando Opera. Additionally, a possible track in Arts Management would open many internship and partnering opportunities in arts management with area arts organizations and attractions.

Arts II, currently ranked fourth on the Campus Improvement Plan (CIP), will provide performing and teaching spaces for Music and Theatre. Planning is scheduled to begin 2007/08. This facility will alleviate critical facilities shortages for Music and Theatre and provide the opportunity for new and enhanced performing arts partnerships with the community.

A promising partnership would be the establishment of a community music school at UCF once the graduate program reaches a level of maturity and Arts II is completed. In a community music school area elementary and secondary students would attend music classes and participate in ensembles at UCF on weekends and during the summer. Graduate students could serve as instructors under the supervision of faculty. Carefully designed, a community music school could provide music education opportunities to the community, generate operating funds for Arts II and stipends for graduate students, present opportunities for grant funding and research, and provide graduate students with valuable teaching experiences. Conceivably, such a program could be part of a larger community arts program at UCF. These community schools offer excellent partnership opportunities but must be planned carefully and realistically, especially with regard to finances.

Mission and Goals of the University of Central Florida Department of Music

The UCF Department of Music is dedicated to the proposition that music is basic to the human condition; that music promotes inclusiveness, diversity and understanding in a global society; that music enhances creativity, the source of all human progress; and that music elevates the human spirit. The primary mission of the Department of Music is to promote the musical arts by providing our students with the best education possible and by providing meaningful and diverse experiences in performance, education, composition, scholarly research and service to the region, state and beyond.

Goals

UCF Department of Music is dedicated to

1. Offering outstanding undergraduate programs in music that provide students with the comprehensive knowledge, skills, and experiences to be successful and sophisticated creators, practitioners, educators, scholars, and consumers of music in the 21st century.
2. Offering innovative graduate programs in music and music-related disciplines that meet the needs of a diverse and dynamic region and state.
3. Developing regional, state, national and international collaborations with professional and educational organizations.
4. Promoting inclusiveness and diversity in curricula; performances; scholarly research and creative activities; and faculty, staff and students.

5. Providing quality performances, workshops, clinics, master classes and music camps to the region, state and beyond.

B. How does the proposed program specifically relate to existing institutional strengths such as programs of emphasis, other academic programs and/or institutes and centers?

The proposed program is anticipated to relate to other university programs in the following ways:

- Interested and qualified MA in Music students could include graduate study in Film and Digital Media as part of their study. Similarly, Film and Digital Media graduate students could take graduate music courses
- The potential exists to develop a track in Arts Management, including the other arts units in the university as well as Public Affairs or Business
- An eventual music therapy track would correlate well with the medical school, communicative disorders, the nursing school, and psychology
- Graduate students in education would be able to take elective credits in music
- Students in the proposed program would be excellent candidates for residencies with the Atlantic Center for the Arts

C. Describe the planning process leading up to submission of this proposal. Include a chronology of activities, listing the university personnel directly involved and any external individuals who participated in the planning. Provide a timetable of events for the implementation of the proposed program.

The following time line shows the preparation and planning leading to the implementation of the proposed program. A master's degree in music has been under study by the Department of Music since the 1980s. A concerted effort has been made since 1996 to plan and lay the groundwork for the implementation of this program. The following time line and narrative summarizes these efforts.

The current proposal has been developed with full participation by music department faculty. The Master's Proposal Committee established Fall 2004 included Dr. Keith Koons, Chair; Dr. Nora Lee Garcia; Dr. Al Holcomb; Dr. Richard Greenwood; Dr. Eugene Montague; and Dr. Melissa Kraut.

Administrators involved in the proposal planning include Vice Provost and Dean Patricia Bishop, Dean Kathryn Seidel, Dean José Fernandez, Associate Dean Michael Johnson, and Assistant Dean Consuelo Stebbins. Dr. Johnny Pherigo, Chair of the Music Department, prepared and edited the final document, and the proposal was approved by the full Music Department faculty on August 28, 2006.

Timetable

1980	Chair Gary Wolf leads a department plan to establish a Master of Music degree. Bruce Whisler assisted with planning and wrote proposal.
late 80s	Chair Edward Hotaling led an effort to plan for a Master of Music degree.

September 1996	Faculty Planning Committee is established, consisting of Carol Scott-Kassner, Gary Wolf, Edward Hotaling, Lee Eubank, and John Whitney.
Fall 1997	White paper proposal written by Chair Lee Eubank receives tentative approval from Dean.
Fall 1998	Initial draft of Master's degree proposal written by Keith Koons submitted to Ben Morgan for comments and suggestions.
March 2000	Masters degree in Music placed on UCF Graduate Degree schedule, for submission to BOT in 2004–2007 timeframe.
April–Aug 03	Interest Surveys sent out by Interim Chair Keith Koons and returned.
Fall 2003	Committee of music faculty worked on proposal: Al Holcomb, chair. Due to discussions regarding the status of the MEd degree in Music Education in the College of Education, the Music Department was asked by Graduate Studies to delay the planning and implementation schedule until later in the timeframe.
March 2004	As part of a pre-accreditation consultation, Lyle Merriman suggests that the faculty consider planning the degree as a Master of Arts in Music, rather than a Master of Music degree.
August 2004	Dr. Johnny Pherigo hired as Department Chair. Department faculty vote to plan the degree as a Master of Arts in Music.
Spring 2005	Upon the advice of the National Association of Schools of Music (NASM) re-accreditation visitors' team, the Department of Music decides to delay submitting the MA in Music proposal until accreditation issues were addressed.
Summer 2006	As part of the university's plan to address accreditation concerns raised in the NASM Commission Action Report of December 20, 2005, Provost Terry Hickey directs that the Master of Education in Music Education and the Master of Arts in Music Education, both housed in the College of Education, be deactivated so that no new students are admitted into these programs. At the same time, Provost Hickey directs that the Department of Music submit its Master of Arts in Music proposal. Students already in the current MA in Music Education or the MEd in Music Education in the College of Education will be permitted to finish the degree by Fall 2008 or transfer all credits to the MA in Music.
Fall 2006	Completed proposal is submitted for approval at the department, college, and university levels. Music Graduate Committee is formed in anticipation of program approval.
January 2007	Proposal approval by the BOT.

Spring 2007	Program marketing to target audience. Publicity generated to announce the new program and solicit applicants.
Spring 2007	The Music Graduate Committee meets and admits the first students into the program. Application for Plan Approval sent to NASM.
Summer 2007	The first official students begin taking MA classes. The Graduate Admissions Committee considers additional applicants as part of the fall application process.
Fall 2007	The course rotation for the proposed program continues to be implemented for the first full year.
Summer 2009	First graduates in program

III. Program Quality - Reviews and Accreditation

If there have been program reviews, accreditation visits, or internal reviews in the discipline pertinent to the proposed program, or related disciplines, provide all the recommendations and summarize the institution's progress in implementing the recommendations.

In the past four years the Music Department has brought in two consultants and completed its ten-year re-accreditation review by the National Association of Schools of Music (NASM). Consultant N. Carlotta Parr reviewed the music program in 2001, and Professor Lyle Merriman, an approved NASM consultant, reviewed the music program Spring 2004. Their reports are included in the Appendix. The Music Department completed its Self-Study for NASM re-accreditation review in December of 2004. An NASM team of Visitors was on campus February 14–15, 2005 to review the music program. The NASM Visitor's Report was received by UCF on June 21, 2005. The Music Department's response to the Visitor's report was submitted October 21, 2005. The Visitor's Report and departmental response are included in the Appendix. The Music Department Self Study, a lengthy document, is available on request.

The NASM Commission Action Report was sent to the Department of Music on December 20, 2005, and the department's response was submitted to the NASM Commission on Accreditation September 21, 2006. The NASM Commission Action Report and Music Department response are included in the Appendix. The Commission's decision regarding the department response is anticipated December 2006 or January 2007 and will be forwarded upon receipt.

Program Review Recommendations from consultant N. Carlotta Parr (2001)

- 1. The faculty should have the time and resources to develop a plan for the future. This plan should have a timeline for implementation, methods for accountability and evaluation of the plan, curriculum, and resources (including a budget) to implement the plan developed. In my opinion, decisions regarding the enhancement of the various music programs should be deferred until the Music faculty has had an**

opportunity to thoroughly review the mission, goals, and objectives of each program.

The music faculty has been engaged in strategic planning since Spring 2005. Important questions asked included “What is the mission and goals of the Music Department and how does they align with the university mission and goals?” “What knowledge, skills, and experiences do we want for all of our students?” “What additional knowledge, skills and experiences do we want in each degree program?” “How do we revise the curriculum to reflect our mission and goals in a more integrated manner?” “How can we partner with the community for mutual benefit?” “How can we make best use of our resources and secure additional resources for growth?” “Where do we see opportunities for future growth?” “How can we serve the general university population for greater relevance and increased productivity?” Perhaps most important: “How do we learn to work together in a synergistic manner for the benefit of students, the department, and the university?” The faculty have explored all these questions for the last eighteen months through a series of faculty meetings, retreats, and FCTL workshops. The results of this planning have manifested themselves in several ways:

- Developing and approving a new mission and goals statement that is closely aligned with that of the university
- Developing of learning outcomes and assessment plan for all undergraduate music degrees based upon the new mission and goals
- Significantly revising the BM, BA and BME music curricula to support the learning outcomes
- Consolidating some courses for better integration of the curriculum as well as efficiency
- Revising credit hours for some courses and contact hours for other courses for greater productivity and to reflect more realistically the instructional time/credit hours
- Dropping some specialty areas in the BM, such as piano pedagogy
- Proposing two new tracks in the BM: Jazz Studies and Musical Composition
- Proposing a Master of Arts in Music proposal
- Eliminating a number of obsolete non-course requirements
- Reconfiguring currently vacant faculty lines and prioritizing new faculty lines to be requested over the next five years
- Determining to explore and plan for new interdisciplinary programs, such as music therapy, music and business, music and film/digital media
- Exploring closer partnerships with off-campus musical and educational organizations (e.g. A Gift for Music, Orlando Philharmonic Orchestra, Orlando Opera, Orange County Public Schools)
- Developing a recruiting plan to recruit to UCF more highly talented music students, both FTIC and CC transfers
- Revising the music student advising structure to be more proactive in improving retention and graduation rates
- Developing and publicizing a five-year music courses offering schedule so students can better plan their schedules

- Developing a Music Faculty Policies Handbook, which includes workload policies, annual evaluation standards, promotion and tenure policies, travel policies, summer teaching policies, administration and governance, etc.
- Developing and publishing on the departmental web site a Music Student Handbook that provides music students with comprehensive information about departmental policies and procedures, resources, curriculum, etc.
- Revising web site for more currency, including posting all Fall 2006 syllabi on web site

Although the results of the strategic planning have not yet been formalized into a single document, the department is now living its strategic plan in a meaningful and more unified manner than in the past.

- 2. Clarifying the mission, goals, and objectives of the Department will enable the faculty to make decisions about the future direction of the curriculum for music majors and non-majors. Given the demographics and industry unique to the geographic area, the Department may want to consider other curricular options and determine if the curricula is relevant to needs and goals of the surrounding community. For example, the department might want to incorporate other types of music outside of the Western realm, and consider other possible course offerings for non-majors. Once the entire faculty has made these curricular decisions, concrete and specific strategic plans (including timelines, budget, and resources) need to be developed and implemented.**

A new mission and goals statement has been developed and approved by the faculty in August 2006. All current degree programs have been revised to reflect the new mission and goals. These revisions are currently moving through the university curriculum change process with implementation scheduled for Fall 2007. Current budget and faculty resources are being shifted as necessary to support these changes.

The department has considered our offerings for non-majors carefully and as a result has created new courses for non-majors, including MUH 2019 American Popular Music 1840s–Present and MUH 2017 Survey of Rock Music. These two courses have been proposed for inclusion as General Education Program (GEP) alternative courses. Two existing courses, MUL 2016 Evolution of Jazz and MUL 2720 Music of the World, have been added to the GEP offerings as alternative courses and have also been approved as diversity courses. These courses will supplement our original GEP course, MUL 2010 Enjoyment of Music to provide non-majors with the opportunity to explore a rich variety of music. This plan is scheduled to be fully implemented by 2007/08, with at least one section of each of these five courses offered each semester. Faculty to teach these courses have been identified and the curriculum resources are being enhanced.

- 3. In order to move forward with the program revisions, the possible expansion of the curriculum may arise from the faculty's review of its Mission, and the setting of priorities for future direction and growth, strong department leadership is needed. The Institution is urged to proceed with a full-search for the Chair position as soon as possible.**

Dr. Johnny Pherigo was hired as Chair in 2004. Coming from Western Michigan University, he is the first outside chair in the history of the UCF Music Department.

4. **Regardless of other decisions made, the physical facilities and acoustical properties of the building need immediate attention. The existing classroom building is very poor in terms of sound isolation and climate control. Specifically, the concert hall is inadequate for the current size and goals of the programs, and there are not enough practice and rehearsal rooms, or storage space to support the current programs. Additionally, bleed through of sound from studio to studio to classrooms prevents the faculty from providing the quality of instruction and musical training of which they are capable. The Institution is urged to consider how it might meet the challenges of providing appropriate learning spaces for current and future students.**

Several chronic facilities maintenance problems have been addressed:

1. The Provost has allocated approximately \$200,000.00 for renovations in the Rehearsal Hall. Improvements will include new paint and carpet throughout, improved acoustical sealing, new draperies with appropriate fire retardancy, a new hardwood floor on the stage, improved lighting, and new doors. The renovation started in August 2006 and is scheduled to be complete in October.
2. All practice rooms have been painted and had full-length mirrors installed. All doors were re-keyed Summer 2005 for greater security and key control.
3. Physical Plant has improved cleaning in the Rehearsal Hall, although its heavy use challenges the staff's best efforts. Strict policies have been implemented prohibiting food or beverage in the Rehearsal Hall.
4. Plans to re-assign VAB 146 to the Art Department have been dropped. VAB 146 will be a dedicated Department of Music space until new music rehearsal facilities are constructed. Additionally, air circulation problems in VAB 146, which formerly contributed to dankness, high humidity, and mold, have been identified and corrected.

The following actions have been taken to improve classroom and rehearsal facilities as well as equipment:

1. The Department of Music made a major purchase of Steinway and Boston pianos in July 2006, becoming the first All-Steinway Piano School in Florida. The initial purchase included 26 pianos at a cost of \$327,000.00, funded by the College of Arts and Humanities, the UCF Foundation, and student fees.
2. Some additional space in Colbourn Hall has been assigned to the Department of Music. This has enabled the Department to shift faculty offices and increase general music student practice rooms from 10 to 13 and percussion/jazz practice rooms from 3 to 5.

3. 74 Wenger instrument storage lockers of various sizes have been purchased for student use.
4. The Rehearsal Hall, where most small ensemble performances are held, is currently being renovated.
5. The VAB auditorium stage has been painted and lighting will be improved Fall 2006. This space remains problematic due to a stage too small for orchestra concerts, poor acoustics, and heavy use as a large classroom. Because of the high demand for classroom space, access to VAB 132 for large ensemble performances will be limited to Friday nights and weekends beginning Spring 2007.

Regarding long-term facilities improvements, Arts II is currently ranked fourth on the PECO list. The revised Arts II plan includes dedicated performance space for both music and theatre, rehearsal rooms, practice rooms, offices, and classrooms. The projected cost is \$60–70M. Current projections are for fund raising 2006–08; design and planning 2008–09, construction 2009–10, with move-in 2011.

5. **The Curriculum Committee has developed an initial plan for improving the programs and wants to work on aligning the assessment with program goals. While there is some alignment of assessments with program and course goals and objectives the faculty members need to be more clear about the criteria for evaluation of these assessments of students. However, finding the resources and time to continue their work with the entire department has not been provided. The Institution is encouraged to provide the time, professional development and resources needed for the faculty to develop a more fully articulated assessment plan replete with specific criteria for evaluating students.**

The department has spent much time and effort since 2003 improving assessment plans for each of our programs. While all faculty have been involved in the process, Professor Jeff Moore has been especially instrumental in gaining approval of our assessment plans.

6. **Another curricular issue that needs to be addressed is that of the administration of the Masters of Music Education. The Institution is encouraged to transfer the control of the Masters in Music Education from the College of Education to the College of Arts & Sciences. The Department has applied for accreditation of a Masters of Music. Placing the administration of all music and music education programs within the College of Arts & Sciences will contribute to the cohesiveness of all programs.**

The Provost has directed that admissions to the Master of Education in Music Education be discontinued effective Fall 2006 and that students currently in the program be given until Fall 2008 to complete the program. Additionally, the Provost has directed that the Department of Music submit a proposal for a Master of Arts in Music. This proposal will be submitted January 2007. Once it is approved by the Board of Trustees (anticipated January 2007) the Master of Arts in Music will be submitted to NASM for plan approval. Students currently enrolled in the MEd in Music Education will be given the option of

transferring to the Master of Arts in Music. The Provost has left open the option of re-instating the MEd in Music Education, but not before Fall 2008 and not without prior confirmation from NASM that it meets NASM standards.

7. **There appear to be several budget issues that need to be resolved. For example, there does not appear to be a systematic formula for allocating funds for faculty to attend national conferences or other professional development opportunities. The Department is encouraged to develop and implement an internal budget, with projections and accountability guidelines for the needs of the programs of the Department and faculty members.**

Budgeting procedures and controls have been in place since 2003 to ensure that all faculty receive regular funding for professional development and that such funding is equitably distributed and accountability assured. Additional budgeting policies have been developed establishing prudent fiscal management and directing funds to priority areas.

8. **There appear to be several communication issues that need to be addressed by the Department. The inadequacy of the facility further contributes to the communication problems. For example, the offices are not conducive for faculty to easily communicate with other faculty members or students, there is not common space for faculty and/or students to convene, etc. Further, technology and other forms of communication are not sufficiently used to keep faculty and students aware of concert dates, meetings, and other activities of the Department.**

Improvements have been made, especially in using email and the departmental web site to communicate with faculty and students. Regular faculty meetings are held and minutes kept. A Music Student Organization has been formed for music students to represent their interests. A Music Faculty Policies handbook has been developed and a new Music Student Handbook has been created. These are both available on the departmental website.

The communications challenges posed by the inadequate facilities remain, although there is increasing hope of improvement as the Arts II building enters the planning stages.

9. **The Department sponsors over 100 concerts a year. The concerts include recitals by faculty members and students, and performing ensembles. The faculty members feel that the advertisement of these concerts is not as extensive as they might be and that the quality of the advertisements are inconsistent. Addressing these issues will not only improve the image of the University and the Department of Music, but will contribute to the recruitment efforts of the Department.**

The department is addressing marketing and advertising issues and is making progress. The department now publishes, both in hard copy and electronically, a twice-yearly newsletter. Our web site continues to be improved to publicize our activities better. University Marketing has been working with the department to produce new and attractive recruiting materials. We will be re-introducing our concert program brochure in Spring 2007. This brochure gives information regarding all our on-campus activities and

will be distributed through mailing lists and to all faculty and staff on the main campus. Discussions have begun with other units in CAH regarding the possibility of producing an arts calendar. The biggest challenges to enhancing our marketing activities are the lack of a dedicated staff member for that purpose and the high cost of advertising media. We continue to explore ways to improve our marketing and advertising in a cost-effective manner.

- 10. The collaboration between the local school systems, the music education professors, and other members of the Department has grown in strength over the past few years. The Department is encouraged to continue to support these efforts as well as explore other avenues for strengthening partnerships.**

The partnership between the UCF Music Department and the area public schools continues to improve with greater outreach by faculty. The most important current partnership is Dr. Holcomb's research and internship work with Orange County Public Schools. The department's collaboration with A Gift For Music (AGFM), a non-profit that provided string instruments and instruction to students in Title I elementary and middle schools, has decreased in the past year because of the loss of the Music Department faculty member who was the liaison with that program. This position has not yet been filled, and the department is hoping it can be filled soon to re-energize the AGFM partnership. In addition to these formal partnerships, most music faculty frequently visit the local schools, often with UCF music students, to provide workshops and clinics for local school music students. These partnership are vital for our programs, especially for the BME and recruiting new students. The department is currently searching for a senior level faculty member to be Director of Bands. This position is pivotal to the UCF/public schools partnership, and the search committee includes Michael Parks, Coordinator of Instrumental Music for Orange County Public Schools and a UCF alumnus.

Recommendations from NASM consultant Lyle Merriman to Denise Young, Associate Vice-President for Academic Affairs, February 28, 2004

- The Department of Music has not prepared/submitted a Strategic Plan since their Program review. They have just recently prepared and adopted a Mission and Goals Statement and are working on developing a set of Objectives in preparation for their NASM accreditation review next year.**

The music faculty has been engaged in strategic planning since Spring 2005. Important questions asked included "What is the mission and goals of the Music Department and how does it align with the university mission and goals?" "What knowledge skills, and experiences do we want for all of our students?" "What additional knowledge, skills and experiences do we want in each degree program?" "How do we revise the curriculum to reflect our mission and goals in a more integrated manner?" "How can we partner with the community for mutual benefit?" "How can we make best use of our resources and secure additional resources for growth?" Where do we see opportunities for future growth?" "How can we serve the general university population for greater relevance and increased productivity?" Perhaps most important: "How do we learn to work together in a

synergistic manner for the benefit of students, the department, and the university?" The faculty have explored all these questions for the last eighteen months through a series of faculty meetings, retreats, and FCTL workshops. The results of this planning have manifested themselves in several ways:

- Developing and approving a new mission and goals statement that is closely aligned with that of the university
- Developing of learning outcomes and assessment plan for all undergraduate music degrees based upon the new mission and goals
- Significantly revising the BM, BA and BME music curricula to support the learning outcomes
- Consolidating some courses for better integration of the curriculum as well as efficiency
- Revising credit hours for some courses and contact hours for other courses for greater productivity and to reflect more realistically the instructional time/credit hours
- Dropping some specialty areas in the BM, such as piano pedagogy
- Proposing two new tracks in the BM: Jazz Studies and Musical Composition
- Proposing a Master of Arts in Music proposal
- Eliminating a number of obsolete non-course requirements
- Reconfiguring currently vacant faculty lines and prioritizing new faculty lines to be requested over the next five years
- Determining to explore and plan for new interdisciplinary programs, such as music therapy, music and business, music and film/digital media
- Exploring closer partnerships with off-campus musical and educational organizations (e.g. A Gift for Music, Orlando Philharmonic Orchestra, Orlando Opera, Orange County Public Schools)
- Developing a recruiting plan to recruit to UCF more highly talented music students, both FTIC and CC transfers
- Revising the music student advising structure to be more proactive in improving retention and graduation rates
- Developing and publicizing a five-year music courses offering schedule so students can better plan their schedules
- Developing a Music Faculty Policies Handbook, which includes workload policies, annual evaluation standards, promotion and tenure policies, travel policies, summer teaching policies, administration and governance, etc.
- Developing and publishing on the departmental web site a Music Student Handbook that provides music students with comprehensive information about departmental policies and procedures, resources, curriculum, etc.
- Revising web site for more currency, including posting all Fall 2006 syllabi on web site

Although the results of the strategic planning have not yet been formalized in a single document, the department is now living its strategic plan in a meaningful and more unified manner than in the past.

- **I have urged the Department to substantially revise their Bachelor of Arts degree to ensure that it serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years. These changes will have to be made for their NASM review.**

The BA in Music has been substantially revised to return to a more traditional liberal arts format. The revisions took effect Fall 2005, and this program is enjoying a large increase in enrollments as many students desire a music major but want the flexibility to study other areas as well.

- **When the chair positions in Music and Theatre have been filled, I would suggest that the new appointees meet with Dean Seidel to develop a strategy to enhance the music theatre program. It seems to me that this degree has tremendous potential for the College and the University.**

At this point the musical theatre program remains wholly run by the Theatre Department, although the Music Department provides theory classes to musical theatre majors. There have been some recent discussions about the possibility of closer collaboration between Music and Theatre. Significant collaboration between Music and Theatre is more likely once Arts II is completed.

- **I would recommend that the Master of Education in Music Education degree be moved to the College of Liberal Arts in congruence with the Bachelor of Music Education degree. This location would (1) be more in keeping with current practice among major universities and (2) give all music faculty a sense of ownership and involvement that they currently do not have. I am also uncomfortable with the idea of a graduate degree being essentially under the purview of only one faculty member.**

The Provost has directed that admissions to the Master of Education in Music Education be discontinued effective Fall 2006 and that students currently in the program be given until Fall 2008 to complete the program. Additionally, the Provost has directed that the Department of Music submit a proposal for a Master of Arts in Music. This proposal will be submitted Fall 2006. Once it is approved by the Board of Trustees (anticipated January 2007) the Master of Arts in Music will be submitted to NASM for plan approval. Students currently enrolled in the MEd in Music Education will be given the option of transferring to the Master of Arts in Music. The Provost has left open the option of reinstating the MEd in Music Education, but not before Fall 2008 and not without prior confirmation from NASM that it meets NASM standards.

- **The rather extensive use of adjunct faculty should not be considered a weakness as long as there is a satisfactory pool of qualified instructors from which to draw.**

There have been significant changes in the last two years in the adjunct faculty in music. These include hiring two new full-time voice teachers to replace adjuncts, hiring a full-time music technology teacher to teach courses formerly taught by adjuncts whose field was not music, and replacing some applied music adjuncts with more highly qualified

adjuncts. Although it is desirable to have more full-time faculty in specific instrumental areas, the current adjuncts are in general highly qualified and dedicated teachers.

- **Although the Department did a benchmarking study in 2001–2001, I am not sure that the appropriate group of institutions was selected. The Department used the benchmarking as a measurement (target) of where they would like to be in five to ten years. Items considered were number of students and faculty, budget, scholarship funds, faculty salaries, and space. I would suggest that another study be initiated using peer institutions and additional criteria (credit hours produced, degrees granted, enrollment by major area, etc.)**

The department has been re-evaluating its benchmark schools as part of strategic planning and preparing the MA in Music proposal. For example, the current library resources study benchmark criteria were public universities of 200–300 music majors, offering a masters degree but no doctoral degree.

A more comprehensive benchmarking study will be prepared in Spring 2007 making use of the Higher Education Arts Data Services (HEADS). This study will include as criteria faculty and student FTE, SCH, budget, etc. in order to provide an budget allocation alternative to the Pegasus Model.

Recommendations from NASM consultant Lyle Merriman to Keith Koons, Interim Chair of Music, February 26, 2004

- **The Bachelor of Arts degree will need to be substantially revised so that it meets the NASM Standards for a liberal arts degree. (NASM Handbook, pp. 81–82, VI. A., B., C.) (“It serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years.”)**

The BA in Music has been substantially revised to return to a more traditional liberal arts format. The revisions took effect Fall 2005, and this program is enjoying a large increase in enrollments as many students desire a music major but want the flexibility to study other areas as well.

- **The Competencies for Composition/Improvisation, Music of diverse cultures, and Technology will need to be addressed and verified through course syllabi for the B.M. and B.M.E. degrees. (Handbook, p. 84, VII. C., D., E.)**

Program revisions submitted Fall 2006 for the BM and BME degrees include a required course in music technology for all BM and BME students. The same revisions include a new 3-credit freshman level Introduction to Music Literature course that will include units on non-western music and American Jazz. The composition courses have been revised to provide a composition experience for more music majors.

- **The B.M.E. may be cited for having six semesters of ensembles (instead of seven) and for not requiring small ensembles. (“Ensembles should be varied in both size and nature. Normally, ensemble experience continues throughout the baccalaureate program.”) (Handbook, p. 83, VII. A. 6.)**

In the past the BME required more ensembles and applied study. However, as state-mandated non-music requirements have grown in recent years and a credit hour ceiling was maintained on the BME, the ensemble requirement has been reduced. Nevertheless, most BME students take more ensemble credits than required, including small ensembles, as electives.

- **The “tracks” in Piano Pedagogy and Composition under the B.M. in Performance will need to be submitted for Plan Approval. Be sure to consult the appropriate Standards. (Handbook, pp. 82–84, VII. A.–F.; pp. 88–89, VIII. C. Composition; pp. 91–92, VIII. G. Pedagogy.)**

The piano pedagogy track has been deleted. The department is submitting Fall 2006 a formal track in Composition in the BM degree. Once the BM in Composition has been approved by the university curricular process it will be submitted to NASM for Plan Approval, and the current composition specialty area in the BM in Performance will be deleted.

- **If the B.A. in Digital Music has thirty or more credits of music, it will need to be submitted for Plan Approval. (Handbook, p. 99, VIII. L.) In the catalog I reviewed, there were thirty-four music credits required.**

The digital music track of the BA in Digital media has been deleted. Digital media students still have the opportunity to take music courses through the music minor and electives.

- **I understand that the Certificate in Music Technology (Catalog, p. 246) has been dropped from your offerings and will be dropped from the Catalog. If not, it will need to be submitted for review. (Handbook, pp. 156–157.)**

The Certificate in Music Technology has been deleted.

- **Although the revised Master of Education in Music Education degree appears to meet NASM requirements for the number and distribution of music credits, there may be questions raised about (1) the content and level of the three Musicianship courses and the teaching Performance course and (2) whether there is appropriate coursework in the “major field” and “other studies in music” areas (Handbook, p. 108, XII. G.)**

This program is being deactivated as part of the NASM re-accreditation review.

- **You may want to review your catalog course listings for currency—i.e., has a course been offered in the last three years. (Handbook, p. 67, II. J.) I would suspect that the following might be candidates for elimination:**

MUM 5806	Performing Arts Management
MUN 2023	Synthesizer Ensembles
MUN 3717	Jazz/Pop Ensemble (duplication of MUN 3713?)
MUN 3723	Vocal-Jazz Ensemble

MUN 4473 Early Music Ensemble
MVV 2322 Singing Broadway

MUM 5806 is usually taught every spring semester. MUN 4473 is normally offered every semester, although it is not offered 2006/07 because of a staffing shortage. MUN 2023 and MUN 3717 have not been offered in some time and will probably be deleted. MVV 2322 was last offered Summer 2005. It is not scheduled to be offered in the foreseeable future and will probably be deleted.

Once the BM and BME degree revisions have been approved the department will do a thorough audit of all courses to determine which ones are outmoded and should be eliminated. This audit is scheduled for Summer 2007.

- **The dearth of performance scores in the library may be cited as a weakness. (Handbook, pp. 64–66, II. G.)**

The inadequacy of performance scores in the library remains a problem and is addressed as part of the MA in Music proposal. The MA in Music proposal budget includes \$25,000.00 over the first three years of the program to purchase musical scores, as recommended by the UCF Library as a result of an August 2006 benchmarking assessment of UCF Library music holdings.

- **It is imperative that tenure-track faculty in particular have load and administrative assignments that allow them adequate time to pursue their own research projects as they try to attain tenure. (Handbook, p. 63, II. E. 4.)**

Faculty teaching assignment policies have been developed and implemented for more equity in assignment. Additionally, care is now taken that tenure-earning faculty are not given excessive service assignments that would interfere with their tenure-earning activities. Also, the chair now asks each tenure-earning faculty member to develop a five-year plan for research and creative activities leading to tenure. Music Department Teaching Assignment Policies are included in the Appendix.

- **It is not clear how MUE 4311 Elementary School Music Methods and MUE 4330 Secondary School Music Methods, which are offered for only two credits, provide enough class time to adequately cover this critically necessary material.**

MUE 4311, a College of Education course, is being increased to 3 credits. The College of Education is revising this course as part of its current comprehensive program revisions. MUE 4330 will be replaced by two three-credit courses in either choral or instrumental methods, depending upon the student's specialty. These new course provide sufficient class time to cover the necessary materials, and MUE 4330 will be dropped from the BME curriculum. These changes were made possible by recent changes by the Florida Department of Education in how state-mandated competencies and learning outcomes in teacher certification degrees may be satisfied. These changes are a significant improvement in the BME.

- **Based on the size of the enrollment in your B.M.E. program, I would think that you need an additional faculty line in the area of instrumental music education. (Handbook, p. 63, II. E. 5.)**

One senior-level faculty member has been re-assigned to instrumental music education to help address this problem. The continued growth of the BME program and the addition of several music education courses will make the hiring of an additional music education faculty member necessary in the near future, and the MA in Music proposal includes a new line in music education in the first five years of the program.

- **The condition and suitability of your facilities will undoubtedly be cited. (Handbook, p. 64, II. F.)**

Several chronic facilities maintenance problems have been addressed:

1. The Provost has allocated approximately \$200,000.00 for renovations in the Rehearsal Hall. Improvements will include new paint and carpet throughout, improved acoustical sealing, new draperies with appropriate fire retardancy, a new hardwood floor on the stage, improved lighting, and new doors. The renovation started in August 2006 and is scheduled to be complete in October.
2. All practice rooms have been painted and had full-length mirrors installed. All doors were re-keyed Summer 2005 for greater security and key control.
3. Physical Plant has improved cleaning in the Rehearsal Hall, although its heavy use challenges the staff's best efforts. Strict policies have been implemented prohibiting food or beverage in the Rehearsal Hall.
4. Plans to re-assign VAB 146 to the Art Department have been dropped. VAB 146 will be a dedicated Department of Music space until new music rehearsal facilities are constructed. Additionally, air circulation problems in VAB 146, which formerly contributed to dankness, high humidity, and mold, have been identified and corrected.

The following actions have been taken to improve classroom and rehearsal facilities as well as equipment:

1. The Department of Music made a major purchase of Steinway and Boston pianos in July 2006, becoming the first All-Steinway Piano School in Florida. The initial purchase included 26 pianos at a cost of \$327,000.00, funded by the College of Arts and Humanities, the UCF Foundation, and student fees.
2. Some additional space in Colbourn Hall has been assigned to the Department of Music. This has enabled the Department to shift faculty offices and increase general music student practice rooms from 10 to 13 and percussion/jazz practice rooms from 3 to 5.

3. 74 Wenger instrument storage lockers of all sizes have been purchased for student use.
4. The Rehearsal Hall, where most small ensemble performances are held, is currently being renovated.
5. The VAB auditorium stage has been painted and lighting will be improved Fall 2006. This space remains problematic due to a stage too small for orchestra concerts, poor acoustics, and heavy use as a large classroom. Because of the high demand for classroom space, access to VAB 132 for large ensemble performances will be limited to Friday nights and weekends beginning Spring 2007.

Regarding long-term facilities improvements, Arts II is currently ranked fourth on the PECO list. The revised Arts II plan includes dedicated performance space for both music and theatre, rehearsal rooms, practice rooms, offices, and classrooms. The projected cost is \$60–70M. Current projections are for fund raising 2006–08; design and planning 2008–09, construction 2009–10, with move-in 2011.

- **It is my understanding that the department has not recently been involved in planning for the future. To the extent that your Self-Study thoroughly and accurately discusses your strengths and weaknesses, you should have a solid base from which to prepare this most important section. Try to realistically assess your aspirations and develop projections for future issues that you might anticipate having to face. The Evaluation, Planning, and Projections section can be of particular value for the music unit if it is taken seriously and thoughtfully.**

The music faculty has been engaged in strategic planning since Spring 2005. Important questions asked included “What is the mission and goals of the Music Department and how does it align with the university mission and goals?” “What knowledge skills, and experiences do we want for all of our students?” “What additional knowledge, skills and experiences do we want in each degree program?” “How do we revise the curriculum to reflect our mission and goals in a more integrated manner?” “How can we partner with the community for mutual benefit?” “How can we make best use of our resources and secure additional resources for growth?” Where do we see opportunities for future growth?” “How can we serve the general university population for greater relevance and increased productivity?” Perhaps most important: “How do we learn to work together in a synergistic manner for the benefit of students, the department, and the university?” The faculty have explored all these questions for the last eighteen months through a series of faculty meetings, retreats, and FCTL workshops. The results of this planning have manifested themselves in several ways:

- Developing and approving a new mission and goals statement that is closely aligned with that of the university
- Developing of learning outcomes and assessment plan for all undergraduate music degrees based upon the new mission and goals
- Significantly revising the BM, BA and BME music curricula to support the learning outcomes

- Consolidating some courses for better integration of the curriculum as well as efficiency
- Revising credit hours for some courses and contact hours for other courses for greater productivity and to reflect more realistically the instructional time/credit hours
- Dropping some specialty areas in the BM, such as piano pedagogy
- Proposing two new tracks in the BM: Jazz Studies and Musical Composition
- Proposing a Master of Arts in Music proposal
- Eliminating a number of obsolete non-course requirements
- Reconfiguring currently vacant faculty lines and prioritizing new faculty lines to be requested over the next five years
- Determining to explore and plan for new interdisciplinary programs, such as music therapy, music and business, music and film/digital media
- Exploring closer partnerships with off-campus musical and educational organizations (e.g. A Gift for Music, Orlando Philharmonic Orchestra, Orlando Opera, Orange County Public Schools)
- Developing a recruiting plan to recruit to UCF more highly talented music students, both FTIC and CC transfers
- Revising the music student advising structure to be more proactive in improving retention and graduation rates
- Developing and publicizing a five-year music courses offering schedule so students can better plan their schedules
- Developing a Music Faculty Policies Handbook, which includes workload policies, annual evaluation standards, promotion and tenure policies, travel policies, summer teaching policies, administration and governance, etc.
- Developing and publishing on the departmental web site a Music Student Handbook that provides music students with comprehensive information about departmental policies and procedures, resources, curriculum, etc.
- Revising web site for more currency, including posting all Fall 2006 syllabi on web site

Although the results of the strategic planning have not yet been formalized into a single document, the department is now living its strategic plan in a meaningful and more unified manner than in the past.

- **I would suggest that you examine the need to have a Comprehensive Exam in Music History (MUH 4963) and Music Theory (MUT 2960, MUT 2961, MUT 2962.) These “hoops” would appear to be relics from the past that serve no practical purpose in the present. You should, however, retain the keyboard proficiency requirement for the B.M. and B.M.E. degrees (Handbook, p. 83, VII. A. 5.) (You may want to change the course title of MUV 4960 to Keyboard Proficiency.)**

The proficiency exams in music history, theory, and sight singing/ear training were eliminated in March 2005. The piano proficiency remains, but it has now been embedded in MVK 4141 (Class Piano IV), and all music students are required to register for class piano every semester until they pass MUT 4141 or achieve credit by examination.

- **MUG 3104 Basic Conducting could be offered for one credit since it is a laboratory.**

Although MUG 3104 has an important skills-based component, it is taught primarily as a lecture course, not a laboratory course. The department has elected to keep MUG 3104 at 2 credits.

- **The duplication of General Education requirements in the B.M.E. section of the Catalog (p. 192) is confusing. Why are these requirements also included in the 2. Common Program Prerequisites section?**

Catalog requirements have been re-organized and made more clear to the extent possible. The formatting requirements are consistent throughout the university and a source of confusion to many who are not familiar with them.

- **As you investigate the possibility of adding another masters degree (in performance?), I would urge you to consider the M.A. as a more realistic option at this stage of your programmatic development. (Handbook, p. 105, XI. A. 1.) The flexibility of the M.A. (1/3 music core, 1/3 other studies in music, 1/3 elective studies) would open-up a broader recruitment base from which to build the critical mass of graduate students. ("The graduate student body and faculty should be of sufficient size and scope to permit the formal and informal sharing of experience, ideas, and knowledge.") (Handbook, p. 100, IX. B.)**

The current proposal is for a Master of Arts in Music. The Master of Arts is being proposed at this time rather than a Master of Music because of the inherent greater flexibility of the Master of Arts over the Master of Music.

NASM Commission Action Report of December 20, 2005 and Response

Items for Response:

1. **The mission, goals and objectives of the Department of Music need to be reviewed and aligned with the Five University Goals in order to develop clearly defined statements that will assist in setting appropriate priorities, direct the focus of the Department, and provide the University as a whole with specific goals and long-range plans for the Department of Music.**

The Music Department Mission, Goals and Objectives have been revised for better alignment with the university goals and are included below. The revised mission and goals are the result of a series of music faculty retreats and strategic planning over the last two years. This strategic planning was undertaken specifically to provide a clear focus, specific goals, and long-range plans for the Department of Music. The revised mission/goals statement was approved by the music faculty August 17, 2006.

The Mission of the University of Central Florida has been established as the following:

The University of Central Florida is a public, multi-campus, metropolitan research university, dedicated to serving its surrounding communities with their diverse and expanding populations,

technological corridors, and international partners. The mission of the university is to offer high-quality undergraduate and graduate education, student development, and continuing education; to conduct research and creative activities; to provide services that enhance the intellectual, cultural, environmental, and economic development of the metropolitan region, address national and international issues in key areas, establish UCF as a major presence, and contribute to the global community.

In addition, the Five University Goals for UCF are as follows:

1. Offer the best undergraduate education available in Florida
2. Achieve international prominence in key programs of graduate study and research
3. Provide an international focus to our curricula and research programs
4. Become more inclusive and diverse
5. Be America's leading partnership university

Mission and Goals of the University of Central Florida Department of Music

The UCF Department of Music is dedicated to the proposition that music is basic to the human condition; that music promotes inclusiveness, diversity and understanding in a global society; that music enhances creativity, the source of all human progress; and that music elevates the human spirit. The primary mission of the Department of Music is to promote the musical arts by providing our students with the best education possible and by providing meaningful and diverse experiences in performance, education, composition, scholarly research and service to the region, state and beyond.

Goals

UCF Department of Music is dedicated to

1. Offering outstanding undergraduate programs in music that provide students with the comprehensive knowledge, skills, and experiences to be successful and sophisticated creators, practitioners, educators, scholars, and consumers of music in the 21st century.
 2. Offering innovative graduate programs in music and music-related disciplines that meet the needs of a diverse and dynamic region and state.
 3. Developing regional, state, national and international collaborations with professional and educational organizations.
 4. Promoting inclusiveness and diversity in curricula; performances; scholarly research and creative activities; and faculty, staff and students.
 5. Providing quality performances, workshops, clinics, master classes and music camps to the region, state and beyond.
- 2. There is significant need for suitable music rehearsal and performance facilities. While the Commission recognizes that facilities are often long-range items, the University is encouraged to develop suitable rehearsal and performance facilities as a high priority. The following issues need immediate attention:**
- a. Continued use of VAB 146 by the Department of Music for choral rehearsals.

Plans to re-assign VAB 146 to the Art Department have been dropped. VAB 146 will be a dedicated Department of Music space until new music rehearsal facilities are constructed. Additionally, air circulation problems in VAB 146, which formerly contributed to dankness, high humidity, and mold, have been identified and corrected.

b. Proper maintenance of all facilities, including basic cleaning, painting, and repair of torn carpeting and seating which may be hazardous to occupants.

The following steps have been taken to address these deficiencies:

1. The Provost has allocated approximately \$200,000.00 for renovations in the Rehearsal Hall. Improvements will include new paint and carpet throughout, improved acoustical sealing, new draperies with appropriate fire retardancy, a new hardwood floor on the stage, improved lighting, and new doors. The renovation started in August 2006 and is scheduled to be complete in October or November.
2. All practice rooms have been painted and had full-length mirrors installed. All doors were re-keyed Summer 2005 for greater security and key control.
3. Physical Plant has improved cleaning in the Rehearsal Hall, although its heavy use challenges the staff's best efforts. Strict policies have been implemented prohibiting food or beverage in the Rehearsal Hall.

Additionally, the following issues need long-term attention:

a. New or renovated music facilities for classroom, small and large ensemble rehearsals.

Some of these issues have already been addressed, including the following:

1. The Department of Music made a major purchase of Steinway and Boston pianos in July 2006, becoming the first All-Steinway Piano School in Florida. The initial purchase included 26 pianos at a cost of \$327,000.00, funded by the College of Arts and Humanities, the UCF Foundation, and student fees.
2. Some additional space in Colbourn Hall has been assigned to the Department of Music. This has enabled the Department to shift faculty offices and increase general music student practice rooms from 10 to 13 and percussion/jazz practice rooms from 3 to 5.
3. 74 Wenger instrument storage lockers of all sizes have been purchased for student use.

a. New or renovated dedicated auditorium suitable for large and small ensemble performances.

As noted above, the Rehearsal Hall, where most small ensemble performances are held, is being renovated. The VAB auditorium stage has been painted and lighting will be improved Fall 2006. This space remains problematic due to a stage too small for orchestra concerts, poor acoustics, and heavy use as a large classroom. Because of the high demand for classroom space, access to VAB 132 for large ensemble performances will be limited to Friday nights and weekends beginning Spring 2007.

- 3. The Commission notes that the University Capital Improvement Plan calls for new construction to meet the long-range music facility needs, and construction of a new Arts II facility is scheduled to begin in two years and Arts III in 2009–10. The Commission requests an update regarding progress toward these construction goals.**

The university has committed to Arts II as a top fund raising and construction facility. The revised Arts II plan includes dedicated performance space for both music and theatre, rehearsal rooms, practice rooms, offices, and classrooms. The projected cost is \$60–70M. Current projections are for fund raising 2006–08; design and planning 2008–09, construction 2009–10, with move-in 2011.

- 4. The Department of Music is asked to demonstrate how it is in compliance with NASM standards requiring that published materials, including the web site, be clear and accurate, and that the music unit maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.**

The Music Department web site has been revised to provide additional and more accurate information. The URL is www.music.ucf.edu/.

The Music Student Handbook has been updated and expanded. It is available on the departmental website.

Music faculty policies have been revised and are available as the UCF Music Faculty Policies, accessible on the departmental website.

Additionally, the Music Department has begun publishing a bi-annual newsletter informing constituencies of departmental activities. The Fall 2005 and Spring 2006 editions are included as appendices.

Recent editions of the recruiting brochure and concert schedules are included. The department continues to seek cost effective ways to expand and improve our communication with all constituencies.

- 5. The Department of Music is asked to demonstrate how it is in compliance with NASM standards requiring that admission to particular programs of study must be correlated to the institution's ability to provide adequate requisite course work and experiences at the appropriate level for all students enrolled, and that students are engaged in a continuous advisement program related to their area of specialization. The Commission notes in the NASM Visitors' Report that students expressed frustration with their inability to complete degrees in a timely manner due to a lack**

of upper level courses, and in the Optional Response that the admission, audition, and advising processes have improved in the last two years, but continue to be a problem.

Since the Visitor's report and optional response the Music Department has taken the following actions to address issues of advisement, course offerings, and admission/auditions:

- The advising system has been revised so that each undergraduate degree has its own faculty advisor. Additionally, all students are required to be in contact with their advisor twice a year to get registration numbers for applied study. The department is considering implementing a server-based student records system.
- New upper division courses in music history and theory have been developed, and a planned course offering schedule for the next four years has been developed and is available on the web site so students and advisors can plan their courses. The Course Offering Schedule 2006–10 is available in Appendix C. Changes in the course offering schedule are sometimes necessary, but the schedule is nevertheless a significant help to students.
- The audition and admission process in the Department of Music is not perceived to be problematic. Audition/admission information is on the website, and audition/admission brochures are revised annually and mailed throughout the state. A departmental staff member has the primary task of coordinating audition/admission inquiries and applications in the Department of Music. Record keeping and communication with prospective students from the Department of Music appears to be working well.

6. **The Department of Music is asked to clarify its intent regarding the Bachelor of Arts in Music degree. It is not clear from the materials submitted to the Commission whether the Department intends this offering to be a professional undergraduate degree in music, or a liberal arts degree in music. The present structure of the degree seems to indicate a professional orientation, while its present title signifies a liberal arts orientation. The Department is asked to give careful consideration to NASM standards and policies concerning the listing of undergraduate degrees, and make a clear choice between professional and liberal arts options. The title of the degree program should be consistent with the content chosen.**

The Bachelor of Arts in Music has been revised as a liberal arts degree in music as defined by NASM standards, effective Fall 2005. (Appendix D and Undergraduate catalog pp 211–213)

7. **The Department of Music is asked to provide evidence that students enrolled in Bachelor of Music in Performance and Bachelor of Music education degree programs meet the competencies common to all professional baccalaureate degrees in music and to all undergraduate degrees leading to teacher certification with respect to standards requiring that students acquire a basic overview understanding of how technology serves the field of music as a whole, and that students acquire a working knowledge of the technological developments applicable to their area of**

specialization. Also, the institution should demonstrate that students enrolled in the Bachelor of Music Education degree programs acquire sufficient understanding of musical terms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations, and the ability to place music in historical, cultural, and stylistic contexts.

The curricula in the BM and BME degrees have been changed to require all students to take MUS 2360C, Intro to Music Technology. This course is designed specifically to provide the basic overview of the impact of music technology according to Florida department of Education standards. The syllabus for MUS 2360C is included in Appendix E. The Music Department hired Fall 2006 a new music technology faculty member. This faculty member is reviewing all our music technology offerings to remain current in this area.

The Bachelor of Music Education degree has been substantially revised. The revised curriculum has been approved by the Music Department faculty and is working its way through the university curriculum process, with anticipated implementation for Fall 2007. A summary and proposed catalog copy of the revised curriculum is included as Appendix F. The most salient features of the revisions include the following:

- An increase in basic theory and musicianship requirements from 12 credit hours to 16 credit hours
- The additional requirement of an 3-credit Intro to Music Literature to provide a first-year overview of music literature, including Western Art Music, jazz, and world music
- Moving the required technology course for music education students from the College of Education to the Music Department for greater music content focus (MUS 2360C)
- Deleting nine credits of formerly state-mandated general education courses and moving those credits to the Music Department to provide additional techniques and methods courses.
- Moving four required College of Education courses (12 credits) to the Music Department for music education content specific instruction; i.e., Introduction to Music education, Assessment in the Arts, additional methods courses, MUS 2360C

In order to staff these changes the Music Department is reassigning a senior faculty member to instrumental music education and hiring adjuncts in particular areas of expertise. The department is making these revisions to satisfy all accreditation requirements, including NASM, NCATE, and the Florida Department of Education.

- 8. The Department of Music is asked to provide evidence that it has adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the music unit. The Commission notes that the current College of Arts and Sciences will be organized into the College of Sciences and the College of Arts and Humanities in January 2006. The response should document the effect of the reorganization on operations of the governance system to**

ensure educational, artistic, administrative, and financial continuity and stability, and ensure reasonable and sufficient autonomy commensurate with the music unit's mission, goals, and objectives.

The reorganization of the College of Arts and Sciences has been completed. The Department of Music is one of eight units (Music, Art, Theatre, Film and Digital Media, History, Philosophy, English, Modern Languages) in the new College of Arts and Humanities. The Chair of the Department of Music reports directly to the Dean of the College of Arts and Humanities. The reorganization, once completed, has had no negative effect on operations, budget, or governance. Positive effects are already manifesting themselves due to a more focused, cohesive college.

A letter from the new Dean of the College of Arts and Humanities (CAH) and college and departmental organizational flowcharts are enclosed as Appendix G.

- 9. The Commission strongly recommends that the degree, Master of Arts in Music Education, be retitled Master of Arts in Teaching in order to be consistent with national practice and NASM standards. The Commission notes the purpose of the degree Master of Arts in Music Education is the completion of undergraduate requirements for teacher certification, and that the objectives and structure are not consistent with the specific master's degree format. Therefore, this degree will be reviewed by the Commission but not listed by NASM. The response should indicate the institution's decision regarding the title of this degree program.**

The Provost has directed that admissions to the Master of Arts in Music Education be discontinued effective Fall 2006 and that students currently in the program be given until Fall 2008 to complete the program. This program will not be re-instated.

- 10. The Department of Music should demonstrate how it is in compliance with NASM standards regarding the following curricular matters:**

- a. Bachelor of Music in Performance. Opportunities for students to develop teaching skills, particularly as related to their major area of study, and orientation to and experience with the fundamentals of pedagogy.**

All BM in Performance students are required to take a pedagogy course in their respective instrument family (i.e., Brass Pedagogy, Percussion Pedagogy, Piano Pedagogy, String Pedagogy, Woodwind Pedagogy) as part of their degree requirements. These courses are taught by full-time faculty in each area. The courses are offered on an alternate year rotating basis, and students and advisors have access to a four-year projected course offering schedule on the departmental web site so they can plan their schedules.

- b. Bachelor of Music Education. Students must be provided opportunities for various types of observation and teaching.**

All BME students take Internship I (ESE 3940), a full semester half-day internship experience, and Internship II (ESE 4943), a full semester whole-day internship

experiences. During Internship II students are not allowed to take private lessons, participate in ensembles, or take other courses. Additionally, methods classes in the revised BME provide expanded on-site observation and participation experiences.

- c. **Master of Education in Music Education. Studies in the major field of music education comprise at least one-third of the curriculum. The Commission notes that the College of Education believes the Master of Education in Music Education degree is in compliance with NASM standards and may be unwilling to make curricular changes since the curricular authority rests with the College of Education. The institution is reminded that the particular administrative structure used to manage music curricula in multipurpose institutions has no effect on the requirement that NASM will grant renewal of membership only when every curricular program, including graduate work, meets the standards of the Association.**

The Provost has directed that admissions to the Master of Education in Music Education be discontinued effective Fall 2006 and that students currently in the program be given until Fall 2008 to complete the program. Additionally, the Provost has directed that the Department of Music submit a proposal for a Master of Arts in Music. This proposal will be submitted Fall 2006. Once it is approved by the Board of Trustees (anticipated Spring 2007) the Master of Arts in Music will be submitted to NASM for plan approval. Students currently enrolled in the MEd in Music Education will be given the option of transferring to the Master of Arts in Music. The Provost has left open the option of re-instating the MEd in Music Education, but not before Fall 2008 and not without prior confirmation from NASM that it meets NASM standards.

Notes:

1. **The Commission notes that the Composition specialization in the degree Bachelor of Music in Performance, has been deleted.**

The Composition Specialization in the Bachelor of Music in Performance is not admitting new students, but students already in the program will be allowed to complete it. The Music Department has submitted a proposal for a Bachelor of Music in Composition. Once this program has been approved by the university and has NASM Plan Approval, the Composition specialization in the BM in Performance will be formally deleted. The BM in Composition proposal is included in the appendices.

2. **The Commission notes that the Piano Pedagogy specialization in the degree, Bachelor of Music in Performance, has been deleted.**

The Piano Pedagogy specialization has been deleted. There are no plans to re-instate it.

3. **The Commission notes that the degree, Bachelor of Arts in Digital Media, has been deleted.**

The Bachelor of Arts in Digital Media has not been deleted. What has been deleted is the digital music specialization within the BA in Digital Media. This action resolves NASM accreditation issues with this program.

4. **The Commission notes that the Pre-College Institute has been suspended effective Fall 2005 until such time as its viability and mission with regard to the University of Central Florida Music Department and the community can be agreed upon and sufficient resources allocated.**

The Pre-College Institute has been suspended indefinitely. There are no plans to reinstate it in the foreseeable future.

IV. Curriculum

1. **For all programs, provide a sequenced course of study and list the expected specific learning outcomes and the total number of credit hours for the degree. Degree programs in the science and technology disciplines must discuss how industry-driven competencies were identified and incorporated into the curriculum, as required in FS 1001.2 (6). Also indicate the number of credit hours for the required core courses, other courses, thesis hours and the total hours for the degree.**

The number of required credit hours will be 30–34, depending upon the thesis option. In accordance with NASM standards for general master's degrees formats, the requirements break into three areas, each approximately one-third of the total credit hours:

- A required core of general studies in music, including studies in performance, history, and theory.
- Other studies in music organized into a cognate area
- Elective studies in supportive areas, including courses outside of music

The philosophy of this program is to provide graduate students with the advanced education, skills, and credentials to enhance their professional abilities and opportunities. Area music educators need and seek advanced study in music content areas to improve their teaching skills; area professional musicians often do not have graduate degrees and need them for career advancement; students graduating with bachelor's degrees in music from UCF and other schools often wish to continue or begin their study in the Orlando area in order to take advantage of the many employment opportunities in music in Central Florida. The proposed program is designed to address this demand.

Learning outcomes and assessment tools for all MA in Music students include the following:

1. Demonstrate the ability to conduct research in music using standards research tools
 - Research projects in Bibliography & Research Methods
 - Research papers in Music History Seminar
 - Culminating project

2. Demonstrate advanced knowledge and skills in a chosen music specialty area appropriate to career goals
 - Projects in specialty area courses
 - Culminating project
3. Demonstrate a breadth of knowledge at an advanced level in musical literature, history, styles, and analysis
 - Projects and papers in Music History Seminar and Techniques and Concepts of Musical Analysis
 - Culminating project
 - Defense of culminating project
4. Demonstrate communications skills, both written and oral, at a graduate level
 - Culminating project
 - Defense of culminating project, including oral defense
 - Oral presentations and papers in coursework
5. Demonstrate independent learning
 - Culminating project

Institutional Effectiveness Assessment Plan for the Master of Arts in Music

Mission Statement: It is the goal of the music program to equip all students enrolled in the Master of Arts degree with musical literacy and understanding that will enable them to be successful in a variety of music-related careers. Through a variety of course options, emphases in various areas of music are provided in accordance with student need and interest.

Outcome 1: Graduates will demonstrate the ability to conduct research in music using standards and research tools.

Measures:

1a. Prior to graduating, all students (100%) will score an 80% or higher on the Research Project in Bibliography and Research Methods. A UCF music professor, who is not the primary teacher, utilizes the Music Research Project Rubric to evaluate the project.

1b. Prior to graduating, all students (100%) will score an 80% or higher on the research project in Music History Seminar and Techniques. A UCF music professor, who is not the primary history teacher, utilizes the Music History Project Rubric to evaluate the project.

1c. Prior to graduation, all students (100%) will successfully complete a capstone project. A panel of music professors and/or representatives from the appropriate area of study will review the project in MUS 5960 (Capstone Course). While the project will be graded within the course, the panel will conduct a review separate from the grade to identify strengths and weaknesses of the student's research abilities.

Outcome 2: Graduates will demonstrate advanced knowledge and skills in a chosen music specialty area appropriate to career goals.

Measures:

2a. Prior to graduation, all students (100%) will successfully complete a capstone project. A panel of music professors and/or representatives from the appropriate area of study will review the project in MUS 5960 (Capstone Course). While the project will be graded within the course, the panel will conduct a review separate from the grade to identify strengths and weaknesses of the student's abilities.

2b. Request second measurement be waived.

Outcome 3: Graduates will demonstrate a breadth of knowledge at an advanced level in musical literature, history, styles, and analysis

Measures:

3a. Prior to graduating, all students (100%) will score an 80% or higher on the research project in Music History Seminar and Techniques. A UCF music professor, who is not the primary history teacher, utilizes the Music History Project Rubric to evaluate the project.

3b. Prior to graduation, all students (100%) will successfully complete a capstone project. A panel of music professors and/or representatives from the appropriate area of study will review the project in MUS 5960 (Capstone Course).

Outcome 4: Graduates will communicate analysis and comments in written and oral form.

Measures:

4a. Prior to graduating, all students (100%) will score an 80% or higher on the composition and analysis project in Music Theory Seminar. A UCF music professor, who is not the primary theory teacher, utilizes the Music Theory Project Rubric to evaluate the project.

4b. Prior to graduating, all students (100%) will score an 80% or higher on the research project in Music History Seminar and Techniques. A UCF music professor, who is not the primary history teacher, utilizes the Music History Project Rubric to evaluate the project.

4c. Prior to graduation, all students (100%) will successfully complete a capstone project. A panel of music professors and/or representatives from the appropriate area of study will review the project in MUS 5960 (Capstone Course).

Outcome 5: Prior to graduation, MA students will demonstrate independent thought and learning.

Measures:

5a. Prior to graduation, all students (100%) will successfully complete a capstone project. A panel of music professors and/or representatives from the appropriate area of study will review the project in MUS 5960 (Capstone Course).

5b. Request second measurement be waived.

The initial student body for this degree is expected to come from five general groups, most of whom are unable to relocate to attend graduate programs elsewhere.

1. Professional musicians living in the Central Florida area. The Orlando tourism and entertainment industry is a major employer for professional performers.
2. Public and private school music teachers in the Central Florida area who need graduate courses and degrees in music for professional development.
3. Private music teachers in the Central Florida area, such as piano and guitar teachers who teach in music stores, homes, and schools.
4. Community College music teachers in the Central Florida area seeking to enhance their musical credentials.
5. Students completing undergraduate music degrees who wish to continue their studies at UCF at the graduate level.

Orlando is the largest metropolitan statistical area (MSA) in the United States without a graduate degree in music, and we anticipate this program will quickly become popular with professional musicians and music educators in Central Florida who are tied to the area.

The anticipated student population of this program can be considered as consisting of two fairly distinct cohorts;

- The largest, cohort, especially in the early stages of the program, will consist of area music teachers seeking to improve their skills through advanced training. This cohort of students will take coursework primarily in the summer, although some of them will take a class or two during the academic year. All students in this cohort are considered part-time. These students generally will not require support in the form of assistantships or fellowships.
- A second cohort will consist of full-time and part-time students who enroll primarily during the academic year, although they may take some summer courses as well. This cohort will be comprised mainly of students who wish to study performance, conducting, jazz, and composition. Most full-time students in this cohort will require at least partial support; part-time students will require minimal support.

All courses in Program of Study must be selected in consultation with and approval of the program advisor. A cumulative GPA of 3.0 is required for graduation.

The program will be administered by a full-time tenured faculty member in the Music Department who will be given commensurate release time during the academic year and an appropriate summer stipend for program advising and administration.

Program governance will be provided primarily by a departmental graduate committee consisting of graduate faculty. In the event that it becomes desirable to develop a track in music education, the committee will include a faculty member from COE.

Once the program receives BOT approval the department will immediately implement a marketing/recruiting plan for the Fall 2007 class. Initial marketing/recruiting components will include:

- Notifying current UCF undergraduate students the MA has been approved. Some have already expressed interest in continuing their graduate study at UCF.
- E-mail blasts and electronic ads to all music teachers in Central Florida
- Announcements to professional musicians in the area through web-site, email, and mailings.
- Contacting all prospective students who have previously expressed an interest in graduate study in music at UCF
- Notifying students currently enrolled in the MEd and MA in Music Education that they have the option of transferring to the MA in Music and their credits will transfer (as per previous agreement)
- Sending promotional materials to other universities in Florida, especially to historically black universities such as FAMU and Bethune-Cookman.

Additional marketing/recruiting activities for the Fall 2008 and beyond class will include:

- Developing a promotional poster brochure specific to the MA in Music to be mailed to all NASM member schools (approximately 550)
- Publication advertisements directed at Florida music teachers, such as Florida Music Director
- Specific inquiries at historically black universities around the country with music programs and other music schools know to have a diverse student population
- Creating a graduate studies section on the departmental website
- Displays at conferences frequently attended by prospective graduate students (FMEA, MTNA, Chicago Midwest Clinic, etc.)
- Graduate assistantship flyers mailed to prospective students
- Consider print ads or web site ads for various music instrumental/vocal organizations (Music Teachers National Association, International Trumpet Guild, National Association for Teachers of Singing, International Jazz Educators' Association, International Double Reed Society, etc.) Print ad costs for all these organizations may be prohibitive, but most of these organizations have less expensive on-line services.

2. Describe the admission standards and graduation requirements for the program.

Admission Requirements and Process

- Applicants must have a Bachelor's degree in music or the equivalent with a minimum 3.0 GPA from a NASM accredited school. Applicants may be given tentative admission, conditional to the imminent completion of the Bachelors degree and submission of a final transcript.
- Applicants are required to take the Graduate Record Examination.
- Two current letters of recommendation are required.

- Applicants will meet with a faculty committee for an Admission Examination. This will consist of an interview, and audition or portfolio review as appropriate according to the applicant's goals. The applicant will consult with the Graduate Coordinator in advance to prepare for presentation in appropriate areas of interest to the candidate, such as performance, conducting, composition, music history, and so forth. It is highly recommended to attend this examination in person, although the use of audio and/or video recordings is possible, with the permission of the Graduate Coordinator. The faculty committee will evaluate the candidate, and make a recommendation regarding admission to the Music Department Chair, who will make the final decision.
- After acceptance, students will take placement exams in Aural Comprehension, Music Theory and Music History. If remedial coursework is required in the case of deficiencies, this will not count towards the total hours for the degree.
- Students may transfer up to 9 hours of graduate credit from another accredited institution, subject to approval of advisor.

3. List the accreditation agencies and learned societies that would be concerned with the proposed program. Will the university seek accreditation for the program? If not, why? Provide a brief timeline for seeking accreditation, if appropriate.

The Department of Music is fully accredited by the National Association of Schools of Music (NASM). In order to retain unit accreditation, NASM requires that all programs be in compliance with NASM standards. The program proposal has been prepared in close consultation with the NASM standards for master's degree and in personal consultation with NASM officers and consultants. The Music Department will seek Plan Approval from NASM for the Master of Arts in Music after the program has been approved by the university.

Timeline:

January 2007 UCF BOT approval

Spring 2007 Begin actively marketing the program and recruiting students for admission

Spring 2007 Submission of Application for Plan Approval to NASM for June Commission meeting

Summer 2007 First students begin taking courses in the program

Fall 2007 Program is listed in NASM Directory in *italics* (indicating program is approved for listing but has not yet received final approval)

Fall 2009 Application for Final Approval for Listing. Application submitted along with transcripts of first two graduates from program

Dec 2009 Final Approval for Listing in NASM Directory

4. Provide a one or two sentence description of each required or elective course.

[New courses listed in italics]

[Existing courses listed in regular type]

1. Required Core Music Classes (13–17 hours)

MUH 6916 Bibliography and Research Methods (3hrs)
Survey of the fields of historical and systematic investigation in music with bibliographic studies and research analysis

MUH 6935 Music History Seminar (3hrs)
(Variable topics—repeatable for credit up to 3 times)
Emphasis will be on the process of studying Music History; each semester will include approaches to research, student projects and presentations, and a large research paper. Selected topics from the Middle Ages through the Twentieth Century, including genre studies, broad topics in music history, specific literature of single or groups of composers, and non-Western music

MUT 6621 Techniques and Concepts of Musical Analysis (3 hrs)
Techniques of analysis of musical styles and structure from all periods and genres of music

MUN 5xxx Ensemble Performance (two semesters) (2 hrs)
One-credit ensemble courses including Wind Ensemble, Concert band, University Orchestra, Jazz Ensemble, Opera Workshop, Early Music Ensemble, or Graduate Chamber Music;

OR

*MVx 5xxx Performance (one semester; audition) (2 hrs)
Individual applied study

Choose between

MUS 6971 Recital or Research Report (2 hrs)

MUS 6971 Thesis (6 hrs)

(Students planning to pursue a doctoral degree will be strongly encouraged to select the thesis option. The capstone project may be a recital in performance, composition, or conducting; or a written project of smaller scope than a thesis; e.g., a portfolio or research paper for music teachers or those interested in arts management) Must be approved by Graduate Advisor and reviewed by a committee of at least three graduate faculty.

The final project, whether thesis, recital, or research paper is intended to be a culminating experience in which the student demonstrates independent learning. The

student will receive guidance and oversight from the faculty member chairing the committee, but the student will be largely responsible for selecting the topic or repertoire; all aspects of preparation, including recital rehearsals and research; and presenting and defending the final document or experience. Students electing the recital option will also prepare detailed program notes demonstrating understanding of the stylistic aspects and historical significance of all repertoire selected. Theses and research reports will be subject to IRB approval if they involve research using human subjects. Recitals will be recorded in either CD or DVD format and housed in the library. Theses, compositions, and research reports will be submitted in the required formats and submitted as appropriate.

2. Other Studies in Music (9 hours)

Course selections in this area will be in a cognate or area of emphasis with approval by program advisor; e.g., Performance, Conducting, Composition, Music History, Music Theory, Music Education, Jazz Studies, etc.

MUH 6935	Music History Seminar Topics in musicology, repeatable	(3 hrs)
MUE 5348C	K-12 Music Methods Organization and administration of instruction for comprehensive music education, K–12 (on-line)	(4 hrs)
MUE 6175	Teaching Music Performance Techniques and skills for planning, administering and directing performing music organizations	(3 hrs)
MUE 6349	Advanced General Music Analysis of current materials, new programs, and teaching techniques in general music K-12	(3 hrs)
<i>MUE 6xxx</i>	<i>History and Philosophy of Music Education</i> Study of the development of principles and philosophy of music education in the United States, 1850s–present (on-line)	(3 hrs)
MUG 6106	Advanced Conducting I Conducting practices including the application of theory and personal musicianship skills	(3 hrs)
MUG 6107	Advanced Conducting II Conducting skills, analytical technique, and teaching practices	(3 hrs)
MUG 6306	Conducting VI (audition) Fundamental techniques of instrumental and choral conducting	(2 hrs)
<i>MVx 6xxx</i>	<i>Performance VI (audition)</i>	(2 hrs)

MUC 6251	Composition VI (portfolio)	(2 hrs)
MVx 5xxx	Performance (audition)	(2 hrs)
MUC 5112	Composition (portfolio) Music composition. Repeatable 3x	(2 hrs)
MUG 5112	Advanced Conducting (audition)	(2 hrs)
MUS 5677	Wellness for the Performing Musician Various techniques and methods of maintaining physical health and wellness for musicians	(3 hrs)
MUT 5936	Music Theory Seminar Issues of importance in music theory with emphasis on recent scholarly literature. Repeatable 3x	(3 hrs)
MUH 5326	Medieval/Renaissance Music Music and culture of Western Europe c. 450–1600	(3 hrs)
MUH 5345	Music of the Baroque Investigates Baroque (1600–1750) musical styles and composers within their diverse historical, musical, and cultural contexts	(3 hrs)
MUH 5356	Eighteenth-Century Music Music and culture in Western Europe c. 1700–1800	(3 hrs)
MUH 5365	Nineteenth-Century Music Music and culture of Western Europe c. 1800–1900	(3 hrs)
MUH 5375	Music Since 1900 Music and culture of Western and American art music c. 1900–present	(3 hrs)

NB: The following MUN courses are all ensembles in which graduate students rehearse and perform in university ensembles with undergraduate students. Graduate students will have additional requirements as per policy. No more than six (6) credits of MUN courses may be counted toward the degree.

MUN 5478L	Early Music Ensemble	(1 hr)
MUN 5368L	Graduate Madrigal Singers	(1 hr)
MUN 5385L	Graduate University Chorus	(1 hr)
MUN 5325	Graduate Women's Chorus	(1 hr)
MUO 5505L	Graduate Opera Workshop	(1 hr)
MUN 5465L	Graduate Chamber Music	(1 hr)

MUN 5145	Wind Ensemble	(1 hr)
MUN 5215	Symphony Orchestra	(1 hr)
MUN 5125	Concert Band	(1 hr)
MUN 5445	Percussion Ensemble	(1 hr)
MUT 5816	Jazz Styles and Analysis Study and analysis of stylistic features of jazz	(3 hrs)
MUS 5365	Music and Technology The emergence of technology in music including MIDI, CD ROM, Finale, SmartMusic, ProTools, and the high-tech music classroom	(3 hrs)
MUT 5381	Arranging and Composing Music Arranging and composing music for instrumental and vocal ensembles.	(3 hrs)
MUM 5806	Performing Arts Management Structure of nonprofit performing arts organizations (PAOs), examining the fundamental elements of administration, audience development, marketing and fund-raising	(3 hrs)

3. Elective Studies in Supportive Areas

5xxx or 6xxx music courses or non-music courses with approval of advisor; may include any new or repeatable courses from Sections 1 or 2 above.

MUS 6105	Musicianship I An integrated study of music history with applications of theory and aural skills development	(3 hrs)
MUS 6106	Musicianship II A continual and integrated study of music history with applications of theory and aural skills development	(3 hrs)
MUS 6107	Musicianship III Advanced integrated study of music history with applications of theory and aural skills development	(3 hrs)
MVO 5250	Advanced Secondary Instruction Advanced instructional techniques on a secondary instrument or voice. Repeatable 2x. (Offered for piano, voice, violin, viola, cello, guitar, trumpet, horn, trombone, euphonium, tuba, flute, clarinet, oboe, saxophone, bassoon, percussion)	(1 hr)

MUS 5907	Independent Study	(1–3 hrs)
	Advisor approval required. No more than 6 hours may be counted toward degree	

Sample Student Course Plans

The following course plans are representative samples only and are intended to demonstrate the flexibility of the proposed program in meeting the needs and interests of graduate students while providing curricular requirements common to all graduate students. Students may also choose non-music courses in the elective studies area, subject to advisor approval and permission from the unit offering such courses.

Student A, with an interest in Instrumental or Vocal Performance (total 32 hours)

I. Required Core Music Classes (13 hours)

MUH 6916	Bibliography and Research Methods	3 hrs
MUH 6935	Music History Seminar	3 hrs
MUT 6621	Techniques and Concepts of Musical Analysis	3 hrs
MUN 5xxx	Ensemble (two semesters)	2 hrs
MUS 6971	Recital	2 hrs

II. Music Classes (10 hours)

MVX 6xxx	Performance VI (4 semesters)	8 hrs
MUN 5xxx	Ensemble (two semesters additional)	2 hrs

III. Electives (9 hours)

MUM 5806	Performing Arts Management	3 hrs
MUS 5677	Wellness for the Performing Musician	3 hrs
MUH 5375	Music Since 1900	3 hrs

Student B, with an interest in Conducting (total 30 hours)

I. Required Core Music Classes (13 hours)

MUH 6916	Bibliography and Research Methods	3 hrs
MUH 6935	Music History Seminar	3 hrs
MUT 6621	Techniques and Concepts of Musical Analysis	3 hrs
MUN 5215	Symphony Orchestra (two semesters)	2 hrs
MUS 6971	Conducting Recital	2 hrs

II. Music Classes (11 hours)

MUG 6106	Advanced Conducting I	2 hrs
MUG 6107	Advanced Conducting II	2 hrs
MUG 6306	Conducting VI (2 semesters)	4 hrs

MUS 5677	Wellness for the Performing Musician	3 hrs
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III. Electives (6 hours)

MUS 6105	Musicianship I	3 hrs
MUT 5381	Arranging and Composing Music	3 hrs

Student C, with an interest in Music History (total 35 hours)

I. Required Core Music Classes (17 hours)

MUH 6916	Bibliography and Research Methods	3 hrs
MUH 6935	Music History Seminar	3 hrs
MUT 6621	Techniques and Concepts of Musical Analysis	3 hrs
MUN 5xxx	Ensemble (two semesters)	2 hrs
MUS 6971	Thesis	6 hrs

II. Music Classes (9 hours)

MUH 5345	Music of the Baroque	3 hrs
MUH 5356	Eighteenth-Century Music	3 hrs
MUH 5375	Music Since 1900	3 hrs

III. Electives (9 hours)

MUH 6935	Music History Seminar (different topic)	3 hrs
MUH 5326	Medieval/Renaissance Music	3 hrs
MUH 5xxx	Nineteenth-Century Music	3 hrs

Student D, with an interest in Music Composition (total 32 hours)

I. Required Core Music Classes (13 hours)

MUH 6916	Bibliography and Research Methods	3 hrs
MUH 6935	Music History Seminar	3 hrs
MUT 6621	Techniques and Concepts of Musical Analysis	3 hrs
MUN 5465L	Graduate Chamber Music (two semesters)	2 hrs
MUS 6971	Composition Recital	2 hrs

II. Music Classes (11 hours)

MUC 6251	Composition VI (four semesters)	8 hrs
MUT 5381	Arranging and Composing Music	3 hrs

III. Electives (8 hours)

MUS 5365	Music and Technology	3 hrs
MUH 5375	Music Since 1900	3 hrs
MVO 5250	Advanced Secondary Instruction (2 semesters)	2 hrs

- 5. Describe briefly the anticipated delivery system for the proposed program as it may relate to resources; e.g., traditional delivery on main campus; traditional delivery at branches or centers; or nontraditional instruction such as instructional technology (distance learning), self-paced instruction, and external degrees. In an assessment of the potential for delivery of the proposed program through collaboration with other universities, both public and private. Cite specific queries made of other institutions with respect to the feasibility of shared courses utilizing distance learning technologies, and joint-use facilities for research or internships.**

It is anticipated that in the near future most of the coursework for the MA in Music would be delivery via traditional methods on the main campus.

- Ensemble (MUN) classes are offered primarily during the academic year, and graduate students would generally be participating in the university ensembles with undergraduate students, although graduate students would have additional course requirements.
- Performance (MVx) and Composition (MUC) studies are usually delivered as individual instruction (i.e., private lessons), and these courses are currently offered only during the academic year. The scheduling is individualized between faculty member and student. Budget permitting, some individual performance study will be offered in the summer.

Because a significant portion of the anticipated students in the program will be area music educators, the delivery and scheduling will be designed to accommodate the schedules of these busy professionals. For example:

- Courses will be scheduled during the summer so that area music teachers can take most or all of their coursework in three or four summers, with little academic year on-campus coursework required.
- Students would be able to use on-line courses developed at UCF or on-line courses offered at other SUS schools (e.g., University of South Florida). On-line instruction is very popular with graduate students who hold full-time employment. Courses that would be good candidates for on-line delivery include:
 - MUH 6916 Bibliography and Research Methods
 - MUH 6935 Music History Seminar
 - MUT 6621 Techniques and Concepts of Musical Analysis
 - MUE 6xxx History and Philosophy of Music Education (in development)
 - MUS 5365 Music and Technology
- 5xxx courses during the academic year will be scheduled in evenings as once-per-week courses. This scheduling will also make these courses available to qualified undergraduate students who wish to take them.

Inquiries have been made to the University of South Florida, the University of Florida, Florida State University, and Florida Atlantic University regarding the feasibility of sharing

on-line courses in our respective graduate programs. Florida State does not offer on-line graduate courses in music and does not anticipate a demand from their students. The University of South Florida offers graduate music courses on-line, and the program advisor has confirmed that these courses would be available to UCF students. (Appendix III) UCF graduate students would be able to use these courses in their degree plan subject to availability and advisor approval. The USF on-line courses include (all 3-credit courses):

- MUS 6525 Computer Applications of Music
- MUE 6080 Foundations & Principles of Music Education
- MUE 6648 Techniques & Research in Alternative Music Education Models
- MUE 6116 General Music Education K-12
- MUE 6336 Advanced Techniques & Research in Secondary Vocal Music
- MUE 6347 Advanced Techniques & Research in Instrumental Music Ed

V. Assessment of Current and Anticipated Faculty

- A. Use DCU Table One to provide information about each existing faculty member who is expected to participate in the proposed program by the fifth year. Append to the table the number of master's theses directed, number of doctoral dissertations directed, and the number and type of professional publications for each faculty member.**

As shown in DCU Table One the Department of Music has 22 tenured and tenure-earning faculty who are currently available to teach in the program. All hold the doctorate or terminal degree in their discipline. Five are professors, 10 are associate professors; and 7 are assistant professors. Fourteen are tenured and 8 are tenure-earning.

Department of Music Annual Reports for 2001–02, 2002–03, 2003–04, and 2004–5 are included as appendices to this proposal and are summarized in the table below. These reports provide an excellent summary of the quantity and quality of music faculty productivity in teaching, research/creative activity, and service. Since 2001 full-time music faculty have given almost 1800 public performances off campus at the local, national, and international level, including 263 performances at the international level. Music faculty have published 193 articles, books, compositions, and CDs in this period. Presentations at conferences, many refereed, and clinics and workshops total 376. These performances and presentations have taken place on six continents in Canada, England, Sweden, Finland, Spain, Russia, Czech Republic, Germany, Austria, France, Italy, Hungary, Ireland, Australia, New Zealand, Brazil, Argentina, Mexico, Bolivia, Peru, Thailand, Japan, Korea, and South Africa as well as throughout the United States.

The Music Faculty Professional Activities Table, DCU Table One-B, shows the scholarly and creative accomplishments of the UCF Music Department faculty during the past four years. All these activities are off-campus and not part of faculty teaching assignments. A brief narrative of each faculty member's research/creative activities agenda is included to put these data in context regarding the scope and variety of music faculty activities.

This level of professional activity in the UCF music faculty compares favorably to that of music faculty in larger, doctoral granting music programs. Not only is the UCF music faculty qualified and ready to teach graduate students, the UCF music faculty has reached a point of expertise and professional activity that the faculty need the additional stimulation and challenges to their teaching provided by graduate students.

The MA in Music degree can be initiated Fall 2007 with no new faculty lines. The Music Department currently has three vacant lines created by recent resignations. These three lines have been reconfigured to support the graduate music program as well as other program priorities. It will be important to both the graduate and undergraduate programs that these vacant lines be filled by Fall 2007. The reconfigurations include the following:

- Director of Bands; Associate/Full Professor with tenure. Dr. Richard Greenwood, who has served ably as Director of Bands for the past sixteen years, has asked to be re-assigned to music education to support the graduate program and also undergraduate music education. This move is of great benefit to the music education and graduate programs, but it creates the need to hire a new Director of Bands. The importance of this position to the Music Department demands an experienced faculty member with great leadership ability, hence the senior level appointment with tenure.
- Jazz Piano; Assistant Professor, tenure earning. The department has only one full time jazz faculty member, and jazz program has grown to the point where a second jazz faculty is needed. The department is submitting a proposal for a Jazz Studies track in the BM degree, and the new faculty member will be available to teach the Evolution of Jazz GEP courses as well as undergraduate jazz courses and jazz piano. This addition will allow our senior jazz faculty member, Professor Jeff Rupert, to teach in the graduate program.
- Music Theory/Cello. Assistant Professor, tenure earning. The department needs an additional theory teacher to teach undergraduate theory and to teach graduate and undergraduate cello.

As the graduate and undergraduate programs develop, the department will need additional faculty lines by the fifth year of the program to support the graduate program as well as growth in the undergraduate programs. The most important needs will be in music education, music history/general music, and piano pedagogy and accompanying. The music education faculty member will be needed to teach in our rapidly expanding BME program. The music history/general music faculty will teach undergraduate music history as well as GEP courses formerly taught by existing musicology faculty as they focus more on upper-division undergraduate and graduate music history courses. The pianist will teach in and coordinate the class piano program as well as address the growing demand for study in piano pedagogy and accompanying.

DCU TABLE ONE—Master of Arts in Music
FACULTY PARTICIPATION IN PROPOSED DEGREE PROGRAM BY FIFTH YEAR

Faculty CODE	Faculty Name or "New Hire"	Academic Discipline/Specialty	Rank	(For Existing Faculty Only)		Initial Date for Participation in Proposed Program	5 th Year Workload in Proposed Program (Portion of Person-year)
				Contract Status (Tenure status or equivalent)	Highest Degree Held		
A	John Almeida	Trumpet	Asso.	Tenure	M	Fall 2007	0.03
A	Jay Batzner	Composition & Tech.	Asst.	Tenure Track	D	Summer 2007	0.11
A	Laurent Boukobza	Piano	Asso.	Tenure	M	Fall 2007	0.10
A	David Brunner	Dir. Choral Music	Prof.	Tenure	D	Summer 2007	0.03
A	Nora Lee Garcia	Flute	Asso.	Tenure	D	Fall 2007	0.03
A	Richard Greenwood	Instr. Music Ed.	Prof.	Tenure	D	Summer 2007	0.07
A	Al Holcomb	Music Education	Asso.	Tenure	D	Summer 2007	0.00
A	Jeremy Hunt	Voice	Asst.	Tenure Track	D	Fall 2007	0.03
A	Keith Koons	Clarinet	Prof.	Tenure	D	Fall 2007	0.03
A	Mary Macklem	History	Asst.	Tenure Track	D	Fall 2007	0.00
A	Laszlo Marosi	Orchestra	Asst.	Tenure Track	D	Fall 2007	0.03
A	Eugene Montague	Music Theory	Asst.	Tenure Track	D	Summer 2007	0.00
A	Jeffrey Moore	Percussion	Asso.	Tenure	M	Fall 2007	0.28
A	Johnny Pherigo	Horn	Prof.	Tenure	D	Summer 2007	0.03
A	Roy Pickering	Low Brass	Prof.	Tenure	M	Fall 2007	0.03
A	Thomas Potter	Voice	Asst.	Tenure Track	M	Fall 2007	0.07
A	Jeffrey Rupert	Dir. Jazz Studies	Asso.	Tenure	M	Fall 2007	0.14
A	Eladio Scharron	Guitar	Asso.	Tenure	D	Fall 2007	0.03
A	JoAnne Stephenson	Voice	Asso.	Tenure	D	Fall 2007	0.00
A	Scott Warfield	Music History	Asst.	Tenure Track	D	Fall 2007	0.22
A	George Weremchuk	Saxophone	Asso.	Tenure	D	Fall 2007	0.07
A	Ayako Yonetani	Violin/Viola	Asso.	Tenure	D	Fall 2007	0.07
B	Replacement Faculty	Director of Bands	Asso.	Tenure	D	Fall 2007	0.03
B	Replacement Faculty*	Jazz/Piano	Asst.	Tenure Track	D	Fall 2007	0.00
B	Replacement Faculty*	Theory/Cello	Asst.	Tenure Track	D	Fall 2007	0.00
C	New Faculty	Music Education	Asst.	Tenure Track	D	Fall 2008	0.00
C	New Faculty*	Music History	Asst.	Tenure Track	D	Fall 2009	0.00
C	New Faculty*	Piano	Asst.	Tenure Track	D	Fall 2010	0.00

Faculty CODE	Corresponding Faculty Position Category in TABLE 3 for the Fifth Year	Proposed Source of Funding for Faculty	TOTAL 5 th Year Workload by Budget Classification
A	Current General Revenue	Existing Faculty – Regular Line	1.41
B	Current General Revenue	New Faculty – To be Hired on Existing Vacant Line	0.03
C	New General Revenue	New Faculty – To be Hired on a New Line	
D	Contracts and Grants	Existing Faculty – Funded on Contracts and Grants	
E	Contracts and Grants	New Faculty – To Be Hired on Contracts and Grants	
Overall Total for 5 th Year			1.44

*Note: replacement faculty 2 & 3 and new faculty 2 & 3 are needed to grow the undergraduate enrollment and teach split classes (4000/5000). They are not directly involved in the graduate program, but will enhance it by contributing to teaching split classes.

DCU Table One-B
Music Faculty Professional Activities, 2001–2005

Faculty Member	No. Theses directed or committee	Scholarly/Creative Activity/Publications				Public Performances/Conducting Performances of Compositions		
		CDs	Commissions	Articles Compositions	Presentations Workshops Clinics	International	National	Local
Almeida, John		3		1	7	3	6	398
****Batzner, Jay								
*Boukoba, Laurent		1			46	26	7	18
Brunner, David		10	10	28	23	16	168	70
Garcia, Nora Lee		5		1	22	19	19	547
Greenwood, Richard	1			3	28	14	11	34
Holcomb, Al	1			6	42		2	4
#Hunt, Jeremy								5
Koons, Keith		1		1	12	2	12	123
*Macklem, Mary					2			
**Marosi, Laszlo		2			45	22	1	23
***Montague, Eugene	2			1	10			
Moore, Jeff	1	1	4	19	38	10	122	71
*Pherigo, Johnny	51				5	3	2	72
Pickering, Roy		6				3	1	84
#Potter, Thomas							6	6
Rupert, Jeff		11			40	54	211	300
Scharron, Eladio		2		4	12	22	44	26
Stephenson, JoAnne				4	6	15	33	11
***Warfield, Scott				29	25			
Weremchuk, George				1	5	6	45	166
Yonetani, Ayako		1		2	8	48	35	45
Totals	56	43	14	100	376	263	725	2003

*Hired 2004

** Hired 2003

*** Hired 2002

****Hired 2006

#Hired 2005

Music Faculty Biographical Summaries

John Almeida, Associate Professor, has been a member of the brass faculty at the University of Central Florida since 1993, teaching applied trumpet and coaching the UCF Trumpet Ensemble. He is the Principal Trumpet of the Brevard Symphony Orchestra and is a founding member of The Brass Works, a professional brass quintet. He is the director of “Horns and Pipes.” During the summer months, Professor Almeida teaches trumpet and coaches the Honors Brass Quintet at Cannon Music Camp at Appalachian State University. He is also an adjudicator for the Florida Bandmasters Association. Professor Almeida has been a guest artist/clinician in North Carolina, South Carolina, Georgia, Rhode Island, Wyoming, Colorado, Virginia, Alabama, and Florida. John Almeida is considered to be one of the leading free-lance musicians in Florida. Professor Almeida, a Yamaha Performing Artist, performs frequently as a soloist and is in frequent demand as a trumpet clinician. Professor Almeida received his Bachelor of Music in Performance from the University of Alabama and the Master of Music Education from Appalachian State University.

Dr. Jay C. Batzner, Assistant Professor, was appointed Fall 2006, with his primary duties being in music technology. He received his D.M.A. in Composition from the University of Missouri — Kansas City in May 2006, where he received such honors as a Distinguished Dissertation Fellowship, a Dean's Doctoral Scholar Fellowship, and an Ovation Scholarship. Dr. Batzner's music has been performed throughout the Americas and Europe at such festivals and conferences as the Wellesley Composers Conference, the International Young Composers' Meeting in the Netherlands, and the Sonoimágenes festival in Argentina. His solo piano work, *Deconstructionist Preludes*, will soon be released on the Capstone label. Dr. Batzner is an active member of the EMM Festival, the Society of Composers, Inc., the College Music Society, and the Collected. He has given many presentations on analytical techniques of electro-acoustic music, and his review essay of music technology textbooks has been published in *College Music Symposium*.

Laurent Boukobza, Associate Professor and chair of the piano studies. Mr. Boukobza was the recipient of the First Prize of Piano and Chamber Music from the Conservatoire National Supérieur de Musique de Paris. He presents annual Master-Classes in France at "Academie des Ecrins" and "Pont Saint-Esprit." Professor Boukobza is a Steinway Performing Artist and has won prizes at numerous international piano competitions. These prizes include first prize of International Piano Competition "Radio France" (Paris, France); first prize of International Academy Maurice Ravel, Saint-Jean-de-Luz (France); first prize of "forum musical du Havre" (France); prize winner of International Piano Competition (Senigallia, Italy): best interpretation of Chopin piece, best interpretation of French piece; prize winner of Fifth International Piano Competition (Rome, Italy); and prize winner of International Piano Competition Georges Enesco (Bucharest, Romania). Professor Boukobza has also performed in Belgium, Bulgaria, China, England, France, Germany, Italy, Japan, Korea, Romania, Singapore, Taiwan, Poland (Warsaw radio recordings) and USA (WCLV radio, Cleveland San Jose Ballet, Cleveland Museum of Art, WMFE radio). Professor Boukobza is the pianist of the famous *Sirba Octet* featuring the Super-Soloist/Principals of the world renowned *Orchestre de Paris*.

Dr. David Brunner, Professor and Director of Choral Activities, conducts the University Chorus and Madrigal Singers, teaches courses in conducting and music education, and teaches private composition students. In 1995 and 2000 he received a College of Arts and Sciences Excellence in Undergraduate Teaching Award and in 1995 the University Excellence in Teaching Award. He is also the recipient of the College of Arts and Sciences Distinguished Researcher Award (2005), a Research Incentive Award (2002), and three Teaching Incentive Awards (2005, 1996 and 1993). European conducting appearances include performances at the Seminar für Klassische Musik at the Eisenstadter Sommerakademie in Eisenstadt and Vienna, Austria; in St. Mark's Basilica, Venice; at St. Martin-in-the-Fields and Wesley's Chapel, London; and at the Vatican for Pope John Paul II. His choirs have appeared at state and divisional conventions of both the American Choral Directors Association and the Music Educators National Conference. Dr. Brunner is a popular clinician and guest conductor of honor choirs, choral festivals and educational workshops throughout North American and Europe. His compositions are performed worldwide at state, regional, and national meetings of the American Choral Directors Association and the national Kodaly Conference; The New Millennium Festival and Choral Music Experience International Institute for Choral Teacher Education; the International Academy of Choral Music in Parthenay, France; the Voices 500 Festival in Newfoundland, Canada; the Europa Cantat in Germany; the American Cantat in Venezuela; the International Cathedral Music Festival at Canterbury Cathedral and Queen Elizabeth Hall in

London; and Carnegie Hall. Dr. Brunner is the recipient of yearly ASCAP awards since 1997 and is published exclusively by Boosey & Hawkes, Inc. He is editorial advisor for Boosey & Hawkes' popular Conductor's Choice series and has served on the editorial board of the *Choral Journal*. He is the author of articles in the *Choral Journal* and the *Music Educators Journal*. Brunner holds degrees from Illinois Wesleyan University and Northwestern University in choral music education and conducting and the Doctor of Musical Arts in Choral Literature and Conducting from the University of Illinois.

Dr. Nora Lee García, Associate Professor, teaches flute and woodwind literature and pedagogy. Dr. García, a native of Puerto Rico, has performed all over the world, including concerts in Italy, France, Switzerland, Ireland, Canada, Puerto Rico, and throughout the United States and South America. She has played under the baton of Michael Tilson Thomas, Krzysztof Pendercki, Eugene Kohn, Konstantin Schenk, Karl Sollack, Guillermo Figueroa, and has participated in many music festivals including Bowdoin Music Festival, Johanasen International School of the Arts and Interlochen Music Festival. She has contributed articles for *Flute Talk* and recorded for Centaur, Cane and Albany Records. Dr. García is the director of the University of Central Florida Summer Flute Institute. She is a Powell artist and performs with the Brevard Symphony Orchestra, the Bach Festival, and is principal flute of the Florida Chamber Orchestra and Disney Orchestra. She performed at the National Flute Association Convention in Orlando (1995), Phoenix (1998), Dallas (2001), and Pittsburgh (2006). Dr. García received her DMA degree from the University of Miami, MA in Music from Brooklyn College, and BM in Flute Performance from the Conservatory of Puerto Rico.

Dr. Richard Greenwood, Professor of Music, conducts the Symphonic Wind Ensemble, Concert Band, teaches conducting and music education courses, and supervises student interns. Dr. Greenwood has served as guest lecturer, both nationally and internationally, speaking at the Mid-West National Band and Orchestra Clinic in Chicago, and the World Association for Symphonic Band Ensemble conventions in Valencia, Spain, Hamamatsu, Japan, and Schladming, Austria. He has also presented papers at College Band Directors National Association conventions in Columbus, Ohio, Raleigh, North Carolina, Boulder, Colorado the Florida Music Educators Association Convention, the Florida Bandmasters Association Convention and the Music Educators National Conventions in both Phoenix and Washington D.C. In addition, he has served as guest clinician at numerous universities across the United States. Dr. Greenwood is a frequent conductor of all-state and all-county honor bands and other national music festivals. He is also internationally recognized as guest conductor of both the Hungarian Customs Band and Wind Ensemble of the Franz Liszt Academy in Budapest. He serves as adjudicator of contests and music festivals throughout the United States. Dr. Greenwood has served as Florida state chairman for the College Band Directors National Association. Additional professional service includes appointments as treasurer of the College Band Directors National Association Southern Division and Chairman for the CBDNA Southern Division Intercollegiate Band. Dr. Greenwood holds the Bachelor of Music Education from the University of Kentucky, the Master of Music in Conducting from the University of Northern Colorado, and the PhD in Music Education from Florida State University.

Dr. Al Holcomb, Associate Professor, is Coordinator of Music Education. Dr. Holcomb teaches undergraduate and graduate courses in music education, is the advisor for all BME students, supervises student interns, and conducts the Women's Ensemble. In addition to his university

responsibilities he is active as a church musician, conductor, singer, clinician, adjudicator, and presenter. He has conducted numerous festivals and honor choirs around the country for children and youth. Dr. Holcomb has published articles and presented on a variety of topics, including urban music education, music assessment, vocal development, positive learning environment, and aural skill development at national and international conferences. As a former Scholar-in-Residence at the Connecticut State Department of Education, he presented seminars and coordinated the development of music teacher standards and portfolio assessment in Connecticut. Dr. Holcomb is currently a researcher and content specialist for a federally funded grant in Orange County Public Schools. Dr. Holcomb received his MME and PhD in Music Education from The Hartt School, University of Hartford, and his BME degree from Texas Christian University.

Dr. Jeremy Hunt, Assistant Professor, now a tenor, began his vocal performance career as a baritone. His Figaro in *Il Barbiere di Siviglia* was described as “delightfully entertaining & [he] filled the stage with his presence and voice.” (Peter Schimpf, Bloomington Independent) His other operatic credits include Valentin in *Faust*, Guglielmo in *Così fan tutte*, Lescaut in Massenet’s *Manon*, Cesare in Handel’s *Giulio Cesare*, and Danilo in *The Merry Widow*, all with Indiana University Opera Theater. Dr. Hunt has worked with acclaimed stage directors Tito Capobianco, Stefano Vizioli, David Gately, Herbert Kellner, Dale Girard, Vince Liotta, and Mark Ross Clark. In 2002, he performed concerts with the Riverside Symphonia in Lambertville, NJ under Maestro David Effron. Dr. Hunt has a strong interest in the Italian language and repertoire, and has twice participated in the Ezio Pinza Council for American singers of Opera in Oderzo, Italy. Dr. Hunt also has a research interest in the physiology of singing and breathing as it relates to singers. He is currently collaborating with Dr. Rudi Barry of UCF’s Department of Communicative Disorders. Dr. Hunt presented a lecture on “Breathing for Singers” at the National Flute Association annual conference in Pittsburgh, PA. He has helped to coordinate a Vocal Health program for the Music Department and is currently employing spectrographic analysis equipment as a means of bringing technology into the voice studio. Dr. Hunt is a member of the National Association of Teachers of Singing (NATS). Dr. Hunt received his Bachelor of Music in Voice from Mercer University in Macon, Georgia, and his MM and DMA from Indiana University.

Dr. Keith Koons, Professor, teaches clarinet, woodwind chamber music, and the Early Music Ensemble. He also serves as Associate Chair and Undergraduate Coordinator for the Music Department. Dr. Koons is an experienced performer in orchestra, opera, band, and chamber music, as well as a veteran clinician and recitalist. He has performed as a member of the Arkansas Symphony Orchestra, the opera companies of Orlando, Arkansas, Annapolis, the Aspen Festival Orchestra, and many others. He has performed at clarinet festivals and academic conferences throughout the United States and Europe. As former Music Director and performer with the UCF-Orlando Shakespeare Festival, he composed and arranged music for the plays in a wide variety of styles. Currently Principal Clarinet in the Brevard Symphony Orchestra in Melbourne, FL, he also performs with the Orlando Philharmonic Orchestra and the Winter Park Bach Festival. Dr. Koons formed the Research Presentation Committee of the International Clarinet Association (ICA) and served as its chair 1994–2006. In addition, he served the ICA as Research Coordinator and Library Liaison. He has performed at conferences of the ICA in Chicago, Ohio, Utah, and Belgium; national and regional conferences of the College Music Society, the National Association of College Wind and Percussion Instructors, the National Flute

Association, the International Double Reed Society, and the Oklahoma Clarinet Symposium. Dr. Koons currently serves as Past President of the Southern Chapter of the College Music Society. In 2003–2004 he served as Interim Chair of the Music Department. Dr. Koons received his DMA in Clarinet Performance from the University of Southern California, MM from the Manhattan School of Music, and BME from the University of North Carolina-Chapel Hill.

Dr. Mary Macklem, Assistant Professor, teaches music history, honors, and general music classes. Her teaching interests include opera, music and film, music and gender, and music and emotion. Dr. Macklem's current research investigates opera reform in Italy (1690–1720) from an interdisciplinary perspective of seventeenth- and eighteenth-century conceptions of the passions and verisimilitude. Her interests include representations of gender on the stage, and the way in which these shaped operatic experience. Recent national and international presentations were given at the National Meeting of the American Musicological Society (Seattle, 2004), the Symposium of the International Musicological Society (Melbourne, Australia, 2004), American Society for Eighteenth-Century Studies (Boston, 2004), and the Tenth Biennial International Conference on Baroque Music (La Rioja, Spain, 2002). Professor Macklem received the UCF Women's Research Center Award in the Arts and Humanities in 2006. Professor Macklem has received grants from the Mellon Foundation, the Gladys Krieble Delmas Foundation, and an American Dissertation Fellowship from the American Association of University Women. In 2004, she received a grant from the National Endowment for the Humanities to participate in a 6-week Interdisciplinary Summer Seminar on Opera at Princeton University. Dr. Macklem received her PhD (Music) from the University of Pennsylvania and her BA degree (Music and Italian) from the University of Wisconsin-Madison.

Dr. Laszlo Marosi, Assistant Professor, is conductor of the University Orchestra and Chamber Orchestra and teaches conducting. A native of Hungary, he studied conducting at the Liszt Academy of Music, and from 1982–87 was conductor of the Hungarian Central Army Orchestra. His book, *The History of the Military Music in Hungary from 1741–1945*, was published in 1994. For twelve years he taught conducting at the Liszt Teacher Training College, Budapest. In 1993, he was asked to serve as conductor and artistic director of the professional Budapest Symphonic Band, in addition to his responsibilities as the conductor of the Liszt Academy Wind Orchestra. These ensembles produced several commercial CD recordings for leading European companies, including Hungaroton. Between 1989 and 1994, Marosi conducted more than fifty performances annually with the Budapest State Operetta Theater Orchestra. For his contributions to Hungarian contemporary music, he was twice awarded the Artisjus prize by the Hungarian Composers Union. Dr. Marosi has appeared as guest conductor, lecturer and adjudicator throughout Europe, Israel, England, South Africa, Argentina, Brazil, Japan, and the United States. Following his professional career in Hungary, Dr. Marosi matriculated to Florida State University, where he earned a MM in Conducting and a PhD in Music Education.

Dr. Eugene Montague, Assistant Professor, teaches courses in theory and analysis, and coordinates the core undergraduate theory sequence. His research centers on theoretical approaches to the role of music in inspiring and controlling physical movement, and the varied ways of understanding music that this role entails. Beginning from the many ways in which music interacts with movement, Dr. Montague's research interests encompass music and dance, theories of performance, and links between music and human consciousness. He has worked with a wide range of repertoire, from 17th-century French dance music to contemporary punk

rock. Currently, his projects include a formulation of the notion of body from the perspective of music, and an appraisal of the role of punk music in the history and mythology of rock. Dr. Montague has presented papers on music and movement, on semiotics, and on music and consciousness at regional, national, and international conferences, including national meetings of the American Musicological Society and the College Music Society. He presented at the International Musicological Society's conference in Melbourne, Australia, in July 2004. An essay on *Sequenza VIII* for Solo Violin by the Italian composer Luciano Berio will appear in a forthcoming collection of papers on Berio's *Sequenze* series to be published by Ashgate. Dr. Montague received his PhD in Music Theory from the University of Pennsylvania.

Jeff Moore, Associate Professor, teaches applied percussion, percussion techniques, and conducts the large "Pop"/World Percussion Ensemble, the Chamber Percussion Ensemble, and the Mallet Ensemble. He received the College of Arts and Humanities Excellence in Undergraduate Teaching Award for 2006. Active in all facets of percussion, Professor Moore has performed with several major symphony orchestras and is a frequent performer of chamber music. Professor Moore has performed and given presentations across the United States and in The Netherlands, England, Belgium, France, Hong Kong, and Thailand. He also performs on drum set and is an international clinician, lecturer, and soloist. Jeff Moore and Doug Walter's (Professor of Percussion-University of Colorado) CD recording of "Toccata and Divertimento" by Ney Rosauo was released on the CD *Transmutations and Metamorphoses*. Professor Moore has served as the Percussion Director of the internationally acclaimed Madison Scouts Drum and Bugle Corps, and as Program Consultant/Percussion Arranger with several European, Japanese, and Indonesian drum corps and bands. Professor Moore is an associate editor of *Percussive Notes*, and serves on the Education Advisory Committee for Latin Percussion International and Pro-Mark Incorporated. He is the Education Director of the Paiste Corporation based in Lucerne, Switzerland, and is also a member of the College Pedagogy Committee and Marching Percussion Committee within the Percussive Arts Society International. Professor Moore is a Yamaha Performing Artist/Clinician. Professor Moore received his Bachelor of Music Education from the University of North Texas and his Master of Music in Percussion Performance from the University of Wisconsin - Madison.

Dr. Johnny Pherigo, Professor and Chair. Dr. Pherigo was previously on the music faculty at Western Michigan University 1983–2004, where he was Coordinator of Graduate Studies in Music, Director of the MFA in Performing Arts Administration program, taught horn, and performed in the Western Brass Quintet and Western Wind Quintet. Dr. Pherigo is Past-President of the International Horn Society and has served as Editor of the *Horn Call*, Journal of the International Horn Society. He hosted the 33rd International Horn Symposium in 2001 at Western Michigan University. Pherigo is active as a recitalist and clinician on both valve horn and natural horn, performing at universities and workshops nationally and internationally. He has served as Associate Principal Horn of the United States Air Force Band and Principal Horn of the Kalamazoo Symphony Orchestra. He has been a soloist with the Air Force Band, the Western Michigan University (WMU) Symphonic Band and the WMU University Symphony Orchestra, and at regional and international workshops for the International Horn Society. He has presented clinic/recitals at the Music Educators National Conference National Convention, the Michigan School Band and Orchestra Association Midwest Clinic, and the Virginia Music Educators Association Convention. Dr. Pherigo received a Bachelor of Music degree from Texas Tech University, a Master of Music degree from Catholic University, and a Doctor of Musical Arts

degree from the University of Illinois.

Roy Pickering, Professor, has taught trombone, brass ensemble, brass literature, and brass pedagogy at UCF since 1979. Many of his students have been successful in major orchestras, graduate schools, and performing and teaching. Professor Pickering is an active performer and has performed as bass trombonist with the Santa Fe Opera Association in New Mexico and with several orchestras in Louisiana and Florida. He has performed and taught at the Brevard Music Center in North Carolina; the Classical Music Festival in Eisenstadt, Austria; Moulin d'Ande in France; and Glazunov Hall at the Rimsky-Korsakov Conservatory in St. Petersburg. Professor Pickering has also performed by invitation at the International Trombone Festivals in Helsinki, Finland; Ithaca, New York; and New Orleans. Professor Pickering received his Master of Music from Indiana University.

Thomas Potter, Assistant Professor, teaches voice and directs the UCF Opera Workshop. A baritone, Professor Potter maintains an active performance schedule in opera, oratorio, and concert repertoire. His operatic repertoire centers around the great Verdi baritone roles such as "Renato" in *Un Ballo In Maschera*, "Conte di Luna" in *Il Trovatore*, *Macbeth*, and *Rigoletto*. He has sung leading roles with opera companies in France, Italy, Spain, Brazil, Germany, Austria, and Switzerland, and here in the US with opera companies in Palm Beach, Nashville, Atlanta, Salt Lake City, and Indianapolis. Concert work also plays an important role in Potter's career, with credits such as performances of Britten's *War Requiem* in the Teatro di San Carlo in Naples, Italy, Walton's *Belshazzar's Feast* with the São Paulo [Brazil] State Symphony and Chorus, Verdi's *Messa Da Requiem* and Beethoven's Ninth Symphony, each with the Florida Orchestra in Tampa, and several soloist appearances in New York City's Carnegie Hall. Scheduled performances in 2007 include roles in Verdi's *Falstaff* in Indianapolis and Puccini's *Turnadot* in Orlando. Professional affiliations include membership in Opera America, the National Association of Teachers of Singing, and Pi Kappa Lambda. Before joining the UCF faculty in 2005 Professor Potter taught at Indiana State University. Professor Potter received his MM in Vocal Performance from Indiana University.

Jeff Rupert, Associate Professor, directs the Jazz Lab Band as well as the UCF Jazz Chamber groups. Under Rupert's direction, the UCF Big Band has performed with James Moody, Eric Alexander, Marvin Stamm, Tom Garling, Arturo Sandoval, Bob Berg, Nick Brignola, Michael Philip Mossman, Ralph Bowen, and Harry Allen. Professor Rupert is active as a freelance tenor saxophonist, composer, and arranger. His numerous recordings as a featured soloist include dates with Mel Torme, Benny Carter's Grammy winning recording, *Harlem Renaissance* (Music Masters), Sam Rivers, Maynard Ferguson, Diane Schuur, and now his own quartet debut recording, entitled *Jeff Rupert* (MAS Records). Rupert's busy tour schedule includes performances in Italy, Spain, Germany, France, Switzerland, Belgium, Holland, England, Ireland, Sweden, Norway, Japan, Israel, Venezuela, Aruba, Australia, and New Zealand. Professor Rupert is a long time member of Sam Rivers band, with recent a performance and recording at Lincoln Center for Ed Bradley's *Jazz from Lincoln Center* broadcast on NPR. He has been a featured soloist at the *Chicago Blues festival* the past four years, the *Montreux Jazz festival*, Montreux, Switzerland, the *Montreux festival/Japan*, the *Lucerne Jazz festival*, the *Jamaica Jazz festival*, *The Aruba Jazz festival*, *Bishopstock*, Devon, England, *The Jubileums Blues festival*, Hamar, Norway, as well as numerous other festivals throughout the world. Professor Rupert received a Research Incentive Award (RIA) from UCF in 2006. Professor

Rupert earned his BM and MM degrees in Jazz Studies at Mason Gross School of the Arts, Rutgers University.

Dr. Eladio Scharrón, Associate Professor, teaches classical guitar and is a native of Puerto Rico. Dr. Scharrón has won numerous awards and competitions, among them, the Concurso de Guitarra de la Casa de España in Puerto Rico, the International Guitar Competition of Sable Sur Sarthe in France, and the Reynolds Musical Award. He has released two of a planned 3-CD set of the complete works for guitar by Manuel Ponce. Dr. Scharrón has also been invited to prestigious guitar festivals such as the Brussels Guitar Festival, the International Guitar Festival of Puerto Rico and New York's Música de Cámara. Eladio Scharrón has premiered and is the dedicatee of many new works for guitar. He won accolades from music critics as a concert artist and taught at the Paris Municipal Conservatory in France. In 1992 he became a professor at the University of Puerto Rico. Dr. Scharrón received his DMA degree from the Eastman School of Music, the prestigious Diplôme de Concertiste at the École Normale de Musique de Paris, and his BA in Music degree from the University of Puerto Rico.

Dr. JoAnne Stephenson, Associate Professor, is an active performer, lecturer, adjudicator, and choir director. Dr. Stephenson is currently the Director of African American Studies for the College of Arts in Humanities at the University of Central Florida. A mezzo-soprano, Dr. Stephenson has performed in Europe in Leipzig, Prague, Vienna and Melk, where she sang the Mezzo Soprano solos in the Bach *Magnificate* and the Mozart Mass in c Minor with the Bach Society of Winter Park. Other European engagements include three solo recitals, two of which were sung at Cambridge University in Cambridge, England, and the third at the University of London. Other European performances include solo performances in Ragusa, Italy and Vevey, Switzerland. Recent performances include a recital of Negro Spirituals given in Paris, France. US performances include two tours as Principal Soprano Soloist with the Cornerstone Chorale and Brass. Dr. Stephenson was also invited to perform with the Vero Beach Choral Society in a staged production of the *Laud to the Nativity*. Artist series appearances include The Villages, in the church on the Square, Lady Lake Florida; Bach's Lunch, Orlando Florida, the Ninth Annual African American Artist Series in West Palm Beach and the 1996 Artist Series in Tampa Florida. Recent operatic performances include the concert version of *Hansel and Gretel*, in Gainesville, Florida where she sang the role of the "Mother." Other operatic performances include the role of the "Mother" in *Amahl and the Night Visitors*, the "Mother" in Scott Joplin's *Treemonishia*, the "Countess" in *Le Nozze di Figaro*, and "Fiordiligi," in *Così fan Tutti*. Dr. Stephenson has presented lecture/recitals across the United States. She was a presenter on a grant for the National Endowment for the Humanities (NEH), where she gave a lecture on "An Interdisciplinary Approach to Music by African Americans." Other lecture recitals include two which were given for the College Music Society's National meetings in San Juan Puerto Rico and Portland, Oregon. Other presentations include Hampton University, University of Dayton, and Agnes Scott College, where her presentation was recorded and aired on Atlanta's classical station, WABE. As an adjudicator, Dr. Stephenson has judged several high school competitions in the state of Florida for the Florida Vocal Association, the Negro Spiritual Scholarship Foundation, the National Association Teachers of Singing, and the Community College Symposiums in the state of Florida. Dr. Stephenson received her DMA degree from the University of Illinois, her MM in Voice Performance from Washington University of St. Louis, and her BM in Vocal Performance from the University of Missouri-St. Louis.

Dr. Scott Warfield, Assistant Professor, teaches music history and literature and general music courses. Dr. Warfield's primary research interest is in the music of the 19th and 20th centuries, especially the composer Richard Strauss. He has presented papers on Strauss at national meetings of the American Musicological Society (1992, 1996), the International Richard Strauss Conference (Duke University, 1990), the 11th and 13th Biennial Conferences on Nineteenth-Century Music (London, 2000, and Durham, 2004), the Symposium of the International Musicological Society (Melbourne, Australia, 2004), and the Dublin International Conference on Music Analysis (Dublin, 2005), as well as numerous regional meetings. His published articles and reviews on Strauss and other 19th-century topics have appeared in *Richard Strauss Blätter*, *Music Library Association Notes*, *Fontes Artis Musicae*, *Nineteenth-Century Music Review*, *Journal of Musicological Research*, and elsewhere. His chapters on Strauss's instrumental music and the Strauss bibliography were recently published in *The Richard Strauss Companion* (Greenwood Press, 2003). Warfield also has strong interests in the music of the United States. He has been a Fellow of the American Music Research Center at the University of Colorado, where he is engaged in a project that uses sheet music to study the early years (1880-1920) of the American musical theater. His chapter "From Hair to Rent: Is 'Rock' a Four-letter Word on Broadway?" appeared in *The Cambridge Companion to the Musical* (Cambridge University Press, 2002 [2nd. ed. in preparation]). Dr. Warfield is a member of the American Musicological Society, and he currently serves on the Committee on Career-Related Issues, is chair of the Committee on the Moderated Electronic Discussion List, and as the Southern Chapter Representative to the Council. During the academic year 2005–06 he is serving as the Lead Moderator of the AMS-L, the electronic discussion group of the AMS. He is also a member of the Society for American Music, the College Music Society, and the Internationale Richard Strauss Gesellschaft. Dr. Warfield received his PhD and MA degrees in musicology from the University of North Carolina at Chapel Hill and a BSMusEd degree from West Chester University.

Dr. George Weremchuk, Associate Professor, teaches saxophone and is advisor for all Bachelor of Music students. He has performed and recorded with such diverse groups as the New World Symphony, under the direction of Michael Tilson Thomas, and Sam Rivers' Rivbea Orchestra. He is featured on the New World Symphony's recording entitled *New World Jazz* (RCA Red Seal), and has performed with Sam Rivers at the Chicago Jazz Festival, Matosinhos Jazz Festival in Portugal, and at Lincoln Center in New York. In Europe, Dr. Weremchuk performed in 14 countries with the international touring company of Duke Ellington's "Sophisticated Ladies," including a tour of Italy with Mercer Ellington conducting. He has appeared as a soloist with the Brevard Symphony Orchestra, the University of Central Florida Symphony Orchestra, and with the University of Miami Wind Ensemble. Dr. Weremchuk performs regularly with the Orlando Philharmonic, Florida Orchestra, Brevard (FL), and Florida West Coast Symphonies. He was an invited performer at the 12th and 13th World Saxophone Congresses. Dr. Weremchuk received his Doctor of Music degree from the University of Miami. He received his MM degree from Indiana University and his undergraduate degree from the University of Massachusetts-Amherst.

Dr. Ayako Yonetani, Associate Professor, teaches violin and viola. Dr. Yonetani is a member of Japan's premier chamber ensemble, Kioi Sinfonietta Tokyo. She teaches at the Lutheran Summer Music Academy and Festival as the Jay and Doris Christopher endowed Chair of Strings. Since winning the Japan National competition at age nine, Ayako Yonetani has quickly ascended to the

top ranks of Japan's violinists. She performed solo with the orchestras representing Japanese music society, including NHK Symphony, New Japan Philharmonic, and Gunma Symphony. Dr. Yonetani has appeared frequently as a recitalist in major cities such as New York, San Francisco, Atlanta, Chicago, Minneapolis, Orlando and at the Aspen Music Festival. Dr. Yonetani has performed with the Slovak State Philharmonic of Kosice and the Chamber Orchestra of Zilina (Slovak Republic). Her Tchaikovsky/Mendelssohn concerto CD with the Kosice Slovak State Philharmonic Orchestra was selected as "The CD of the Month" by WMFE-90.7 FM in October 2004. In 2005, she was invited to judge the International Competition "Shabyt" in Kazakhstan, and premiered a double violin concerto with the Astana City Symphony Orchestra in Kazakhstan. Dr. Yonetani was selected as an official artist in the Florida Arts & Culture State Touring program roster (2006–2008). Dr. Yonetani's Japanese translation of Barbara L. Sand's book *Teaching Genius: Dorothy DeLay and the Making of a Musician*, is currently in its fourth printing with over 4500 copies sold. Dr. Yonetani received her Bachelors, Masters, and Doctoral degrees from the Juilliard School.

B. Also, use DCU Table One to indicate whether additional faculty will be needed to initiate the program, their faculty code (i.e., A, B, C, D, or E as detailed in the lower portion of Table One), their areas of specialization, their proposed ranks, and when they would be hired. Provide in narrative the rationale for this plan; if there is no need for additional faculty, explain.

The MA in Music degree can be initiated Fall 2007 with no new faculty lines. The Music Department currently has three vacant lines created by recent resignations. These three lines have been reconfigured to support the graduate program as well as other program priorities. It will be important to both the graduate and undergraduate programs that these vacant lines be filled by Fall 2007. The reconfigurations include the following:

- Director of Bands; Associate/Full Professor with tenure. Dr. Richard Greenwood, who has served ably as Director of Bands for the past sixteen years, has asked to be re-assigned to music education to support the graduate program and also undergraduate music education. This move is of great benefit to the music education and graduate programs, but it creates the need to hire a new Director of Bands. The importance of this position to the Music Department demands an experienced faculty member with great leadership ability, hence the senior level appointment with tenure.
- Jazz Piano; Assistant Professor, tenure earning. The department has only one full time jazz faculty member, and jazz program has grown to the point where a second jazz faculty is needed. The department is submitting a proposal for a Jazz Studies track in the BM degree, and the new faculty member will be available to teach the Evolution of Jazz GEP courses as well as undergraduate jazz courses and jazz piano. This addition will allow our senior jazz faculty member, Professor Jeff Rupert, to teach in the graduate program.
- Music Theory/Cello. Assistant Professor, tenure earning. The department needs an additional theory teacher to teach undergraduate theory and to teach undergraduate and graduate cello.

As the graduate and undergraduate programs develop, the department will need additional faculty lines by the fifth year of the program to support the graduate program as well as

growth in the undergraduate programs. The most important needs will be in music education, music history/general music, and piano pedagogy and accompanying. The music education faculty member will be needed to teach in our rapidly expanding BME program. The music history/general music faculty will teach undergraduate music history as well as GEP courses formerly taught by existing musicology faculty as they focus more on upper-division undergraduate and graduate music history courses. The pianist will teach in and coordinate the class piano program as well as address the growing demand for study in piano pedagogy and accompanying.

- C. Use DCU Table One to estimate each existing and additional faculty member's workload (in percent person-years) that would be devoted to the proposed program by the fifth year of implementation, assuming that the program is approved. (*Note: this total will carry over to DCU Table Four's fifth year summary of faculty positions.*)**

UCF Table 1B Current Faculty Assignments
Proposed Graduate Program Faculty Assignments (current faculty teaching
current courses)
MA in Music

Faculty Name	Year 1	Year 2	Year 3	Year 4	Year 5
John Almeida					
Jay Batzner	0.072	0.072		0.072	
Laurent Boukobza					
David Brunner			0.048		0.048
Nora Lee Garcia					
Richard Greenwood	0.048				
Al Holcomb	0.072	0.072			0.072
Jeremy Hunt					
Keith Koons					
Mary Macklem					
Laszlo Marosi					
Eugene Montague					
Jeffrey Moore (Graduate Director)					
Johnny Pherigo					
Roy Pickering					
Thomas Potter					
Jeffrey Rupert					
Eladio Scharron					
JoAnne Stephenson					
Scott Warfield					
George Weremchuk					
Ayako Yonetani					
Replacement faculty 1 (Dir- Bands)		0.048		0.048	
Replacement faculty 2 (Jazz piano)	Needed to grow the undergraduate enrollment and teach split classes (4000/5000).				
Replacement faculty 3 (Theory/comp)					
New faculty 1 (Music Education)					
New faculty 2 (General Music/Music History)	Needed to grow the undergraduate enrollment and teach split classes (4000/5000).				
New faculty 3 (Piano)					
TOTAL ASSIGNMENTS					
Current faculty assignments	0.192	0.192	0.048	0.120	0.120

Table One B Current summarizes fte for current graduate music courses planned to be offered in the next five years. These are courses currently offered in support of the existing Master of Education in Music Education program. These courses are already funded by CAH and are taught in the summer by current or replacement faculty. These are 5xxx and 6xxx music courses in Conducting, Musicianship, and Music Technology.

**Proposed Graduate Program Faculty Assignments (current and new
faculty teaching new courses)**

MA in Music

Faculty Name	Year 1	Year 2	Year 3	Year 4	Year 5
John Almeida			0.033		0.033
Jay Batzner				0.033	0.105
Laurent Boukobza	0.033	0.065	0.065	0.099	0.099
David Brunner		0.033	0.033	0.033	0.033
Nora Lee Garcia		0.033	0.105	0.105	0.033
Richard Greenwood	0.072		0.072		0.072
Al Holcomb					
Jeremy Hunt		0.033	0.033	0.033	0.033
Keith Koons					0.033
Mary Macklem		0.072	0.144	0.072	
Laszlo Marosi	0.033	0.033	0.033	0.033	0.033
Eugene Montague		0.144	0.072	0.144	
Jeffrey Moore (Graduate Director)	0.177	0.209	0.281	0.281	0.281
Johnny Pherigo					0.033
Roy Pickering				0.033	0.033
Thomas Potter			0.033	0.065	0.065
Jeffrey Rupert	0.072		0.105	0.065	0.137
Eladio Scharron			0.033	0.065	0.033
JoAnne Stephenson					
Scott Warfield	0.144	0.144	0.072	0.072	0.216
George Weremchuk		0.033	0.033	0.065	0.065
Ayako Yonetani		0.033	0.065	0.065	0.065
Replacement faculty 1 (Dir- Bands)			0.033		0.033
Replacement faculty 2 (Jazz piano)	Needed to grow the undergraduate enrollment and teach split classes (4000/5000)				
Replacement faculty 3 (Theory/comp)					
New faculty 1 (Music Education)				0.072	
New faculty 2 (Genl Music/Music History)	Needed to grow the undergraduate enrollment and teach split classes (4000/5000)				
New faculty 3 (Piano)					
TOTAL ASSIGNMENTS	0.531	0.832	1.245	1.335	1.435
Current faculty teaching new courses	0.531	0.832	1.245	1.263	1.435
New E&G faculty teaching new courses	0.000	0.000	0.000	0.072	0.000

Table One B New summarizes fte for current and new graduate music courses proposed to be offered in the next five years. These include applied music courses, 6xxx graduate music courses, and 4xxx/5xxx undergraduate/graduate split courses. Applied music courses (i.e., 6xxx individual lessons) will be taught by current applied faculty within their current loads. This is because the graduate applied students will be distributed among several faculty for program balance purposes. 6xxx applied music courses will be offered only during the academic year and subject to faculty availability. Other 6xxx graduate courses (i.e., not applied music) include the proposed 6xxx core courses in the program as well as current courses offered in the summer.

These are taught in both the academic year and the summer. 4xxx/5xxx split courses are music history and theory courses that have been developed to support both the undergraduate program and the proposed master's program. The 4xxx courses have been developed over the past two years for the undergraduate program to be in compliance with accreditation standards. They are currently being offered on a rotating schedule by current faculty. The 5xxx courses have been developed over the past year and paired with the corresponding 4xxx courses. Since the department must offer the 4xxx courses to be in compliance with accreditation standards, offering the 5xxx courses as splits with the 4xxx courses does not require additional resources for the graduate program. These courses will generally be offered only in the academic year. The replacement and planned new faculty will supplement current faculty in teaching these split courses as the undergraduate program continues to grow and the graduate program develops.

VI. Assessment of Current and Anticipated Resources

A. In narrative form, assess current facilities and resources available for the proposed program in the following categories:

Like all academic disciplines, music requires faculty, staff, teaching and office space, equipment, and teaching materials. Most academic programs also require specialized resources unique to the discipline, and music is no exception.

Music is unique in that many of the teaching spaces (performance halls, rehearsal rooms, practice rooms, and applied music studios) require specialized acoustical treatment. These spaces must be designed and constructed so that the acoustical properties inside the room are conducive to music making. The spaces also must prevent sound transference into or out of the room so as not to distract the musicians in the room with extraneous sound as well as not to disturb others nearby.

The study of music performance traditionally requires that, in addition to more standards classes, music students study applied music taught as individual instruction by specialists on each instrument. This type of instruction is resource intensive regarding sch production for faculty, but it is the standard practice in music schools throughout the country. Costs are controlled by restricting applied music study to students who require it in their curriculum. That is, applied study is not available to non-music majors or as extra study to music majors except under very special circumstances.

In addition to the standard library resources of monographs and periodicals, music study also requires musical scores and recordings. UCF libraries conducted a benchmark assessment of UCF Library music holding in August 2006. This assessment revealed that the collection is adequate in monographs, has some weaknesses in periodicals and CD/DVD recordings, and has significant deficiencies in the number of musical scores. The estimated cost of purchasing the needed library materials is \$31,000, which is built into the proposal budget.

Music programs also require extensive specialized equipment. This equipment includes musical instruments (including pianos); computers; music stands, chairs, and choral risers; audio recording and playback equipment; performance editions of music for rehearsal and performance purposes; instrument storage lockers; music storage cabinets; etc. Most students provide their

own personal instruments, but it is not practical for most students to own some specialized instruments, such as pianos, most percussion instruments, and specialty instruments such as contrabassoons and bass clarinets. These must be provided by the department. Although many of these instruments are expensive, fortunately they last a long time if given proper care. Thus, regular maintenance is also important. All of the specialized equipment used by graduate students is also used by undergraduate students, so the additional equipment needed for graduate student use is minimal. Also, undergraduate students currently pay a music equipment fee as well as supplies and materials fees each semester to provide equipment and music. Students in the graduate program will pay similar fees.

In summary, the nature of music study, in which graduate students and undergraduate students have the same facilities and equipment needs and study together in some of the same classes (e.g., ensembles and 4xxx/5xxx split courses), means that adding a master's music program to an existing undergraduate music program is cost efficient in terms of facilities, library holdings, and equipment.

1. Library Volumes (Provide the total number of volumes available in this discipline and related fields.)

The UCF Library currently contains the following resources for the study of music (figures are approximate):

• Total Monographs:	23,248
• Music Scores:	8,789
• Sound recordings (CD, LP & cassettes):	6,800
• Video materials (VHS, DVD & Laserdisk):	2,620

2. Serials: (Provide the total number of volumes available in this discipline and related fields, and list those major journals which are available at your institution.)

The Library allows access to 130 periodicals broadly related to music. Most of these are current titles, but this number also includes defunct periodicals. Some major journals are available in hard copy, others (marked with an asterisk in the list below) are available only in online format, which typically restricts the availability of current articles for library clients.

- 19th Century Music
- Acta Musicological *
- American Music
- Black Music Research Journal *
- Bulletin of the Council for Research in Music Education
- Clavier (1968-1992)
- College Music Symposium (1983-1995)
- Downbeat *
- Early Music.
- Journal of Music Theory
- Journal of the American Musicological Society.
- Journal of the Royal Musical Association *

- Music & letters *
- Music Analysis *
- Music Educators Journal.
- Music Theory Spectrum *
- Neue Zeitschrift für Musik (1991-)
- Perspectives of New Music *
- Popular Music *
- Popular Music and Society.
- The Clarinet
- The Horn Call (2003-)
- The Journal of Musicological Research *
- The Journal of Musicology *
- The Musical Quarterly.

3. Describe classroom, teaching laboratory, research laboratory, office, and any other type of space, which is necessary and currently available for the proposed program.

The Department of Music occupies space in four buildings: Colbourn Hall, the Rehearsal Hall, The Visual Arts Building, and the new marching band temporary building. All of the buildings except the Rehearsal Hall and the marching band building are shared with other disciplines.

Colbourn Hall

The ground floor and four rooms on the second floor of the five-story brick Colbourn Hall are utilized by the Music Department. The ground floor houses 15 faculty studios/offices, 12 practice rooms, an audio library storage and office, a music technology classroom of 15 student workstations with iMac computers and Roland keyboards; a Music Education Resource room, and one medium-size, multi-purpose classroom. This classroom is often used for small ensemble rehearsal and coaching, small classes, and meetings. Each practice room houses a piano. All faculty studios have a phone, computer, printer and internet access. Most have pianos. There are also two offices located on the fifth floor that house musicology faculty.

The second floor houses the main office of the department and two teaching classrooms, shared with the university. The classrooms are equipped with a piano, audio and VCR equipment, overhead projector, screen and pre-staffed chalk board or white board.

The Music Office consists of a small reception area and receptionist desk; secretary's office (a portion of which is used for supplies and file storage); a faculty/staff workroom/mailroom with Xerox photocopying equipment and FAX machine; an office for the departmental accountant; an office for the departmental scholarship/band secretary; an office for the Chair; an office for the Office Manager; and a small kitchen.

Rehearsal Hall

The Rehearsal Hall is in close proximity, across the sidewalk from Colburn Hall. It is a block/brick structure which functions as a multi-use facility for classes, rehearsals, meetings, new student auditions, and student recitals. The "concert facility" consists of a

small tiled stage area, curtains, rudimentary lighting and jacks for sound recording. There is a booth in the rear of the hall for control of lights and recording. The audience area is tiered and seats approximately 150 people in a concert configuration. The stage has a capacity of approximately 35 wind performers or 25 string performers. This room is used for smaller ensembles, chamber music, and student and faculty solo recitals. A nine-foot Steinway grand piano is housed in a small, locked holding area adjacent to the stage. There is no green room or off-stage space, but a side entrance area is used for performer access.

The Rehearsal Hall also houses two faculty studios, a percussion studio and 4 percussion practice/storage rooms, a jazz combo rehearsal room, the music ensembles' library, instrument storage, a small backstage area, and an additional storage area for costumes, sets, and miscellaneous equipment.

The Rehearsal Hall is being renovated Fall 2006 at a cost of \$200,000.00. Renovations include replacing draperies and hardwood floor in the recital room, new doors and improved acoustical treatment throughout, lighting upgrades, and paint and carpet throughout. These upgrades will improve the aesthetic and usability of this facility for music rehearsal, practice, and performance.

Visual Arts Building

An additional rehearsal space in VAB 146 in the Visual Arts Building is used for choral rehearsals and various small classes, ensembles, concert staging area, and meetings. There is a Steinway Concert Grand piano, music stands, collapsible Wenger choral risers, performance chairs, and retractable desk chairs..

There is also a 450-seat lecture hall, VAB 132, which is sometimes used for ensemble performances.

Marching Band Facilities

At present the Marching Band practices on a field dedicated to their use and has a large trailer for storage of equipment. The practice facility includes a forty-foot rehearsal tower, and the field is secured with a fence.

4. Equipment, focusing primarily on instructional and research requirements.

The Music Department owns a large number of wind, string, keyboard and percussion instruments which are used to support current student study in applied music and ensembles. Additional electronic music equipment is installed in the music technology classroom and the MIDI studio, as mentioned in Section 3 above.

Since 2005 the Music Department has been significantly upgrading its equipment inventory. These include:

- The Music Department completed in Summer 2006 the purchase of 26 Steinway and Steinway-designed pianos to become the first All-Steinway Piano School in Florida (\$327,000.00).
- Replacement/upgrade of Mac-based music computer lab hardware and software in 2005 (\$45,000.00)
- Wenger instrument and choral music storage lockers in 2005 (\$32,000.00)
- Marching practice field rehearsal tower, fencing, and field upgrades in 2006 (\$90,000.00)
- New percussion instruments (timpani, marimba, vibes, etc.) 2005–06 (\$50,000.00)
- New wind and brass instruments for university bands and orchestra (\$25,000.00)
- Other educational equipment (audio recording/playback, projectors, video camera) 2005–06 (\$10,000.00)
- Wenger music stands, rehearsal chairs, performance chairs (\$16,000.00)

Music study is equipment intensive, and these recent additions to our inventory ensure that all our students and faculty have up-to-date, good quality equipment for practice and performance.

5. Fellowships, scholarships, and graduate assistantships (List the number and amount allocated to the academic unit in question for the past year.)

As the Music Department does not currently have a graduate program, we have no current fellowships or graduate assistantships. The department has a limited amount of funds available for scholarships and stipends. The department believes we can fund graduate assistants through reallocation of non-salary operations funds as well as grants and partnerships with outside organizations.

Current UCF Foundation endowment accounts designated for music scholarships total \$801,000. On average, these endowment accounts should generate approximately \$36,000 ($4.5\% \times \$801,000 = \$36,045$) annually in spendables, most of which can be used to support undergraduate or graduate scholarships. We anticipate the MA Music will create additional gift opportunities to fund graduate assistants.

B. Describe additional facilities and resources required for the initiation of the proposed program (e.g., library volumes, serials, space, assistantships, specialized equipment, other expenses, OPS time, etc.). If a new capital expenditure for instructional or research space is required, indicate where this item appears on the university's capital outlay priority list. The provision of new resources will need to be reflected in the budget table (DCU Table Four), and the source of funding indicated. DCU Table Four only includes I&R costs. If non-I&R costs, such as indirect costs affecting libraries and student services, are expected to increase as a result of the program, describe and estimate those expenses in narrative form. It is expected that high enrollment programs in particular would necessitate increased costs in non- I&R activities.

1. Faculty

The MA in Music degree can be initiated Fall 2007 with no new faculty lines. The Music Department currently has three vacant lines created by recent resignations. These three lines have been reconfigured to support the graduate program as well as other program priorities. It will be important to both the graduate and undergraduate programs that these vacant lines be filled by Fall 2007. The reconfigurations include the following:

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- Jazz Piano; Assistant Professor, tenure earning. The department has only one full time jazz faculty member, and jazz program has grown to the point where a second jazz faculty is needed. The department is submitting a proposal for a Jazz Studies track in the BM degree, and the new faculty member will be available to teach the Evolution of Jazz GEP courses as well as undergraduate jazz courses and jazz piano. This addition will allow our senior jazz faculty member, Professor Jeff Rupert, to teach in the graduate program.
- Music Theory/Cello. Assistant Professor, tenure earning. The department needs an additional theory teacher to teach undergraduate theory and to teach undergraduate and graduate cello.

As the graduate and undergraduate programs develop, the department will need additional faculty lines by the fifth year of the program to support the graduate program as well as growth in the undergraduate programs. The most important needs will be in music education, music history/general music, and piano pedagogy and accompanying. The music education faculty member will be needed to teach in our rapidly expanding BME program. The music history/general music faculty will teach undergraduate music history as well as GEP courses formerly taught by existing musicology faculty as they focus more on upper-division undergraduate and graduate music history courses. The pianist will teach in and coordinate the class piano program as well as address the growing demand for study in piano pedagogy and accompanying.

2. Staff

Initial staff support for the MA in Music should be sufficient at .25 FTE. It is anticipated that a .50 FTE staff position would be needed by the fifth year of the program. This staff person will need an office, office furniture, and equipment. The staff salary and furniture/equipment expenses are built into the proposal budget.

3. Graduate Assistantships

The anticipated student population of this program can be considered as consisting of two fairly distinct cohorts;

- The largest, cohort, especially in the early stages of the program, will consist of area music teachers seeking to improve their skills through advanced training. This cohort of students will take coursework primarily in the summer, although some of them will take a class or two during the academic year. All students in this cohort are considered part-time. These students generally will not require support in the form of assistantships or fellowships.
- A second cohort will consist of full-time and part-time students who enroll primarily during the academic year, although they may take some summer courses as well. This cohort will be comprised mainly of students who wish to study performance, conducting, jazz, and composition. Most full-time students in this cohort will require at least partial support; part-time students will require minimal support.

Part time students who are working professionals and teachers in the Orlando area generally will not need financial assistance to pursue this program. As the program grows and attracts full-time students, however, the need for assistantships, fellowships, and scholarships will also grow. Recruiting high quality graduate students in music is an extremely competitive environment, and it is essential that sufficient support be provided for full-time students early in the program. Support will be especially important in attracting international students.

Graduate Teaching Assistants in the Master of Arts in Music program will serve a vital and positive role in enhancing undergraduate education and serving the general student population. They will also strengthen existing Department of Music partnerships, specifically those partnerships with A Gift for Music, the Orlando Opera, and the Orlando Philharmonic Orchestra. GTA pianists will be able to fill a critical need for accompanists for Music Department students and student ensembles. String, brass, wind, and percussion GTA's will strengthen the university ensembles by performing in them and leading section rehearsals. In addition, these students will be able to teach secondary applied lessons and music minors after they have achieved eighteen credit hours of graduate work. Band GTA's will play an important role in current plans to expand band activities. A computer lab GTA will be able to help students with their projects and supervise the computer lab monitors, freeing the full-time faculty member of this task. GTA's will also be used as assistants in proctoring, grading papers, and classroom management in the large enrollment GEP classes (MUL 2010). There is a critical need for this assistance in these classes, and the availability of GTA's for the large GEP classes will enable the Music Department to run more sections of these classes, generating more Student Credit Hours.

Funding sources for the GTA's is described in more detail in Section VIII, but the funding will come from four general sources: CAH/Music non-salary operations funds,

and funds raised through development, grants, and entrepreneurial activities. CAH funding will be critical in the early years of the program in order to attract high quality students from the beginning, establishing a program reputation that makes external fund raising easier.

The following table summarizes the total GTA funding needs for the program for the first five years, broken down into CAH/Music funding and external funding. A full GTA stipend (20 hours per week) is \$10,000. Most students needing support will receive a full stipend, but a few will need only a half stipend. Details for the sources of these calculations are in Appendix VIII.

GTA Needs, Academic Year Only

	2007–08	2008–09	2009–10	2010–11	2011–12
HDCT Full Time Students	3	8	12	16	20
HDCT Part Time Students*	12	24	30	40	48
HDCT FT Needing support	3	8	12	15	17
Total stipend required	\$30,000	\$75,000	\$110,000	\$135,000	\$150,000

*Part-time students are projected to be place-bound Central Florida residents who will not need support. These include area music teachers who will take coursework primarily in the summer.

4. Space

Specifically, the additional space needed for the Master of Arts includes two or more faculty teaching studios, space for graduate student offices (eventually 5–6 offices with 3–4 GTA's in each office), practice rooms (5), and space for one additional staff person for the graduate program. Along with the office space will be the need for furnishings and computers.

The current space available to the Music Department may be increased by several additional buildings which are in the planning stages. With the new Psychology building opening Spring 2006 and the Departments of Philosophy and Psychology relocating to that building, the Music Department is scheduled to receive additional space in Colbourn Hall vacated by the departing units.

The proposed Arts II building is ranked fourth on the UCF CIP list and would provide valuable performance space for individual students and student ensembles. Arts II, the long-delayed performing arts facility to be shared by music and theatre, is currently ranked fourth on the university CIP. Current plans are for the \$20M PECO funds to be requested 2007/08 in conjunction with a major capital campaign to raise \$20–25M in private donations in the next two years. With qualifying state matches, the goal is to construct an expanded ARTS II in the \$60–70M range. This facility will include performance, rehearsal, practice, classroom, office, and storage space for both Music and Theatre. The current timetable is for a capital campaign 2006–08, planning 2008–09,

construction 2009–10, and move-in Fall 2011.

5. Equipment

All of the specialized equipment used by graduate students is also used by undergraduate students, so the additional equipment needed for graduate student use is minimal. The new Music Student Equipment fee, approved by the BOT in March 2006 and implemented Fall 2006, will be applied to graduate students as well as undergraduates. This \$70 per semester fee will be a significant help in providing and maintaining needed equipment. Graduate students in this program will be expected to own their own primary instruments. Graduate and undergraduate students will jointly use all university instruments and other equipment, so the funds provided by the equipment fee should be sufficient for most equipment needs. At the projected enrollment, the equipment fee will generate \$1,610 in Year 1 of the program and \$7,420 by Year 5. This is sufficient for any additional graduate student equipment needs, and neither costs nor revenues for equipment are included in the proposal budget.

6. Operations Support

Additional operational costs for the graduate students will include furnishings and office supplies necessary to carry out their GA responsibilities. These costs are included in the expenses category in the budget (DCU Table Four).

7. Library Volumes and Serials

An analysis of the Library music collection prepared by Michael Arthur of UCF Libraries in August 2006 benchmarked the UCF Library holdings with those of five peer institutions: Eastern Michigan University, Florida Atlantic University, Middle Tennessee State University, Montclair State University, and Western Illinois University. These schools were chosen as benchmarks because they are public universities with music programs of 175–300 music majors that have bachelor's and master's degrees but no doctoral programs. This analysis found that, in order to remain competitive with these institutions, \$31,000.00 would be needed over the first three years of the program to purchase scores (\$25,000.00), periodicals (\$3,000.00), and sound recordings (\$3,000.00) in support of the graduate program. This analysis was endorsed by Barry Baker, Director of Libraries.

The following periodicals not currently owned by UCF are recommended for purchase:

Journals Not Owned By UCF	ISSN	Subscription	5-Year Backfile
American Organist Magazine	0164-3150	\$52.00	\$260.00
Cadence (Redwood): The Review of Jazz & Blues	0162-6973	\$40.00	\$200.00
Coda Magazine: the Journal of Jazz	0820-926X	\$28.00	\$140.00
Earshot Jazz	1077-0984	\$40.00	\$200.00
Guitar Player	0017-5463	\$24.95	\$124.75
International Journal of Music Education	0255-7614	\$370.00	\$1850.00
International Musician	0020-8051	\$49.00	\$245.00
Jazz Archivist	1085-8415	\$35.00	\$175.00

Jazziz	0741-5885	\$69.95	\$349.75
JazzTimes: America's Jazz Magazine	0271-572X	\$23.95	\$119.75
Jazz Journal International	0140-2285	\$75.00	\$375.00
Journal of Music Theory Pedagogy	0891-7639	\$40.00	\$200.00
Keyboard Arts	0090-3361	\$6.00	\$30.00
Keyboard	0730-0158	\$25.95	\$129.75
Music Analysis	0262-5245	\$653.00	\$3,265.00
Music Theory Spectrum	0195-6167	\$122.00	\$610.00
Piano Today: The Magazine You Can Play	1082-8753	\$31.97	\$159.85
The Recorder Magazine	0961-3544	\$41.51	\$207.55
Saxophone Journal	0276-4768	\$42.50	\$212.50
Southeastern Journal of Music Education	1047-9635	\$30.00	\$150.00
Strings	0888-3106	\$36.00	\$180.00
Total Cost		\$1,269.82	\$6,349.10

VII. Assessment of Need and Demand

- A. What national, state, or local data support the need for more people to be prepared in this program at this level? (This may include national, state, or local plans or reports that support the need for this program; demand for the proposed program which has emanated from a perceived need by agencies or industries in your service area; and summaries of prospective student inquiries.) Indicate potential employment options for graduates for the program. If similar programs (either private or public) exist in the state, provide data that support the need for an additional program. Summarize the outcome of communication with such programs.**

Local Data

The initial student body for this degree is expected to come from five general groups, most of whom are unable to relocate to attend graduate programs elsewhere.

1. Professional musicians living in the Central Florida area. The Orlando tourism and entertainment industry is a major employer for professional performers.
2. Public and private school music teachers in the Central Florida area who need graduate courses and degrees in music for professional development.
3. Private music teachers in the Central Florida area, such as piano and guitar teachers who teach in music stores, homes, and schools.
4. Community College music teachers in the Central Florida area seeking to enhance their musical credentials.
5. Students completing undergraduate music degrees who wish to continue their studies at UCF at the graduate level.

A needs assessment survey was completed in the spring of 2003 to determine the interests and needs those who might be interested in pursuing graduate studies in music at UCF. The survey was developed by a committee in the Department of Music with input from the Department of Psychology. The questionnaire was distributed to a) seniors in the Department of Music, b) music alumni for whom addresses were available and c) representatives from area music organizations, including the American Federation of Musicians, Brevard Symphony Orchestra, Orlando Philharmonic Orchestra, Central Florida Music Teacher Association and the Orlando Music Club. A request was made to the representatives of the music organizations to distribute the questionnaires electronically to members. In addition, questionnaires were sent to school administrators of Orange, Osceola, Seminole, Polk, and Volusia counties with a request to distribute the questionnaire to all music teachers employed in each county. Approximately 222 surveys were returned. The results indicate that:

- 146 (68%) respondents indicated that they were interested in pursuing a master's degree at UCF
- 39 (17.6%) indicated they would definitely apply for a UCF master's degree in music; 76 (34.2%) indicated they would probably apply for a UCF master's degree in music

- Respondents expressed interest in a wide range of music emphasis areas (including conducting, performance, music education, and music theory), which indicates that the flexibility of the MA in Music would best serve their needs

Since the Master of Education in Music Education degree, housed in the College of Education, is no longer admitting new students, there is an immediate need for UCF to offer a master's degree in music to serve area music teachers. The Music Department already offers many of the courses in the MEd in Music Education. Students currently in the MEd will have the option to either complete the MEd by 2008 or transfer to the MA in Music with all their previous credits. The MEd in Music Education is not accepting new students, so the community has no other options in the UCF service area for graduate study in the music content areas they need and want to enhance their skills and musical expertise.. Our feedback from area music educators is that they seek graduate study in music content areas rather than general education.

As the program matures and becomes better known it is anticipated that it will start drawing graduate students from other undergraduate programs in Florida, nationally, and internationally. These students will be attracted by the many professional opportunities in the Orlando area as well as the outstanding faculty in the Music Department. Many faculty members have strong international connections and regularly come into contact with potential graduate students.

The Department of Music has a number of partnership relationships with arts organizations in the Central Florida region. These organizations will gain from the introduction of the proposed degree. The Orlando Opera Company will have more highly trained pianists, singers, and coaches to hire for its productions. A Gift For Music will have more talented string teachers available to hire for its teacher positions. The Orlando Philharmonic Orchestra and the Brevard Symphony Orchestra (Melbourne) will have more highly trained musicians to hire, as well as additional training for the current musicians.

State Data

Entertainment Industry in Florida

Central Florida has long been recognized as a capital for the entertainment industry. Data from the 2001 U.S. Census indicate that the State of Florida reported over 22,800 employees involved in the Performing Arts, Spectator Sports, and Related Industries. Industries in the Performing Arts, Spectator Sports, and Related Industries sub-sector group establishments produce or organize and promote live presentations involving the performances of actors and actresses, singers, dancers, musical groups and artists, athletes, and other entertainers, including independent (i.e., freelance) entertainers and the establishments that manage their careers. The classification recognizes four basic processes: (1) producing (i.e., presenting) events; (2) organizing, managing, and/or promoting events; (3) managing and representing entertainers; and (4) providing the artistic, creative and technical skills necessary to the production of these live events. Also, this sub-sector contains four industries for performing arts companies. Each is defined on the basis of the particular skills of the entertainers involved in the presentations.

Motion Picture Industry in Florida

Economics Research Associates (ERA) completed a study in 2001 to analyze the impact of the motion picture industry in Florida. Four film industry sectors, broadcasting, multi-media and digital communications, music recording and publishing, and television distribution were included in the study. Based on the analysis of the data, the ERA reported that from 1995 to 2001, employment grew by 94 percent with a compound average growth rate of 11.7 percent. The motion picture and television industry provides a \$1.16 billion impact to Florida's economy and directly employs more than 10,000 people. Currently, Florida is ranked third in the nation—behind California and New York and ahead of North Carolina—in the number of film, television, and print projects taking place (myflorida.com). It is concluded in the report that “the landscapes and cultural environments of the State represent an important source of attractiveness for the industry and as such, can serve the continued development of the industry in smaller markets and rural areas (myflorida.com/gov). The growth and prominence of the UCF School of Film and Digital Media are well known; we anticipate that the collaboration that exists with the Music Department at the undergraduate level will be extended to the graduate level.

In addition to the employment which is visible in the theme parks and motion picture industry, there are many more opportunities for professional musicians in the area. In 2004–05 the Orange County Convention Center hosted 259 events with an estimated economic impact of \$1.4 billion to Central Florida. Musicians contribute significantly to the convention industry by performing at conventions, restaurants, and other entertainment venues. Musicians are needed for weddings and other events, and are employed at music stores. These data show that the arts are an important part of the Florida economy. The proposed degree will enhance the training of musicians already residing here, attract additional musicians, and add to the economic health of the state.

Lack of Degree Programs in Music in Central Florida

Orlando is the largest metropolitan statistical area (MSA) in the United States without a graduate degree in music, and only one of two areas in the top 50 without a graduate degree in music. The US Census report of 2001 shows Orlando to be the 30th largest MSA in the country. The only other MSA in the top 50 without a graduate degree in music is Jacksonville, at number 40. The closest Master of Arts in Music degree is in Gainesville (111 miles away) (See Table 1). From Orlando, the closest available graduate degree in music is at the University of South Florida, which is 97 miles away, and even farther away from UCF's service areas in Brevard and Volusia County. As we have learned from the survey and anecdotal evidence, this is too far for most people to commute while holding a job in the Orlando area. This absence is particularly notable considering the importance of the arts/entertainment industry to the Central Florida economy.

Institutions Offering Master's Degrees in Florida

The State of Florida has 6 institutions that offer a master's degree in music (See Table 1). Enrollment for 2004- 2005 is also included.

Table 1. Institutions in Florida offering Master's Degrees in Music

MA = Master of Arts

MM = Master of Music

MS = Master of Science

Institution	Location	Distance from Orlando	Degree Offerings	2004–05 Enrollment
Florida Atlantic University	Boca Raton	160 miles	MA in music	10 full-time 12 part-time
Florida International University	Miami	197 miles	MM in music MS in music education	39 full-time 26 part-time
University of South Florida	Tampa	97 miles	MM in choral conducting, composition, instrumental conducting, jazz studies, performance, theory	40 full-time 26 part-time
University of Florida	Gainesville	111 miles	MA in music MM in music; music education, music composition; music theory	50 full-time 10 part-time
University of Miami	Coral Gables	197 miles	MM in instrumental conducting, multiple woodwinds, choral conducting, vocal performance, jazz pedagogy, jazz performance; jazz writing, composition, electronic music, media writing and production, musicology, music business and entertainment industries, music engineering, accompanying and chamber music, keyboard performance and pedagogy, piano performance	178 full-time 15 part-time
Florida State University	Tallahassee	236 miles	MM in accompanying, choral conducting, composition, ethnomusicology, instrumental accompanying, instrumental conducting, jazz studies, music education, music theory, musicology, music therapy, opera, performance, piano pedagogy, vocal accompanying MA in arts administration	346 full-time
University of Central Florida	Orlando		MEd and MA in Music Education (COE)	22 Part Time

A.1. National Data**Rationale and Music Careers**

Connecting us to our history, our traditions, and our heritage, the arts have a unique role in our culture. Highly skilled individuals are necessary in any location to promote the highest possible standards of creativity, performance, research, and education in the arts. Individuals with advanced degrees in music are needed in a wide range of music and music-related careers,

including music education, instrumental performance, vocal performance, conducting, composing, church music, music business, music publishing, music communications, music recording industry, television and radio industry, music librarianship, and performing arts medicine, and music therapy.

Need for Additional Music Training for Public School Music Teachers

With the adoption of the National Standards for Arts Education (MENC, 1996) by the music educator profession, the standard for music teacher musicianship was significantly raised. Studies have shown (Byo, 1999; Holcomb, 2002) that practicing public school music teachers in Connecticut and Florida perceive a need for additional musical training in order to help students achieve all of the Music Standards. In-service music educators require frequent graduate-level study in music content areas to enhance their teaching and musical skills and stay current with the profession. The proposed Master of Arts in Music will provide that study.

Letters of Support

Letters of support for a UCF master's degree in music are included in Appendix V. Results indicate varied music emphasis areas are needed to meet the needs of a broad population of musicians and educators. A sample of quotes from these letter includes:

- David Schillhammer, Executive Director of the Orlando Philharmonic Orchestra, writes about the MA in Music at UCF: "This is perfect for Orlando Philharmonic musicians, many of whom will likely wish to participate in this degree program, but have not had the opportunity in Central Florida. It could even become a musician recruitment strategy as winners of Philharmonic auditions are frequently out of town or out of state, but whose careers may be in early stages, requiring additional study."
- Gary Landwirth, former President of A Gift For Teaching and A Gift For Music, observes: "A Master of Arts in Music Performance degree would attract highly qualified and competent performers and teachers to the Orlando area, which would benefit the A Gift For Music program and the Central Florida arts community greatly."
- Robert Swedberg, General Director of the Orlando Opera, writes of the MA in Music at UCF: "This would not only benefit the Music department and UCF in the quality of student produced, but it would also benefit Orlando Opera by having a stronger base of local talent to cast in our productions. With such a degree offering, it would be possible for me to recruit to UCF some of the more than 200 young singers that I audition annually for the Heinz Rehfuss Trust."
- Carolyn Minear, Fine Arts Coordinator, and Michael Parks, Music Resource Teacher for Orange County Public Schools, express the value of a graduate music degree at UCF: "We are most pleased to support efforts by the University of Central Florida to establish a Graduate Degree in Music. As Central Florida teachers begin to find opportunities in the Orlando area, the benefit to both OCPs and UCF will be instantaneous. Teachers have repeatedly asked for a program of study that will allow them to study near their home and work."
- Claire Baggarly, former Chair of the Liberal Arts Department at Brevard Community College, writes: "I am most pleased to hear that UCF is considering a Master of Arts in

Music. ... The need for the Master's of Arts in Music is especially crucial for members of my faculty. As a community college accredited by SACS we must maintain high standards for credentialing our instructors. ... We have several applied instructors who do not have master's degrees but who have many years of professional experience. They have been exempted from the SACS criteria, but the process was difficult and might not be available in the future. These instructors have talked to me about getting a master's degree but it would mean moving away from the area. With the prospects of the Masters program at UCF, these instructors could study and simultaneously maintain employment at BCC."

- Mike Avila, President of the Central Florida Musicians' Association (American Federation of Musicians, local 389) says, "Completing a masters program while working as a full time musician would give Central Florida professional musicians the same opportunity available in America's larger cities."
- A potential composition student from Orlando writes, "I know there are other places I could go (out of town) for this, but [I] have been holding out for UCF."
- The Orlando Philharmonic Orchestra recently lost its concertmaster, in part because she desired a masters degree and it was not available locally.
- One local middle school choral director says, "I own a house and I am not willing (at the present time) to move away to attend a school."
- Another respondent says, "I've looked into Master's programs throughout the state of Florida and since I live in Kissimmee and don't want to move or get my Master's in music ed. I would be THRILLED if you offered a Master's in Music program!!!"
- One UCF alum comments, "Expanding the programs to include a Masters degree would be a wonderful and useful thing for students – not to mention a great way to increase income to UCF."

B. Use the appropriate DCU Table Three (A for Baccalaureate, B for Graduate) to indicate the number of students (headcount and FTE) you expect to major in the proposed program during each of the first five years of implementation, categorizing them according to their primary sources. In the narrative following Table Three, the rationale for enrollment projections should be provided and the estimated headcount to FTE ratio explained. If, initially, students within the institution are expected to change majors to enroll in the proposed program, describe the shifts from disciplines, which will likely occur.

DCU TABLE THREE-B
NUMBER OF ANTICIPATED MAJORS FROM POTENTIAL SOURCES*

GRADUATE DEGREE PROGRAM

ACADEMIC YEAR	YEAR 1		YEAR 2		YEAR 3		YEAR 4		YEAR 5	
	2007	2008	2008	2009	2009	2010	2010	2011	2011	2012

Source of Students (Non-Duplicated Count in Any Given Year)*	HC	FTE	HC	FTE	HC	FTE	HC	FTE	HC	FTE
Individuals drawn from agencies/industries in your service area (e.g., older returning students)**	9	2.625	18	5.438	27	8.250	40	12.188	48	15.000
Students who transfer from other graduate programs within the university***	3	1.125	6	3.375	3	1.125	0		0	
Individuals who have recently graduated from preceding degree programs at this university**	2	1.125	4	2.250	4	2.250	4	2.250	5	2.813
Individuals who graduated from preceding degree programs at other Florida public universities	1	0.563	2	1.125	3	1.688	4	2.250	5	2.813
Individuals who graduated from preceding degree programs at non-public Florida institutions**					1	0.563	2	1.125	2	1.125
Additional in-state residents**										
Additional out-of-state residents**			1	0.563	2	1.125	3	1.688	4	2.250
Additional foreign residents**			1	0.563	2	1.125	3	1.688	4	2.250
Other (Explain)**										
Total	15	5.438	32	13.313	42	16.125	56	21.188	68	26.250

* List projected yearly cumulative ENROLLMENTS instead of admissions.

** Do not include individuals counted in any PRIOR category in a given COLUMN.

*** If numbers appear in this category, they should go DOWN in later years.

The anticipated student population of this program can be considered as consisting of two fairly distinct cohorts;

- The largest, cohort, especially in the early stages of the program, will consist of area music teachers seeking to improve their skills through advanced training. This cohort of students will usually be full-time students in the summer, and many of them will take a class or two during the academic year. These students generally will not require support in the form of assistantships or fellowships.
- A second cohort will consist of full-time and part-time students who enroll primarily during the academic year, although they may take some summer courses as well. This cohort will be comprised mainly of students who wish to study performance, conducting, jazz, and composition. Most full-time students in this cohort will require at least partial support; part-time students will require minimal support.

The following table illustrates the projected number of full- and part-time students in each cohort years 1–5:

Master of Arts in Music Headcount (Non-Duplicative)					
	2007/08	2008/09	1009/10	2010/11	2011/12
Local Summer cohort (12 SCH)	8	17	20	25	30
AY cohort (18 SCH)	3	8	12	16	20
Part Time (6 SCH)	4	7	10	15	18
Headcount	15	32	42	56	68

It is anticipated that students entering the program after having recently completed a bachelors degree will be full-time. It is expected that students entering the program while maintaining positions as performers, church musicians, private lesson teachers, or public school teachers will be part time. Courses will be scheduled late afternoon/early evening hours during the fall and spring semesters, with additional courses offered in the summer.

It is anticipated that most full-time students will complete the program in two calendar years. The course schedule for music teachers who enroll primarily in the summer will be structured so that they can complete the degree in four summers with no academic year course work, or three summers with occasional courses during the academic year. The proposed individualized programs are sufficiently flexible so that part-time students will be able to complete their program at their chosen pace.

C. For all programs, indicate what steps will be taken to achieve a diverse student body in this program. Please create a place for signature at the end of section (VII)(C) and have your university's Equal Opportunity officer read, sign, and date this section of the proposal.

The proposed Master of Arts in Music degree program will follow the UCF goal to become more inclusive and diverse. Diversity data for undergraduate music students and faculty follow.

Music Majors Demographic Data							
Headcount							
	Fall 2000	Fall 2001	Fall 2002	Fall 2003	Fall 2004	Fall 2005	Fall 2006*
BME	73	55	50	41	29	62	49
BME Pending		14	22	49	36	29	37
Music BA	37	34	27	26	26	43	72
Music Pending			15	21	21	17	48
Music BM	26	19	34	35	42	40	48
Total	136	122	148	172	154	191	254
Gender							
Male	74	69	75	86	78	97	133
% Male	54.4%	56.6%	50.7%	50.0%	50.6%	50.8%	52.4%
Female	62	53	73	86	76	94	121
% Female	45.6%	43.4%	49.3%	50.0%	49.4%	49.2%	47.6%
Ethnicity							
White	108	96	115	133	112	145	193
% White	80.0%	78.7%	78.2%	78.2%	74.7%	76.7%	76.0%
Black	10	6	8	10	6	10	12
% Black	7.4%	4.9%	5.4%	5.9%	4.0%	5.3%	4.7%
Hispanic	12	12	15	19	23	22	30
% Hispanic	8.9%	9.8%	10.2%	11.2%	15.3%	11.6%	11.8%
Asian	1	3	6	5	7	9	11
% Asian	0.7%	2.5%	4.1%	2.9%	4.7%	4.8%	4.3%
Amer. Ind.	1	2	1	2	0	1	2
% Amer. Ind.	0.7%	1.6%	0.7%	1.2%	0.0%	0.5%	0.8%
N-R Alien	3	3	2	1	2	2	1
% N-R Alien	2.2%	2.5%	1.4%	0.6%	1.3%	1.1%	0.4%

*Fall 2006 data preliminary

Source: UCF Institutional Research

The table above demonstrates that the music students' gender distribution is consistently evenly split. The number and percentage of Hispanic and Asian students has been climbing steadily over the past six years. Although the number of African-American students is increasing slightly, the percentage is below both the college and university level. The Music Department will be launching a BM in Jazz Studies fall 2007, and jazz studies will be included in the MA degree as well. We anticipate that this new program, along with active recruiting of minority students, will increase the student diversity.

Music Faculty Demographic Data						
Female	American Indian	Asian	African American	Hispanic	White	Total
University Number	3	25	22	29	387	466
University %	0.2%	1.9%	1.7%	2.2%	29.8%	35.9%
CAH Number	1	5	6	12	96	120
CAH %	0.4%	1.9%	2.2%	4.5%	35.8%	44.8%
Music Number	0	1	0	1	2	4
Music %	0.0%	4.2%	0.0%	4.2%	8.3%	16.7%
Male	American Indian	Asian	African American	Hispanic	White	Total
University Number	4	128	35	42	624	833
University %	0.3%	9.9%	2.7%	3.2%	48.0%	64.1%
CAH Number	0	3	6	10	129	148
CAH %	0.0%	1.1%	2.2%	3.7%	48.1%	69.1%
Music Number	0	0	0	2	18	20
Music %	0.0%	0.0%	0.0%	8.3%	75.0%	83.3%
Male/Female Combined	American Indian	Asian	African American	Hispanic	White	Total
University Number	7	153	57	71	1011	1299
University %	0.5%	11.8%	4.4%	5.5%	77.8%	100%
CAH Number	1	8	12	22	225	268
CAH %	0.4%	3.0%	4.5%	8.2%	84.0%	100%
Music Number	0	1	0	3	20	24
Music %	0.0%	4.2%	0.0%	12.5%	83.3%	100%

Faculty demographic data above demonstrate that the music faculty ethnic diversity compares favorably with that of the college and university in most respects, but that the percentage of

female faculty is low compared to college and university percentages. Considering that almost half the music students are female, it will be especially important for the department to actively recruit female applicants in future searches.

Graduate Student Recruiting/Marketing

Once the program receives BOT approval the department will immediately implement a marketing/recruiting plan for the Fall 2007 class. Initial marketing/recruiting components will include:

- Notifying current UCF undergraduate students the MA has been approved. Some have already expressed interest in continuing their graduate study at UCF.
- E-mail blasts and electronic ads to all music teachers in Central Florida
- Announcements to professional musicians in the area through web-site, email, and mailings.
- Using our faculty contacts in the Puerto Rico Conservatory of Music to encourage those students to continue their graduate study at UCF.
- Contacting all prospective students who have previously expressed an interest in graduate study in music at UCF
- Notifying students currently enrolled in the MEd and MA in Music Education that they have the option of transferring to the MA in Music and their credits will transfer (as per previous agreement)
- Sending promotional materials to other universities in Florida, especially to historically black universities such as FAMU and Bethune-Cookman

Additional marketing/recruiting activities for the Fall 2008 and subsequent classes will include:

- Developing a promotional poster brochure specific to the MA in Music to be mailed to all NASM member schools (approximately 550)
- Publication advertisements directed at Florida music teachers, such as Florida Music Director
- Specific inquiries at historically black universities around the country with music programs and other music schools known to have a diverse student population
- Creating a graduate studies section on the departmental website
- Displays at conferences frequently attended by prospective graduate students (FMEA, MTNA, Chicago Midwest Clinic, etc.)
- Graduate assistantship flyers mailed to prospective students
- Consider print ads or web site ads for various music instrumental/vocal organizations (Music Teachers National Association, International Trumpet Guild, National Association for Teachers of Singing, International Jazz Educators' Association, International Double Reed Society, etc.) Print ad costs for all these organizations may be prohibitive, but most of these organizations have less expensive on-line services.

Equal Opportunity Office: Name and Title

Janeorale Balanoff, Director, EO/AA

Signature and Date:

Janeorale Balanoff 12/5/02

VIII. Budget

A. Assuming no special appropriation for initiation of the program, how would resources within the institution be shifted to support the new program?

Graduate enrollment projections are 3 full time and 12 part time in Year 1, rising to 20 full time and 48 part time in Year 5. Part time students will generally not receive support, but most full time students will need partial or full support. The MA in Music can be initiated with no additional resources from Academic Affairs. The five-year budget summary is in Appendix I. Costs and funding commitments in years one through five are summarized as follows:

Costs	Year 1	Year 2	Year 3	Year 4	Year 5	Funding Commitments
Faculty (salary & benefits)	\$50,714	\$79,462	\$118,906	\$127,501	\$137,052	Re-assigning current and replacement faculty (existing vacant lines)
Staff	\$8,000	\$8,000	\$16,055	\$16,055	\$16,055	OPS Year 1-2 funded by CAH; .5 fte Year 3-5 funded by CAH (anticipated enrollment growth funds)
Graduate Assistantships	\$30,000	\$45,000	\$70,000	\$85,000	\$100,000	CAH (anticipated enrollment growth funds)
		\$10,000	\$20,000	\$20,000	\$20,000	Marching Band Operations (GAs)
		\$20,000	\$20,000	\$30,000	\$30,000	External Sources (AGFM, Orlando Opera, OPO, fund raising)
GA Totals	\$30,000	\$75,000	\$110,000	\$135,000	\$150,000	
Operating Costs	\$2,500	\$4,500	\$6,000	\$7,500	\$10,500	Music Department Operations funding; enrollment growth
Library	\$11,000	\$10,000	\$10,000	\$5,000	\$5,000	CAH commitment
Total	\$102,214	\$176,962	\$260,961	\$291,056	\$318,607	

The Dean of the College of Arts and Humanities has indicated that initially he will provide \$60,000.00 annually in non-salary operating funds to support the MA in Music. This allocation will provide the operational funds to the program as well as some GTA support. Additionally, we will be seeking support for graduate assistants, operational support, and increased library support for this program. Fundraising, grants, and partnerships will also provide support for graduate assistantships, scholarships, and operations.

The Music Department will be allowed to hire three (3) replacement faculty from vacant lines. Two of these faculty are being hired to directly support the growth of the undergraduate music

program and indirectly support the graduate program by providing faculty to teach 4000/5000 split-level classes. Based upon our strategic plan we will then hire three (3) new faculty by 2010 to handle the increased numbers of undergraduate students expected in the BM, BME, and BA. Both the undergraduate and graduate music programs will grow together 2007–2012. New faculty projections are contingent upon enrollment growth funds.

It is imperative to be able to offer competitive support in order to attract high-quality full-time graduate students in music. Support at benchmark institutions in music is approximately \$10,000.00 per academic year in stipend plus full tuition/fee waiver. We would expect non-resident students to apply for Florida residency status for the second year of their program. We would not generally expect to support students in the summer. Summer support when available would come from employment opportunities with Music Department camps and workshops being planned.

Part-time graduate students are anticipated to be teachers and professional musicians already living and working in the Orlando area. We do not anticipate a need to offer support for these students. Most full-time students will come from outside the area, however, and the majority of them will need full or partial support. At Florida State University approximately half the graduate students receive support (i.e., stipend and full tuition/fees waiver). However, FSU is a major music school (one of the three largest in the country), and their reputation allows them to attract many graduate students without support. A better example is Florida Atlantic University, where all of their approximately 13 full-time graduate students in music received full support. Similarly, at the Western Michigan University School of Music, which the UCF Music Department considers to be a benchmark school for our long-term goals, typically 40 of the 45 full-time graduate students in music receive support, usually full support. For a new graduate music program such as at UCF, competitive financial support will be a prerequisite for attracting the full-time graduate students to build a high-quality program.

Additionally, the music graduate program will increase SCH production in the Department of Music in the following ways:

- Graduate music students themselves will generate graduate SCH from the courses in which they enroll.
- With GTA's assisting in the large MUL 2010 GEP classes, it is possible for the Music Department to offer additional GEP sections, with a significant positive impact on Music Department SCH production.
- Graduate Teaching Assistants who have accumulated at least 18 credit hours are able to serve as instructors of record in teaching courses such as secondary applied study, voice class, keyboard class, class piano, music appreciation, and ear training. This will enable the Music Department to serve more non-majors than we currently do. These GTAs will also reduce our need for OPS instruction.
- As the Music Department pursues our goal of increasing the number of undergraduate music majors, Graduate Teaching Assistants will allow us to increase the number of undergraduate majors without adding as many new faculty as would otherwise be required.

- A. Use DCU Table Four to display dollar estimates of both current and new resources for the proposed program for the first and the fifth years of the program. In narrative form, identify the source of both current and any new resources to be devoted to the proposed program. If other programs will be negatively impacted by a reallocation of resources for the proposed program, identify the program and provide a justification.

**DCU TABLE FOUR (1, 5)
COSTS FOR PROPOSED PROGRAM—Master's in Music (M.A.)**

INSTRUCTION & RESEARCH	FIRST YEAR				FIFTH YEAR*					
	General Revenue		Contracts & Grants	Summary	General Revenue		Contracts & Grants			
	Current	New			Current	New				
POSITIONS (Person- years)										
FACULTY	0.53	0.00	0.00	0.53	1.44	0.00	0.00			1.44
A&P	0.00	0.00	0.00	0.00	0.00	0.00	0.00			0.00
USPS	0.00	0.00	0.00	0.00	0.00	0.50	0.00			0.50
TOTAL	0.53	0.00	0.00	0.53	1.44	0.00	0.50	0.00	0.00	1.94
SALARY RATE					*cells should relate directly to faculty numbers in Table 2					
FACULTY	\$41,064	\$0	\$0	\$41,064	\$110,973	\$0	\$0			\$110,973
A&P	\$0	\$0	\$0	\$0	\$0	\$0	\$0			\$0
USPS	\$0	\$0	\$0	\$0	\$0	\$13,000	\$0			\$13,000
TOTAL	\$41,064	\$0	\$0	\$41,064	\$110,973	\$0	\$13,000	\$0	\$0	\$123,973
I & R Expenses										
Salaries and Benefits	\$50,714	\$0	\$0	\$50,714	\$137,052	\$16,055	\$0			\$153,107
Other Personnel Expenses	\$0	\$38,000	\$0	\$38,000	\$0	\$150,000	\$0			\$150,000
Expenses	\$0	\$2,500	\$0	\$2,500	\$0	\$10,500	\$0			\$10,500
Operating Capital Outlay	\$0	\$0	\$0	\$0	\$0	\$0	\$0			\$0
Electronic Data Processing	\$0	\$0	\$0	\$0	\$0	\$0	\$0			\$0
Library Resources	\$0	\$11,000	\$0	\$11,000	\$0	\$5,000	\$0			\$5,000
Special Categories	\$0	\$0	\$0	\$0	\$0	\$0	\$0			\$0
TOTAL I & R	\$50,714	\$51,500	\$0	\$102,214	\$137,052	\$0	\$181,555	\$0	\$0	\$318,607

*Should relate directly to numbers in Table 2

DCU TABLE FOUR (2, 3, 4)
COSTS FOR PROPOSED PROGRAM - Master's in Music (M.A.)

	SECOND YEAR				THIRD YEAR				FOURTH YEAR			
	General Revenue		Contracts & Grants	Summary	GENERAL REVENUE		Contracts & Grants	Summary	General Revenue		Contracts & Grants	Summary
	Current	New			Current	New			Current	New		
INSTRUCTION & RESEARCH												
POSITIONS (Person-years)												
FACULTY	0.83	0.00	0.00	0.83	1.25	0.00	0.00	1.25	1.26	0.07	0.00	1.33
A & P	0	0	0	0.00	0	0	0	0.00	0	0	0	0.00
USPS	0	0	0	0.00	0	0.5	0	0.50	0	0.5	0	0.50
TOTAL	0.83	0.00	0.00	0.83	1.25	0.50	0.00	1.75	1.26	0.57	0.00	1.83
SALARY RATE	Cells should relate directly to faculty numbers in Table 2											
FACULTY	\$64,341	\$0	\$0	\$64,341	\$96,280	\$0	\$0	\$96,280	\$97,672	\$5,568	\$0	\$103,240
A & P	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
USPS	\$0	\$0	\$0	\$0	\$0	\$13,000	\$0	\$13,000	\$0	\$13,000	\$0	\$13,000
TOTAL	\$64,341	\$0	\$0	\$64,341	\$96,280	\$13,000	\$0	\$109,280	\$97,672	\$18,568	\$0	\$116,240
I & R												
Salaries and Benefits	\$79,462	\$0	\$0	\$79,462	\$118,906	\$16,055	\$0	\$134,961	\$120,625	\$22,931	\$0	\$143,556
Other Personnel Services	\$0	\$83,000	\$0	\$83,000	\$0	\$110,000	\$0	\$110,000	\$0	\$135,000	\$0	\$135,000
Expenses	\$0	\$4,500	\$0	\$4,500	\$0	\$6,000	\$0	\$6,000	\$0	\$7,500	\$0	\$7,500
Operating Capital Outlay	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Electronic Data Processing	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Library Resources	\$0	\$10,000	\$0	\$10,000	\$0	\$10,000	\$0	\$10,000	\$0	\$5,000	\$0	\$5,000
Special Categories	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
TOTAL I & R	\$79,462	\$97,500	\$0	\$176,962	\$118,906	\$142,055	\$0	\$260,961	\$120,625	\$170,431	\$0	\$291,056

Revised 8/8/03

Summary Explanation of Costs/Revenues

Costs

1. Additional costs for current faculty, including salary and benefits, are projected to be \$50,714 in year 1 and increase to \$153,107 by year 5.
2. “Current Base Resource” costs represent current faculty costs currently funded by CAH for music faculty who teach music graduate summer courses in the MEd in Music Education program. These courses will continue to be offered in the MA in Music program. These costs are projected at \$18,337 in year 1 (salary and benefits) and decrease to \$11,461 by year 5.
3. Staff support for the new program is projected at \$8,000 annually in years 1 and 2, paid by OPS. Beginning year 3 staff support for the program is projected at .5 fte or \$13,000 annually (USPS). The Music Department plans to enhance this USPS staff position to 1.0 fte through CAH growth funds.
4. GTA stipend costs are projected at \$10,000 per fte. This is competitive nationally in masters programs in music. The fte is projected at 3 in year 1 (\$30,000) and increasing to 15 in year 5 (\$150,000). These costs assume that graduate tuition/fee waivers will be available.
5. As recommended by the library benchmarking study, library resource allocations for new acquisitions, mostly musical scores, will be \$11,000.00 in year 1 and \$10,000 in each of years 2 and 3. Beginning in year 4, \$5,000 annually is allocated for continual library holdings enhancements. CAH will provide these funds.
6. Additional operating expenses to support the program are projected to be \$2,500 in year 1, increasing to \$10,500 annually by year 5. These funds will be needed for office supplies, furniture, and equipment for GAs as well as educational materials and travel expenses.
7. Additional space in the form of performance venues, rehearsal rooms, a class piano room, and practice rooms is urgently needed to support the undergraduate program as well as the graduate program. Additional faculty office needs in Colbourn Hall will be three (3) for year 1, increasing to a cumulative total of six (6) in year 5. Projected GA office space (3–4 to an office) needs will be one (1) in year 1, increasing to five (5) by year 5.

Costs Summary

Total program costs are projected to be \$102,214 in year 1, increasing to \$318,607 by year 5, with costs for student fte projected at \$18,798 in year 1, decreasing to \$12,137 in year 5. These data demonstrate that the MA in Music program as designed is a relatively low-cost graduate program. Several factors contribute to the relatively low cost:

- A majority of students in the first five years of the program will be part-time students who do not require support. These include area music educators and professional musicians who desire a graduate degree but who cannot or do not wish to relocate.
- Standard practice in university music programs is that graduate and undergraduate students perform together in ensembles. This means graduate students are integrated into current ensembles with no need to create graduate-exclusive ensembles.

- Graduate students taking applied music study, which is high-cost instruction, will be spread out among numerous applied faculty. In each case these students can either be incorporated into the faculty member's load, or the graduate student would be able to teach some undergraduates after earning 18 credit hours (e.g., percussion). Thus, there will be a relatively low need for additional high-cost applied music instruction.
- Many of the 5xxx courses the department has developed in music theory and history will be scheduled jointly with 4xxx courses that are already taught. These 4xxx/5xxx courses are usually scheduled once per week in the evenings to accommodate graduate student schedules. This practice eliminates the need to schedule significant numbers of 5xxx courses solely for the graduate program.
- All of the equipment used by graduate music students is also used by undergraduate music students. All music students share the pianos, musical instruments, computers in technology labs, audio recording and playback equipment, music stands and chairs, choral risers, etc. needed to operate a comprehensive music program. This practice greatly reduces the need to purchase and maintain additional equipment solely for the graduate program.

Revenues

1. "Peg Gen" revenues are Pegasus Model revenues based upon the SCH generated in the previous year. Based upon student headcount and fte projections, these revenues start at \$97,632 in year 2 and increase to \$380,428.00 in year 5.
2. CAH funding is an annual College of Arts and Humanities funding commitment of \$60,000. These funds will be used for needed library resources, staff and operational support, and graduate assistantship stipends.
3. \$25,000 will be allocated from Marching Band non-salary operations to support stipends for 2.5 graduate assistantships to work with the marching band and basketball pep bands.
4. Graduate students will be assessed the Music Equipment Fee approved in March 2006 by the BOT. This fee, \$70.00 per semester for full-time students and \$35.00 per semester for part-time students, will generate funds to purchase and maintain musical instruments and other equipment used by students. This revenue is projected at \$1,610 in year 1, increasing to \$7,420 by year 5.
5. Private funds are projections of spendables in current UCF Foundation Endowed Music Scholarship accounts that would be available to support graduate student stipends. Additional fund raising should increase these funds in the future.
6. Adjunct savings will be realized by filling vacant faculty lines, future new faculty lines, and GTAs teaching courses currently taught by adjunct faculty. These savings are detailed in Appendix VIII.
7. Space needs are anticipated to be alleviated in the short- and medium-term by additional faculty and GA offices and teaching space re-allocated to the Music Department as other units vacate current space to move into newly constructed facilities (i.e., Psychology and Engineering buildings). Long-term space needs will be addressed by the construction of Arts II, projected to be complete Fall 2011.

Revenue Summary

Total revenues are projected at \$123,210 in year 1, increasing to \$545,748 in year 5. The revenue projections are conservative and correlate favorably with costs for the following reasons:

- Pegasus generated SCH revenues are based upon the same student fte projections used to calculate costs and thus correlate closely with costs projections.
- The majority of the students projected during the first five years of the program will be area music educators and professional musicians who want a masters degree but are place bound. Because there are no other masters programs in music in the Orlando Metropolitan Service Area, the proposed program has a ready market of students who generally will be part-time and not need support.
- All revenue projections are based upon funds that will be directly generated by student tuition and fees or funds that are currently available (i.e., CAH funding, band operations, Foundation). The department will actively seek additional program funding through external gifts, grants, and partnerships, but the program as proposed does not depend upon these revenues.

The MA in Music degree can be initiated Fall 2007 with no new faculty lines. The Music Department currently has three vacant lines created by recent resignations. With the approval of the CAH Dean, these three lines have been reconfigured to support the graduate program as well as other program priorities. It will be important to both the graduate and undergraduate programs that these vacant lines be filled by Fall 2007. The reconfigurations include the following:

- Director of Bands; Associate/Full Professor with tenure. Dr. Richard Greenwood, who has served ably as Director of Bands for the past sixteen years, has asked to be re-assigned to music education to support the graduate program and also undergraduate music education. This move is of great benefit to the music education and graduate programs, but it creates the need to hire a new Director of Bands. The importance of this position to the Music Department demands an experienced faculty member with great leadership ability, hence the senior level appointment with tenure.
- Jazz Piano; Assistant Professor, tenure earning. The department has only one full time jazz faculty member, and jazz program has grown to the point where a second jazz faculty is needed. The department is submitting a proposal for a Jazz Studies track in the BM degree, and the new faculty member will be available to teach the Evolution of Jazz GEP courses as well as undergraduate jazz courses and jazz piano. This addition will allow our senior jazz faculty member, Professor Jeff Rupert, to teach in the graduate program.
- Music Theory/Cello. Assistant Professor, tenure earning. The department needs an additional theory teacher to teach undergraduate theory and to teach undergraduate and graduate cello.

The department will need a minimum of three additional faculty lines by the fifth year of the program to support enrollment growth in the undergraduate programs. The most important needs will be in music education, oboe/general music, and piano pedagogy and accompanying. The music education faculty member will teach the new methods classes in the revised BME degree. The oboe/general music faculty will teach primarily GEP classes formerly taught by existing

musicology faculty as they focus more on upper-division undergraduate and graduate music history courses. The pianist will address the growing demand for undergraduate and graduate study in piano pedagogy and accompanying.

B. Describe what steps have been taken to obtain information regarding resources available outside the institution (businesses, industrial organizations, governmental entities, etc.). Delineate the external resources that appear to be available to support the proposed program.

Current UCF Foundation endowment accounts designated for music scholarships total \$801,000. On average, these endowment accounts should generate approximately \$36,000 ($4.5\% \times \$801,000 = \$36,045$) annually in spendables, most of which can be used to support undergraduate or graduate scholarships. We anticipate the MA Music will create additional gift opportunities.

Additionally, we have been in contact with many outside arts organizations regarding supporting graduate assistantships for this program. Possible sources for outside funding include:

- A Gift For Teaching has indicated an interest in funding graduate assistantships for string players who would teach in the A Gift for Music program as part of their GA duties. Additionally, we are seeking a grant from A Gift For Teaching that would provide operational support for the graduate program.
- The Orlando Opera has expressed interest in using its grant sources to fund fellowships for graduate voice students specializing as opera singers.
- We have begun a string fellowship program with the Orlando Philharmonic Orchestra, and we anticipate expanding this program over time and making it available to graduate string students.
- Plans to expand the UCF bands activities, especially the marching band, will create need and opportunities for graduate assistantships to assist with that program. Operational and GA funding will come from fund raising and service activities.

C. For graduate level programs, specifically address the potential negative impacts that implementation of the proposed program will have on related undergraduate programs (i.e., shift in faculty effort, reallocation of instructional resources, reduced enrollment rates, greater use of adjunct faculty and teaching assistants) and explain what steps will be taken to mitigate any such impacts. Also discuss the potential positive impacts that the proposed program might have on related undergraduate programs (i.e., increased undergraduate research opportunities, improved quality of instruction associated with cutting edge research, improved labs and library resources).

The impact of the graduate program on the undergraduate program will be totally positive. Full-time faculty who will teach music history and theory courses in the graduate program will still teach some undergraduate courses, and new full-time faculty will be able to cover courses left open.

Graduate and undergraduate students in music usually study with the same applied faculty and perform together in student ensembles. In these cases the presence of graduate students is a positive influence on undergraduates in that the greater experience of graduate students makes them role models and leaders for undergraduates. All full-time and most part-time music faculty meet SACS criteria to teach both graduate and undergraduate courses. Applied graduate students will be spread out among the various applied faculty studios so that undergraduate students will not be displaced. In almost all cases graduate assistants will serve in an assisting capacity rather than as instructors of record for undergraduate students. Graduate assistants will be especially helpful as assistants in the large GEP classes. Graduate Teaching Assistants will provide improved lab support in music technology and music theory as well as logistical support to student ensembles. In courses where graduate assistants may serve as instructors of record (i.e., class piano, secondary applied study, music appreciation, ear training/sight singing), they will be teaching in highly structured curricula under close faculty supervision.

New hires will particularly benefit undergraduate students in music education, piano accompanying and class piano, cello, and oboe.

Additionally, the 5xxx level courses in music history and theory that have been developed are paired with corresponding 4xxx courses, providing more upper division music electives for undergraduate students.

Library holding enhancements to support the graduate program will also be available to undergraduate students, enhancing their access to additional musical scores, recordings, and periodicals.

Facilities improvements, including Arts II, will be of great benefit to undergraduate students as well as graduate students. Music students are in great need of additional practice rooms, rehearsal rooms, and acoustically appropriate performance venues. Facilities improvements directed at supporting the graduate program will also benefit undergraduate students.

Overall, we see the graduate program as one that will enrich and strengthen the undergraduate program, raising standards of excellence throughout the music program.

D. Describe any other projected impacts on related programs, such as required courses in other departments.

The Music Department currently collaborates with the School of Film and Digital Media at the undergraduate level. We anticipate that this partnership will have expanded possibilities for collaborative programs at the graduate level.

Music graduate students will be allowed to take some electives, subject to advisor approval, in some departments outside of music. Likely courses would be ones in history, non-profit management, art, theatre, education, and communication. However, no courses outside the Music Department will be required, so there should be no negative impact on other units.

Specifically, graduate music education courses offered by the College of Education will be accepted as electives but not required in the MA in Music.

IX. Productivity

Provide evidence that the academic unit(s) associated with this new degree have been productive in teaching, research, and service. Such evidence may include trends over time for average course load, FTE productivity, student headcounts in major or service courses, degrees granted, external funding attracted; as well as qualitative indicators of excellence.

Department of Music Annual reports for 2001–02, 2002–03, and 2003–04 are included as appendices to this proposal. These reports provide an excellent summary of the quantity and quality of music faculty productivity in teaching, research/creative activity, and service. Over the past three years full-time music faculty and students have given over 1800 public performance off campus at the local, national, and international level. International performances include 169 performances. Music faculty have published 193 articles, books, compositions, and CDs in this period and given 36 presentations at scholarly conferences. These performances and presentations have taken place on six continents in Canada, England, Sweden, Finland, Spain, Russia, Czech Republic, Germany, Austria, France, Italy, Hungary, Ireland, Australia, New Zealand, Brazil, Argentina, Mexico, Bolivia, Thailand, Japan, Korea, and South Africa as well as throughout the United States.

On campus the Music Department has presented 363 performances, presentations, master classes and guest artists appearances in the last three years. Guest artists have included such internationally renowned musicians as Arturo Sandoval (internationally famous trumpet soloist), Adolf Herseth (former principal trumpet of the Chicago Symphony), Vance Villastrigo (nationally acclaimed jazz vocalist), Bonita Boyd (Flute professor, Eastman School of Music), Dick Hyman (nationally famous jazz pianist), David Kim (Philadelphia Orchestra Concertmaster), Claude Delangle (Internationally acclaimed French saxophonist), and Ed Metz (world renowned jazz drummer). This is only a sampling of an extensive list of outstanding guest artists who have performed for and taught our students.

Music Department faculty are active in service on and off campus. Dr. Al Holcomb is President of the Collegiate Division of the Florida Music Educators Association (FMEA). Dr. Joanne Stephenson is Director of African American Studies at UCF. In 2003 Professor John Almeida hosted the Carmine Caruso International Jazz trumpet Competition at UCF. Dr. Keith Koons is President of the Southern Division of the College Music Society. Dr. Johnny Pherigo (Chair) serves on the Board of Directors of the Orlando Philharmonic Orchestra and A Gift For Music. Dr. Laszlo Marosi recently served as the conductor for the Florida Music Teachers Association All State Orchestra.

The Music Department sponsors numerous workshops and festivals for high school musicians and the public. These include All-State Preparation Clinic, Clarinet Day, Sax Fest, the International Flute Festival, Horn Day, Rock & Roll Camp, and trumpet day. The June 2006 the Music Department hosted its first Vocal Arts Camp and Piano Camp for high school students. Additionally, Music faculty are very active off campus adjudicating and presenting master classes and clinics for high school as well as college music students.

Other Music Department collaborations and partnerships include those with the Orlando Philharmonic, Orlando Opera, the Atlantic Center for the Arts, Brevard Center, Meadowmount Music Festival, Interlochen Arts Academy, Epcot, and Seaworld.

Music Department Headcount and SCH Data, 2002–06					
Music Major Headcount					
	Fall 2002	Fall 2003	Fall 2004	Fall 2005	Fall 2006*
BA in Music	27	26	26	43	77
BME in Music Education (includes Pending)	72	90	65	91	99
BM in Performance	34	35	42	40	54
Subtotal	133	151	133	174	230
% change		13.5%	(11.9%)	30.8%	32.2%
Music Pending	15	21	21	17	24
Undergraduate Totals	147	172	154	191	254
% change from previous year		17%	(10%)	24%	33%
MEd & MA in Music Education (COE)	13	30	21	22	23
Degrees Awarded	2001/02	2002/03	2003/04	2004/05	2005/06
BA in Music	10	3	4	11	
BME in Music Education	7	7	12	9	
BM in Performance	16	14	11	14	
Undergraduate Degree Totals	33	24	27	34	
MA in Music Education	1	3	2	1	
MEd in Music Education	1	1	5	12	
Graduate Degree Totals (COE)	2	4	7	13	
Student Credit Hour Production	2001/02	2002/03	2003/04	2004/05	2005/06
Lower Division	6,587	5,815	5,838	6,046	5,853
Upper Division	2,886	2,926	2,504	2,480	2,786
Graduate	83	108	113	181	156
Total SCH	9,556	8,849	8,455	8,707	8,795
% change from previous year		(7%)	(4%)	3%	1%
Summer/Fall SCH	2002	2003	2004	2005	2006*
Lower Division	3017	3056	3456	3204	3858
Upper Division	1663	1530	1478	1557	1701
Graduate	94	101	159	108	201
Total Summer/Fall SCH	4774	4687	5093	4869	5760

% change from previous year		(2%)	8.6%	(4%)	18.3%
Faculty/Adjunct FTE	F2002	F2003	F2004	F2005	F2006*
Faculty	25	24	25	28	
Adjunct	9	6	6	5	
Total Faculty FTE	34	30	31	33	
Total Student FTE	274	276	287	284	
Ratio Student/Faculty FTE	8.1:1	9.2:1	9.3:1	8.6:1	
Ratio SCH/Faculty	120.8:1	137.6:1	139:1	128.9:1	

Source for data: Institutional Research

*Fall 2006 data preliminary

As can be seen from the data above, after several years of stagnation or decline in music major headcount and student credit hour production (SCH), these numbers have begun to climb in the past two years, in some cases dramatically. Preliminary Fall 2006 music major headcount shows an increase of 97 majors, or 72.9%, from Fall 2004. Summer/Fall 2006 SCH show an increase of 925 SCH, or almost 20%, from Summer/Fall 2005. Several factors explain the previous decline and the recent increases in headcount and SCH.

- MUL 2010, Enjoyment of Music, formerly the sole music GEP offering, is considered by many current students as out-of-date and not meeting their interests. Two additional general music courses, MUL 2016 Evolution of Jazz and MUL 2720 Music of the World, were added to the GEP alternative list for Fall 2006, resulting in a significant increase in GEP credits. Additionally, two new courses, MUH 2019 American Popular Music and MUH 2017 Survey of Rock Music, have been created and have been approved to be added to the GEP alternative list for Fall 2007. It is anticipated that this updated line-up of GEP music courses will result in significant increases in SCH in the near future.
- Music major headcount declined early in this decade due to several factors: an increasingly dilapidated facility and equipment, several key faculty positions vacated by retirements but not filled, inadequate scholarship funds to be competitive with peer institutions in recruiting new music students, and a curriculum that was increasingly out of date and that in some cases created well-intentioned but counterproductive roadblocks for students. Since Fall 2004 the Bachelor of Arts in Music has been revised to return to its liberal arts degree origin, with a corresponding surge in students enrolling in the BA in Music. Outmoded proficiency exams have been eliminated to be in compliance with articulation agreements with community colleges, resulting in renewed interest from community college transfer students as well as improved student retention. Some improvements in facilities and equipment have been achieved, although this remains a problematic area. The Bachelor of Music and Bachelor of Music Education degrees are being revised, with the revisions to take effect Fall 2007. These revisions, plus new degree tracks in the BM in Jazz Studies and Composition should continue to generate increased music headcount.

- New internal policies have been implemented since Fall 2004 for greater productivity and equity in faculty assignments. For example, faculty load policies were developed in Spring 2005 and implemented Fall 2005 to ensure all full-time faculty maximized productivity within the constraints of good teaching practice in the discipline. These policies also ensured more equity in faculty teaching assignments. Courses with low enrollments in multiple sections were consolidated to have fewer sections with higher enrollment, and unnecessary courses with very low enrollments have been eliminated. In some cases music faculty were teaching in-load courses offered by other units, with the SCH going to the other unit and no compensation. This practice has been stopped, and all music faculty SCH generated in-load are credited to the Music Department. These changes have stimulated an increase in headcount and SCH with the same, or in some cases even fewer, faculty resources. It should be noted, however, that current music faculty teaching assignment policies and course enrollment policies for music majors are in most cases at the maximum that can be sustained without significant compromises in instructional quality. The unit has great potential for continued growth, but additional faculty lines, carefully planned and focused on the mission and goals, will be necessary to sustain growth.

APPENDIX I

Budget

Five Year Budget Summary including all costs and anticipated sources of funding

Name of Program: MA in Music
Level of program: Master's
CIP code: 50.0901
Author: Johnny Pherigo

Estimated Costs	Total	Current	Reallocation		New	C&G	Cost/fte*	Cost/fte**
Year 1	\$102,214	\$18,337	\$50,714	50%	\$51,500	\$0	\$18,798	\$18,798
Year 2	\$176,962	\$18,337	\$79,462	45%	\$97,500	\$0	\$13,293	\$13,293
Year 3	\$260,961	\$4,584	\$118,906	46%	\$142,055	\$0	\$16,184	\$16,184
Year 4	\$291,056	\$11,461	\$120,625	41%	\$170,431	\$0	\$13,737	\$13,737
Year 5	\$318,607	\$11,461	\$137,052	43%	\$181,555	\$0	\$12,137	\$12,137

* based upon total costs

** based upon current and new costs only, does not include C&G

FTE/Headcount

	Year 1	Year 2	Year 3	Year 4	Year 5
Headcount	15	32	42	56	68
FTE	5.4375	13.31	16.125	21.1875	26.25

273
77333

Revenues	Year 1	Year 2	Year 3	Year 4	Year 5
Peg Gen		\$97,632	\$239,030	\$289,529	\$380,428
CAH	\$60,000	\$60,000	\$60,000	\$60,000	\$60,000
Band	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Equip fee	\$1,610	\$2,555	\$4,655	\$5,460	\$7,420
Private funds	\$20,000	\$20,000	\$24,000	\$24,000	\$26,000
Adjunct savings	\$16,600	\$32,800	\$37,300	\$37,300	\$46,900
		\$0	\$0	\$0	\$0

Total

Revenue \$123,210 \$237,987 \$389,985 \$441,289 \$545,748

((fte*32sch/fte)/273sch/fac lines)*1.333 *\$A\$36*1.238

Date:

October 3 - 2006

Signed:

José Fernández

Dr. José Fernandez
Dean of Arts and Humanities

Summary Explanation of Costs/Revenues

Costs

1. Additional costs for faculty, including salary and benefits, are projected to be \$50,714.00 in year 1 and increase to \$153,107.00 by year 5. These costs are for current, replacement, or new faculty to teach in the new program while replacement or new faculty assume undergraduate teaching formerly done by current faculty.
2. "Current Base Resource" costs represent faculty costs currently funded by CAH for music faculty who teach music graduate summer courses in the MEd in Music Education program. These courses will continue to be offered in the MA in Music program. These costs are projected at \$18,337.00 in year 1 (salary and benefits) and decrease to \$11,461.00 by year 5.
3. Staff support for the new program is projected at \$8,000.00 annually in years 1 and 2, paid by OPS. Beginning year 3 staff support for the program is projected at .5 fte or \$13,000.00 annually (USPS). The Music Department plans to enhance this USPS staff position to 1.0 fte through CAH growth funds generated by the undergraduate music program.
4. GTA stipend costs are projected at \$10,000.00 per fte. This is competitive nationally in masters programs in music. The fte is projected at 3 in year 1 (\$30,000.00) and increasing to 15 in year 5 (\$150,000.00). These costs assume that graduate tuition/fee waivers will be available.
5. As recommended by the library benchmarking study, library resource allocations for new acquisitions, mostly musical scores, will be \$11,000.00 in year 1 and \$10,000.00 in each of years 2 and 3. Beginning in year 4, \$5,000.00 annually is allocated for continual library holdings enhancements.
6. Additional operating expenses to support the program are projected to be \$2,500.00 in year 1, increasing to \$10,500.00 annually by year 5. These funds will be needed for office supplies, furniture, and equipment for GAs as well as educational materials and travel expenses.
7. Additional space in the form of performance venues, rehearsal rooms, a class piano room, and practice rooms is urgently needed to support the undergraduate program as well as the graduate program. Additional faculty office needs will be three (3) for year 1, increasing to a cumulative total of six (6) in year 5. Projected GA office space (3–4 to an office) needs will be one (1) in year 1, increasing to five (5) by year 5.

Costs Summary

Total program costs are projected to be \$102,214.00 in year 1, increasing to \$318,607.00 by year 5, with costs for student fte projected at \$18,798.00 in year 1, decreasing to \$12,137.00 in year 5. These data demonstrate that the MA in Music program as designed is a relatively low-cost graduate program. Several factors contribute to the relatively low cost:

- A majority of students in the first five years of the program will be part-time students who do not require support. These include area music educators and professional musicians who desire a graduate degree but who cannot or do not wish to relocate.

- Standard practice in university music programs is that graduate and undergraduate students perform together in ensembles. This means graduate students are integrated into current ensembles with no need to create graduate-exclusive ensembles.
- Graduate students taking applied music study, which is high-cost instruction, will be spread out among numerous applied faculty. In each case these students can either be incorporated into the faculty member's load, or the graduate student will be able to teach some undergraduates after earning 18 credit hours (e.g., percussion). Thus, there will be a relatively low need for additional high-cost applied music instruction.
- Many of the 5xxx courses the department has developed in music theory and history will be scheduled jointly with 4xxx courses that are already taught. These 4xxx/5xxx courses are usually scheduled once per week in the evenings to accommodate graduate student schedules. This practice eliminates the need to schedule significant numbers of 5xxx courses solely for the graduate program.
- All of the equipment used by graduate music students is also used by undergraduate music students. All music students share the pianos, musical instruments, computers in technology labs, audio recording and playback equipment, music stands and chairs, choral risers, etc. needed to operate a comprehensive music program. This practice greatly reduces the need to purchase and maintain additional equipment solely for the graduate program.

Revenues

1. "Peg Gen" revenues are Pegasus Model revenues based upon the SCH generated in the previous year. Based upon student headcount and fee projections, these revenues start at \$97,632.00 in year 2 and increase to \$380,428.00 in year 5.
2. CAH funding is an annual College of Arts and Humanities funding commitment of \$60,000.00. These funds will be used for needed library resources, staff and operational support, and graduate assistantship stipends.
3. \$25,000.00 will be allocated from Marching Band non-salary operations to support stipends for 2.5 graduate assistantships to work with the marching band and basketball pep bands.
4. Graduate students will be assessed the Music Equipment Fee approved in March 2006 by the BOT. This fee, \$70.00 per semester for full-time students and \$35.00 per semester for part-time students, will generate funds to purchase and maintain musical instruments and other equipment used by students. This revenue is projected at \$1,610.00 in year 1, increasing to \$7,420.00 by year 5.
5. Private funds are projections of spendables in current UCF Foundation Endowed Music Scholarship accounts that would be available to support graduate student stipends. Additional fund raising should increase these funds in the future.
6. Adjunct savings will be realized by filling vacant faculty lines, future new faculty lines, and GTAs teaching courses currently taught by adjunct faculty. These savings are detailed in the Appendix.
7. Space needs are anticipated to be alleviated in the short- and medium-term by additional faculty and GA offices and teaching space re-allocated to the Music Department as other units vacate current space to move into newly constructed facilities (i.e., Psychology and Engineering buildings). Long-term space needs will be addressed by the construction of Arts II, projected to be complete Fall 2011.

Revenue Summary

Total revenues are projected at \$123,210.00 in year 1, increasing to \$545,748.00 in year 5. The revenue projections are conservative and correlate favorably with costs for the following reasons:

- Pegasus generated SCH revenues are based upon the same student fte projections used to calculate costs and thus correlate closely with costs projections.
- The majority of the students projected during the first five years of the program will be area music educators and professional musicians who want a masters degree but are place bound. Because there are no other masters programs in music in the Orlando Metropolitan Service Area, the proposed program has a ready market of students who generally will be part-time and not need support.
- All revenue projections are based upon funds that will be directly generated by student tuition and fees or funds that are currently available (i.e., CAH funding, band operations, Foundation). The department will actively seek additional program funding through external gifts, grants, and partnerships, but the program as proposed does not depend upon these new revenues.

Subject: Conditions

Date: Tuesday, December 12, 2006 7:53 PM

From: Terry Hickey <thickey@mail.ucf.edu>

To: Jose Fernandez <jfernand@mail.ucf.edu>, Johnny Pherigo <jpherigo@mail.ucf.edu>, Patricia Bishop <pbishop@mail.ucf.edu>

Cc: Christine Morgan <cmorgan@mail.ucf.edu>, Lynn Gonzalez <lgonzale@mail.ucf.edu>

Conversation: Conditions

To all involved:

While I have signed the proposal for the Master of Arts in Music, I remind you that I was assured that no new resources would be required to mount this new degree program. Yet, I now find that significant resources are requested. In order to avoid misunderstandings, I am clarifying my position regarding the proposed sources of new funding. My views are shown in bold print.

- 1) Faculty (salary & benefits): This is the sole responsibility of the college.
- 2) Staff: The proposed source is anticipated enrollment growth funds. Enrollment growth is not guaranteed, nor is new enrollment growth funding from the state. The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.
- 3) Graduate Assistantships: The proposed source is anticipated enrollment growth funds. Enrollment growth is not guaranteed, nor is new enrollment growth funding from the state. This funding commitment is also based on fund raising and potential shifting of support from current activities to the proposed new program, neither of which is guaranteed. The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.
- 4) Operating Costs: The proposed source is anticipated enrollment growth funds. Enrollment growth is not guaranteed, nor is new enrollment growth funding from the state. The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.
- 5) Library: The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.

While I do not doubt the value of this program, I have significant concern about the proposed sources of funding. This communication serves as formal notice that the College of Arts and Humanities is assuming total responsibility for the funding of this program, even if doing so requires that funds to other units within the college be reduced.

This document is to remain as a permanent addendum to this application.

Terry L. Hickey
Provost and Executive Vice President
University of Central Florida

APPENDIX II

Program Reviews & Accreditation

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

11250 ROGER BACON DRIVE, SUITE 21

RESTON, VIRGINIA 20190

TELEPHONE (703) 437-0700

FACSIMILE (703) 437-6312

December 19, 2006

Johnny L. Pherigo
Chair, Department of Music
University of Central Florida
4000 Central Florida Boulevard
Orlando, FL 32816-1354

Dear Professor Pherigo:

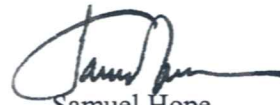
The NASM Commission on Accreditation, at its November 2006 meetings, voted to continue University of Central Florida in good standing. The enclosed *Commission Action Report* provides the official description of this action and, if applicable, any requests for additional information. A copy of the *Commission Action Report* is being sent to the individuals listed below, along with a notice of NASM policies regarding strict confidentiality.

This action is taken upon review of University of Central Florida according to accreditation standards in effect in November 2006. As a member of NASM, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in music current with NASM standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best wishes for the success of your program, I remain

Sincerely yours,



Samuel Hope
Executive Director

SH:ko
Enclosure

cc: John Hitt, President
University of Central Florida
Terry Hickey, Provost
University of Central Florida
Jose Fernandez, Dean, College of Arts and Humanities
University of Central Florida
Dan Sher, President, NASM
James C. Scott, Chair
NASM Commission on Accreditation
Charlotte A. Collins, Associate Chair
NASM Commission on Accreditation
Jerry Luedders, NASM Visitor
James R. Saker, NASM Visitor

National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

COMMISSION ACTION REPORT

This document provides the official action of the Commission as indicated in the cover letter of the same date.

December 19, 2006

UNIVERSITY OF CENTRAL FLORIDA
Department of Music

Action:

The Commission voted to accept the response and continue the institution in good standing with the degree listing indicated below.

The Commission requests a progress report addressing the issues cited below.

NASM Degree Listing:

Bachelor of Arts in Music.
Bachelor of Music in Performance.
Bachelor of Music Education.
Master of Education in Music Education.

Next Full Review:

2014-2015 Academic Year

Items for Progress Report:

1. The Commission requests a status report regarding the proposed Arts II Complex, which is important to the continued success of the Department of Music (see October 2006 Institutional Response, page 4; NASM *Handbook 2005-2006*, page 57, item II.F.) [NASM Current Standards: *Handbook 2007-2008*, item II.F.].
2. The Commission requests confirmation of final University approval and the proposed Fall 2007 implementation of the revised Bachelor of Music Education degree program (see October 2006 Institutional Response, pages 6-7).
3. The Commission requests confirmation that students in the degree Bachelor of Music in Performance (Piano) are provided opportunities to develop teaching skills, particularly as related to their major area of study; and orientation to and experience with the fundamentals of pedagogy (see NASM *Handbook 2005-2006*, page 76, item VIII.) [NASM Current Standards: *Handbook 2007-2008*, items VIII.D. and IX.A.3.].

UNIVERSITY OF CENTRAL FLORIDA

Department of Music

NASM Commission Action Report

December 19, 2006

Page 2

Due Date for Progress Report:

October 1 for consideration at the Commission meetings of November 2007.

The *Procedures for Submitting Responses and Progress Reports* may be downloaded from the NASM Web site at <http://nasm.arts-accredit.org> (see "Publications" and, beneath that, "Accreditation Procedures").

Notes:

1. The Commission notes that the institution has discontinued offering the degree Master of Arts in Music Education. This program will be deleted from the institution's listing in the next edition of the *NASM Directory*.
2. The Commission notes that the institution has discontinued offering the music specialization within the degree Bachelor of Arts in Digital Media. This program will be deleted from the institution's listing in the next edition of the *NASM Directory*.
3. The Commission notes that a Master of Arts in Music degree program and a Bachelor of Music in Composition degree program have been submitted for University approval. The Commission reminds the institution of the NASM requirement that new programs receive Plan Approval before students are admitted (see October 2006 Institutional Response, page 8; *NASM Handbook 2005-2006*, page 33, Rules of Practice and Procedure, Article VI, Section 2.) [*NASM Current Standards: Handbook 2007-2008*, Rules of Practice and Procedure, Article VI, Section 2.].
4. When responding to the Commission, please use the current, newly revised NASM standards published in the *NASM Handbook 2007-2008*. Do not respond using the 2005-2006 *Handbook*. References to the current standards are noted in each citation.

Commendations:

The Commission commends the institution for the additional support made available to address the maintenance of facilities and the purchase of new pianos. The Commission further commends the institution for its well developed and comprehensive response.



Samuel Hope
Executive Director
SH:lo

National Association of Schools of Music

Response to the Commission Action Report

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

by

**The University of Central Florida
Department of Music
205 Colbourn Hall
P.O. Box 161354
Orlando FL 32816-1354
407-823-2869
<http://www.music.ucf.edu/>**

Dr. John Hitt, President

Dr. Johnny Pherigo, Chair, Department of Music

Dates of the NASM Commission Action Report:

December 20, 2005

Items for Response:

1. **The mission, goals and objectives of the Department of Music need to be reviewed and aligned with the Five University Goals in order to develop clearly defined statements that will assist in setting appropriate priorities, direct the focus of the Department, and provide the University as a whole with specific goals and long-range plans for the Department of Music.**

The Music Department Mission, Goals and Objectives have been revised for better alignment with the university goals and are included below. The revised mission and goals are the result of a series of music faculty retreats and strategic planning over the last two years. This strategic planning was undertaken specifically to provide a clear focus, specific goals, and long-range plans for the Department of Music. The revised mission/goals statement was approved by the music faculty August 17, 2006.

Mission and Goals

The Mission of the University of Central Florida has been established as the following:

The University of Central Florida is a public, multi-campus, metropolitan research university, dedicated to serving its surrounding communities with their diverse and expanding populations, technological corridors, and international partners. The mission of the university is to offer high-quality undergraduate and graduate education, student development, and continuing education; to conduct research and creative activities; to provide services that enhance the intellectual, cultural, environmental, and economic development of the metropolitan region, address national and international issues in key areas, establish UCF as a major presence, and contribute to the global community.

In addition, the Five University Goals for UCF are as follows:

1. Offer the best undergraduate education available in Florida
2. Achieve international prominence in key programs of graduate study and research
3. Provide an international focus to our curricula and research programs
4. Become more inclusive and diverse
5. Be America's leading partnership university

Mission and Goals of the University of Central Florida Department of Music

The UCF Department of Music is dedicated to the proposition that music is basic to the human condition; that music promotes inclusiveness, diversity and understanding in a global society; that music enhances creativity, the source of all human progress; and that music elevates the human spirit. The primary mission of the Department of Music is to promote the musical arts by providing our students with the best education possible and by providing meaningful and diverse experiences in performance, education, composition, scholarly research and service to the region, state and beyond.

Goals

UCF Department of Music is dedicated to

1. Offering outstanding undergraduate programs in music that provide students with the comprehensive knowledge, skills, and experiences to be successful and sophisticated creators, practitioners, educators, scholars, and consumers of music in the 21st century
 2. Offering innovative graduate programs in music and music-related disciplines that meet the needs of a diverse and dynamic region and state
 3. Developing regional, state, national and international collaborations with professional and educational organizations
 4. Promoting inclusiveness and diversity in curricula; performances; scholarly research and creative activities; and faculty, staff and students
 5. Providing quality performances, workshops, clinics, master classes and music camps to the region, state and beyond
- 2. There is significant need for suitable music rehearsal and performance facilities. While the Commission recognizes that facilities are often long-range items, the University is encouraged to develop suitable rehearsal and performance facilities as a high priority. The following issues need immediate attention:**

a. Continued use of VAB 146 by the Department of Music for choral rehearsals.

Plans to re-assign VAB 146 to the Art Department have been dropped. VAB 146 will be a dedicated Department of Music space until new music rehearsal facilities are constructed. Additionally, air circulation problems in VAB 146, which formerly contributed to dankness, high humidity, and mold, have been identified and corrected.

b. Proper maintenance of all facilities, including basic cleaning, painting, and repair of torn carpeting and seating which may be hazardous to occupants.

The following steps have been taken to address these deficiencies:

1. The Provost has allocated approximately \$200,000.00 for renovations in the Rehearsal Hall. Improvements will include new paint and carpet throughout, improved acoustical sealing, new draperies with appropriate fire retardancy, a new hardwood floor on the stage, improved lighting, and new doors. The renovation started in August 2006 and is scheduled to be complete in October.
2. All practice rooms have been painted and had full-length mirrors installed. All doors were re-keyed Summer 2005 for greater security and key control.
3. Physical Plant has improved cleaning in the Rehearsal Hall, although its heavy use challenges the staff's best efforts. Strict policies have been implemented prohibiting food or beverage in the Rehearsal Hall.

Additionally, the following issues need long-term attention:

c. New or renovated music facilities for classroom, small and large ensemble rehearsals.

Some of these issues have already been addressed, including the following:

1. The Department of Music made a major purchase of Steinway and Boston pianos in July 2006, becoming the first All-Steinway Piano School in Florida. The initial purchase included 26 pianos at a cost of \$327,000.00, funded by the College of Arts and Humanities, the UCF Foundation, and student fees.
2. Some additional space in Colbourn Hall has been assigned to the Department of Music. This has enabled the Department to shift faculty offices and increase general music student practice rooms from 10 to 14 and percussion practice rooms from 3 to 4.
3. 74 Wenger instrument storage lockers of all sizes have been purchased for student use.

d. New or renovated dedicated auditorium suitable for large and small ensemble performances.

As noted above, the Rehearsal Hall, where most small ensemble performances are held, is being renovated. The VAB auditorium stage has been painted and lighting will be improved Fall 2006. This space remains problematic due to a stage too small for orchestra concerts, poor acoustics, and heavy use as a large classroom. Because of the high demand for classroom space, access to VAB 132 for large ensemble performances will be limited to Friday nights and weekends beginning Spring 2007.

The Commission notes that the University Capital Improvement Plan calls for new construction to meet the long-range music facility needs, and construction of a new Arts II facility is scheduled to begin in two years and Arts III in 2009–10. The Commission requests an update regarding progress toward these construction goals.

The university has committed to Arts II as a top fund raising and construction facility. The revised Arts II plan includes dedicated performance space for both music and theatre, rehearsal rooms, practice rooms, offices, and classrooms. The projected cost is \$70–75M. Current projections are for fund raising 2006–08; design and planning 2008–09, construction 2009–10, with move-in 2011. See Appendix A. for a statement by the Provost and the current Capital Improvement Plan (CIP).

3. **The Department of Music is asked to demonstrate how it is in compliance with NASM standards requiring that published materials, including the web site, be clear and accurate, and that the music unit maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.**

The Music Department web site has been revised to provide additional and more accurate information. The URL is www.music.ucf.edu/.

The Music Student Handbook has been updated and expanded. It is accessible on the web site and included in Appendix B.

Music faculty policies have been revised and are available as the UCF Music Faculty Policies, available on the web site and included in Appendix B.

Additionally, the Music Department has begun publishing a bi-annual newsletter informing constituencies of departmental activities. The Fall 2005 and Spring 2006 editions are available on the web site and included in Appendix B.

The most recent edition of the recruiting brochure is included in Appendix B. The concert schedule is available on the web site. The department continues to seek cost efficient ways to expand and improve our communication with all constituencies.

4. **The Department of Music is asked to demonstrate how it is in compliance with NASM standards requiring that admission to particular programs of study must be correlated to the institution's ability to provide adequate requisite course work and experiences at the appropriate level for all students enrolled, and that students are engaged in a continuous advisement program related to their area of specialization. The Commission notes in the NASM Visitors' Report that students expressed frustration with their inability to complete degrees in a timely manner due to a lack of upper level courses, and in the Optional Response that the admission, audition, and advising processes have improved in the last two years, but continue to be a problem.**

Since the Visitor's report and optional response the Music Department has taken the following actions to address issues of advisement, course offerings, and admission/auditions:

- The advising system has been revised so that each undergraduate degree has its own faculty advisor. The plan is outlined in Appendix C. Additionally, all students are required to be in contact with their advisor twice a year to get registration numbers for applied study. The department is considering implementing a server-based student records system.
 - New upper division courses in music history and theory have been developed, and a planned course offering schedule for the next four years has been developed and is available on the web site so students and advisors can plan their course of study. The Course Offering Schedule 2006–10 is available in Appendix C. Changes in the course offering schedule are sometimes necessary, but the schedule is nevertheless a significant help to students.
 - The audition and admission process in the Department of Music is not perceived to be problematic. Audition/admission information is on the website, and audition/admission brochures are revised annually and mailed throughout the state. A departmental staff member has the primary task of coordinating audition/admission inquiries and applications in the Department of Music. Record keeping and communication with prospective students from the Department of Music appears to be working well.
5. **The Department of Music is asked to clarify its intent regarding the Bachelor of Arts in Music degree. It is not clear from the materials submitted to the Commission whether the Department intends this offering to be a professional undergraduate degree in music, or a liberal arts degree in music. The present structure of the degree seems to indicate a professional orientation, while its present title signifies a liberal arts orientation. The**

Department is asked to give careful consideration to NASM standards and policies concerning the listing of undergraduate degrees, and make a clear choice between professional and liberal arts options. The title of the degree program should be consistent with the content chosen.

The Bachelor of Arts in Music has been revised as a liberal arts degree in music as defined by NASM standards, effective Fall 2005. (Appendix D and Undergraduate catalog pp 211–213)

- 6. The Department of Music is asked to provide evidence that students enrolled in Bachelor of Music in Performance and Bachelor of Music education degree programs meet the competencies common to all professional baccalaureate degrees in music and to all undergraduate degrees leading to teacher certification with respect to standards requiring that students acquire a basic overview understanding of how technology serves the field of music as a whole, and that students acquire a working knowledge of the technological developments applicable to their area of specialization. Also, the institution should demonstrate that students enrolled in the Bachelor of Music Education degree programs acquire sufficient understanding of musical terms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations, and the ability to place music in historical, cultural, and stylistic contexts.**

The curricula in the BM and BME degrees have been changed to require all students to take MUS 2360C, Intro to Music Technology. This course is designed specifically to provide the basic overview of the impact of music technology according to Florida department of Education standards. The syllabus for MUS 2360C is included in Appendix E. The Music Department hired Fall 2006 a new music technology faculty member. This faculty member is reviewing all our music technology offerings to remain current in this area.

The Bachelor of Music Education degree has been substantially revised. The revised curriculum has been approved by the Music Department faculty and is working its way through the university curriculum process, with anticipated implementation for Fall 2007. A summary and proposed catalog copy of the revised curriculum is included as Appendix E. The most salient features of the revisions include the following:

- An increase in basic theory and musicianship requirements from 12 credit hours to 16 credit hours
- The additional requirement of an 3-credit Intro to Music Literature to provide a first-year overview of music literature, including Western Art Music, jazz, and world music
- Moving the required technology course for music education students from the College of Education to the Music Department for greater music content focus (MUS 2360C)
- Deleting nine credits of formerly state-mandated general education courses and moving those credits to the Music Department to provide additional techniques and methods courses.
- Moving four required College of Education courses (12 credits) to the Music Department for music education content specific instruction; i.e., Introduction to Music education, Assessment in the Arts, additional methods courses, MUS 2360C

In order to staff these changes the Music Department is reassigning a senior faculty member to instrumental music education and hiring adjuncts in particular areas of expertise. The department is making these revisions to satisfy all accreditation requirements, including NASM, NCATE, and the Florida Department of Education.

7. **The Department of Music is asked to provide evidence that it has adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the music unit. The Commission notes that the current College of Arts and Sciences will be organized into the College of Science and the College of Arts and Humanities in January 2006. The response should document the effect of the reorganization on operations of the governance system to ensure educational, artistic, administrative, and financial continuity and stability, and ensure reasonable and sufficient autonomy commensurate with the music unit's mission, goals, and objectives.**

The reorganization of the College of Arts and Sciences has been completed. The Department of Music is one of eight units (Music, Art, Theatre, Film and Digital Media, History, Philosophy, English, Modern Languages) in the new College of Arts and Humanities. The Chair of the Department of Music reports directly to the Dean of the College of Arts and Humanities. The reorganization, once completed, has had no negative effect on operations, budget, or governance. Positive effects are already manifesting themselves due to a more focused, cohesive college.

A letter from the new Dean of the College of Arts and Humanities (CAH), President of the faculty senate, and college and departmental organizational flowcharts are enclosed as Appendix F.

8. **The Commission strongly recommends that the degree, Master of Arts in Music education, be retitled Master of Arts in Teaching in order to be consistent with national practice and NASM standards. The Commission notes the purpose of the degree Master of Arts in Music Education is the completion of undergraduate requirements for teacher certification, and that the objectives and structure are not consistent with the specific master's degree format. Therefore, this degree will be reviewed by the Commission but not listed by NASM. The response should indicate the institution's decision regarding the title of this degree program.**

The Provost has directed that admissions to the Master of Arts in Music Education be discontinued effective Fall 2006 and that students currently in the program be given until Fall 2008 to complete the program. This program will not be re-instated. (Appendix G)

9. **The Department of Music should demonstrate how it is in compliance with NASM standards regarding the following curricular matters:**

- a. **Bachelor of Music in Performance. Opportunities for students to develop teaching skills, particularly as related to their major area of study, and orientation to and experience with the fundamentals of pedagogy.**

All BM in Performance students are required to take a pedagogy course in their respective instrument family (i.e., Brass Pedagogy, Percussion Pedagogy, Piano Pedagogy, String

Pedagogy, Woodwind Pedagogy) as part of their degree requirements. These courses are taught by full-time faculty in each area. The courses are offered on an alternate year rotating basis, and students and advisors have access to a four-year projected course offering schedule on the departmental web site so they can plan their schedules.

b. Bachelor of Music Education. Students must be provided opportunities for various types of observation and teaching.

All BME students take Internship I (ESE 3940), a full semester half-day internship experience, and Internship II (ESE 4943), a full semester whole-day internship experiences. During Internship II students are not allowed to take private lessons, participate in ensembles, or take other courses. Additionally, methods classes in the revised BME provide expanded on-site observation and participation experiences.

c. Master of Education in Music Education. Studies in the major field of music education comprise at least one-third of the curriculum. The Commission notes that the College of Education believes the Master of Education in Music Education degree is in compliance with NASM standards and may be unwilling to make curricular changes since the curricular authority rests with the College of Education. The institution is reminded that the particular administrative structure used to manage music curricula in multipurpose institutions has no effect on the requirement that NASM will grant renewal of membership only when every curricular program, including graduate work, meets the standards of the Association.

The Provost has directed that admissions to the Master of Education in Music Education be discontinued effective Fall 2006 and that students currently in the program be given until Fall 2008 to complete the program. Additionally, the Provost has directed that the Department of Music submit a proposal for a Master of Arts in Music. This proposal will be submitted Fall 2006. Once it is approved by the Board of Trustees (anticipated Spring 2007) the Master of Arts in Music will be submitted to NASM for plan approval. Students currently enrolled in the M.Ed. in Music Education will be given the option of transferring to the Master of Arts in Music. The Provost has left open the option of re-instating the M.Ed. in Music Education, but not before Fall 2008 and not without prior confirmation from NASM that it meets NASM standards. (Appendix G)

Notes:

1. The Commission notes that the Composition specialization in the degree Bachelor of Music in Performance, has been deleted.

The Composition Specialization in the Bachelor of Music in Performance is not admitting new students, but students already in the program will be allowed to complete it. The Music Department has submitted a proposal for a Bachelor of Music in Composition. Once this program has been approved by the university and has NASM Plan Approval, the Composition specialization in the BM in Performance will be formally deleted. The BM in Composition proposal is included in the appendices.

2. **The Commission notes that the Piano Pedagogy specialization in the degree, Bachelor of Music in Performance, has been deleted.**

The Piano Pedagogy specialization has been deleted. There are no plans to re-instate it.

3. **The Commission notes that the degree, Bachelor of Arts in Digital Media, has been deleted.**

The Bachelor of Arts in Digital Media has not been deleted. What has been deleted is the digital music specialization within the BA in Digital Media. This action resolves NASM accreditation issues with this program. The Music Department is exploring other partnership avenues with the Division of Digital Media.

4. **The Commission notes that the Pre-College Institute has been suspended effective Fall 2005 until such time as its viability and mission with regard to the University of Central Florida Music Department and the community can be agreed upon and sufficient resources allocated.**

The Pre-College Institute has been suspended indefinitely. There are no plans to re-instate it in the foreseeable future.

Conclusion

The UCF Department of Music offers its sincere thanks and appreciation to the Commission and the visitors for their carefully considered recommendations. We also thank the university administration for responding positively and expeditiously in addressing issues that required action beyond the departmental level. The Chair offers his special appreciation and gratitude to the music faculty, who have responded positively and energetically in implementing the necessary changes, and to the new Dean of the College of Arts and Humanities, who has already proven to be a staunch supporter of the music program.

Positive results of the changes are already manifesting themselves. The number of music majors Fall 2006 is 230, up from 174 Fall 2005 and 133 Fall 2004. Student Credit Hour production is 5,045 Fall 2006 compared to 4,249 Fall 2005, a gain of over 18%, even though the department is operating this year with three vacant faculty lines. Of at least equal importance, the morale of music faculty and students has improved significantly the last few months, and the department is gaining new respect in the university and local communities.

Many challenges remain, especially in an environment that still seems to regard music as a luxury rather than basic to the human condition. However, the department is gaining confidence that we can meet the challenges together and make a significant contribution to our musical culture.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

11250 ROGER BACON DRIVE, SUITE 21

RESTON, VIRGINIA 20190

TELEPHONE (703) 437-0700

FACSIMILE (703) 437-6312

December 20, 2005

Johnny L. Pherigo
Chair, Department of Music
P.O. Box 161354
University of Central Florida
Orlando, FL 32816-1354

Dear Professor Pherigo:

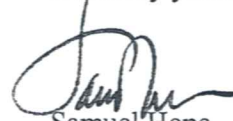
The NASM Commission on Accreditation, at its November 2005 meetings, took action regarding your institution. The enclosed *Commission Action Report* describes this action and, if applicable, any requests for additional information. A copy of the *Commission Action Report* is being sent to the individuals listed below, along with a notice of NASM policies regarding strict confidentiality.

A copy of the NASM Visitors' Report is enclosed.

The Commission and the Association appreciate your institution's continuing efforts on behalf of music, and look forward to working with you to support advancement of the field.

With best wishes for the success of your program, I remain

Sincerely yours,



Samuel Hope
Executive Director

SH:mm
Enclosures

cc: John Hitt, President
University of Central Florida
Karen L. Wolff, President, NASM
James C. Scott, Chair
NASM Commission on Accreditation
Charlotte A. Collins, Associate Chair
NASM Commission on Accreditation
Jerry Leudders, NASM Visitor
James R. Saker, NASM Visitor



National Association of Schools of Music
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

COMMISSION ACTION REPORT

This document provides the official action of the Commission as indicated in the cover letter of the same date.

December 20, 2005

UNIVERSITY OF CENTRAL FLORIDA
Department of Music

Action:

The Commission voted to continue the current Membership status of the institution, and to seek further information before completing its work with the application for renewal of Membership. This deferral by the Commission is not a negative action. Rather, it enables consideration of issues and concerns by the institution and the Commission within the framework of the present Self-Study and on-site visit.

The institution is asked to respond to the concerns listed below.

Items for Response:

1. The mission, goals, and objectives of the Department of Music need to be reviewed and aligned with the Five University Goals in order to develop clearly defined statements that will assist in setting appropriate priorities, direct the focus of the Department, and provide the University as a whole with specific goals and long-range plans for the Department of Music (see Self-Study, pages 1-4, item I.A.; NASM Visitors' Report, pages 2-3, item A.; Optional Response, page 2, item A.; NASM *Handbook 2005-2006*, pages 52-53, item II.A.).
2. There is significant need for suitable music rehearsal and performance facilities. While the Commission recognizes that facilities are often long-range items, the University is encouraged to develop suitable rehearsal and performance spaces as a high priority. The following issues need immediate attention:
 - a. Continued use of VAB 146 by the Department of Music for choral rehearsals.
 - b. Proper maintenance of all facilities, including basic cleaning, painting, and repair of torn carpeting and seating which may be hazardous to the occupants.

Additionally, the following issues need long-range attention:

- c. New or renovated music facilities for classroom, small and large ensemble rehearsals.
- d. New or renovated dedicated auditorium suitable for large and small ensemble performances.

UNIVERSITY OF CENTRAL FLORIDA

Department of Music

NASM Commission Action Report

December 20, 2005

Page 2

The Commission notes that the University Capital Improvement Plan calls for new construction to meet the long-range music facility needs, and construction of a new Arts II facility is scheduled to begin in two years and Arts III in 2009-10. The Commission requests an update regarding progress toward these construction goals (see Self-Study, pages 18-23, item I.F.; NASM Visitors' Report, pages 10-13, item F.; Optional Response, page 8, item F.; NASM *Handbook 2005-2006*, page 57, item II.F.).

3. The Department of Music is asked to demonstrate how it is in compliance with NASM standards requiring that published materials, including the web site, be clear and accurate, and that the music unit maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies (see NASM *Handbook 2005-2006*, page 61, item II.J.). The Commission notes that the web site is currently being updated (see Optional Response, page 9, item H.).
4. The Department of Music is asked to demonstrate how it is in compliance with NASM standards requiring that admission to particular programs of study must be correlated to the institution's ability to provide requisite course work and experiences at the appropriate level for all students enrolled, and that students are engaged in a continuous advisement program related to their area of specialization (see NASM *Handbook 2005-2006*, page 59, item II.H.). The Commission notes in the NASM Visitors' Report (page 16) that students expressed frustration with their inability to complete degrees in a timely manner due to a lack of upper level courses, and in the Optional Response (page 9) that the admission, audition, and advising processes have improved in the last two years, but continue to be a problem.
5. The Department of Music is asked to clarify its intent regarding the Bachelor of Arts in Music degree. It is not clear from the materials submitted to the Commission whether the Department intends this offering to be a professional undergraduate degree in music, or a liberal arts degree in music. The present structure of the degree seems to indicate a professional orientation, while its present title signifies a liberal arts orientation. The Department is asked to give careful consideration to NASM standards and policies concerning the listing of undergraduate degrees, and make a clear choice between professional and liberal arts options. The title of the degree program should be consistent with the content chosen (see Self-Study, pages 41-46, item II.C.3.; NASM Visitors' Report, page 19, item N.; Optional Response, page 11, item N.; NASM *Handbook 2005-2006*, pages 71-73, item VI.).
6. The Department of Music is asked to provide evidence that students enrolled in the Bachelor of Music in Performance and the Bachelor of Music Education degree programs meet the competencies common to all professional baccalaureate degrees in music and to all undergraduate degrees leading to teacher certification with respect to standards requiring that students acquire a basic overview understanding of how technology serves the field of music as a whole, and that students acquire a working knowledge of the technological developments applicable to their area of specialization (see NASM *Handbook 2005-2006*, pages 74-75, item VII.E.). Also, the institution should demonstrate that students enrolled in the Bachelor of Music Education degree programs acquire sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional,

UNIVERSITY OF CENTRAL FLORIDA

Department of Music

NASM Commission Action Report

December 20, 2005

Page 3

performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations, and the ability to place music in historical, cultural, and stylistic contexts (see *NASM Handbook 2005-2006*, page 74, items VII.B.2. and 3.).

7. The Department of Music is asked to provide evidence that it has adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the music unit (see *NASM Handbook 2005-2006*, page 54, item II.D.). The Commission notes that the current College of Arts and Sciences will be organized into the College of Sciences and the College of Arts and Humanities in January 2006 (see Optional Response, page 5, and Addendum A). The response should document the effect of the reorganization on operations of the governance system to ensure educational, artistic, administrative, and financial continuity and stability, and ensure reasonable and sufficient autonomy commensurate with the music unit's mission, goals, and objectives (see *NASM Handbook 2005-2006*, page 54, item II.D.).
8. The Commission strongly recommends that the degree, Master of Arts in Music Education, be retitled Master of Arts in Teaching in order to be consistent with national practice and NASM standards (see *NASM Handbook 2005-2006*, page 92, item XI.A.). The Commission notes the purpose of the degree Master of Arts in Music Education is the completion of undergraduate requirements for teacher certification, and that the objectives and structure are not consistent with the specific master's degree format. Therefore, this degree will be reviewed by the Commission but not listed by NASM (see Optional Response, pages 13-14, item 1.b.; *NASM Handbook 2005-2006*, page 92, item XI.A.). The response should indicate the institution's decision regarding the title of this degree program.
9. The Department of Music should demonstrate how it is in compliance with NASM standards regarding the following curricular matters:
 - a. Bachelor of Music in Performance. Opportunities for students to develop teaching skills, particularly as related to their major area of study, and orientation to and experience with the fundamentals of pedagogy (see *NASM Handbook 2005-2006*, page 76, item VIII., introductory text, paragraph two, section three, and page 77, item VIII.A.3.a.).
 - b. Bachelor of Music Education. Students must be provided opportunities for various types of observation and teaching (see *NASM Handbook 2005-2006*, page 83, item VIII.I.2.).
 - c. Master of Education in Music Education. Studies in the major field of music education comprise at least one-third of the curriculum (see *NASM Handbook 2005-2006*, page 94, item XII.G.). The Commission notes that the College of Education believes the Master of Education in Music Education degree is in compliance with NASM standards and may be unwilling to make curricular changes since the curricular authority rests with the College of Education (see NASM Visitors' Report, page 21, item 1.c.; Optional Response, page 14). The institution is reminded that the particular administrative structure used to manage music curricula in multipurpose institutions has no effect on the requirement that NASM will grant renewal of Membership only when every curricular program, including graduate work, meets the standards of the Association (see *NASM Handbook 2005-2006*, page 26, Rules of Practice and Procedure, Article I, Section 3.).

UNIVERSITY OF CENTRAL FLORIDA

Department of Music

NASM Commission Action Report

December 20, 2005

Page 4

Due Date for Response:

October 1 for consideration at the Commission meetings of November 2006.

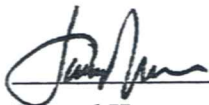
The *Procedures for Submitting Responses and Progress Reports* may be downloaded from the NASM web site at <http://nasm.arts-accredit.org> (see "Publications" and, beneath that, "Accreditation Procedures").

Notes:

1. The Commission notes that the Composition specialization in the degree, Bachelor of Music in Performance, has been deleted (see Optional Response, page 11, item N.).
2. The Commission notes that the Piano Pedagogy specialization in the degree, Bachelor of Music in Performance, has been deleted (see Optional Response, page 11, item N.).
3. The Commission notes that the degree, Bachelor of Arts in Digital Media, has been deleted (see Optional Response, pages 11-12, item N.).
4. The Commission notes that the Pre-College Institute has been suspended effective Fall 2005 until such time as its viability and mission with regard to the University of Central Florida Music Department and the community can be agreed upon and sufficient resources allocated (see Optional Response, page 11, item K.).

Commendations:

The Commission commends the Department of Music for the comprehensive and candid Optional Response to the NASM Visitors' Report, and for the aggressive efforts by the Chair to bring carefully planned change to the Department of Music.



Samuel Hope
Executive Director

SH:ws

Explanation of Deferral

In the accreditation process, an accrediting Commission often finds a situation in which an institution cannot be granted initial accreditation or renewal of accreditation on the basis of evidence presented. This may be because the institution clearly does not meet the standards as outlined in the NASM *Handbook*, or because sufficient information has not been provided.

Rather than deny accreditation or place the institution on probation, the Commission defers any action until certain conditions are met that clarify the situation and/or bring the institution into compliance. Deferral is not a negative action, but rather a mechanism for dialogue between the Commission and an institution. The deferral concept is intended to prevent short review cycles and to obviate the need for other review procedures that would be expensive to the institution.

Member institutions whose applications are deferred continue their current membership status and maintain all rights and responsibilities of Membership. Deferral does not mean that an institution has lost its accreditation, or its right to vote during the Annual Meeting, or its listing in the NASM *Directory*. Deferral simply indicates that the institution has one or more issues that need to be addressed, reviewed, or explained in more detail before the institution's application can be approved.

There is no public notice of deferral. Letters reporting accreditation actions are sent only to the music executive, to the chief executive officer of the institution, and to the designated institutional representative to NASM if someone other than the music executive. The NASM National Office staff does not discuss an institution's status or application with anyone other than the music executive or other designated administrative officials of the institution.

Please do not hesitate to contact the National Office staff if we may provide further clarification or information concerning the actions of the Commission.

Thank you.

RECEIVED
OCT 28 2005

National Association of Schools of Music

Optional Response to the Visitor's Report

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

by

**The University of Central Florida
Department of Music
205 Colbourn Hall
P.O. Box 161354
Orlando FL 32816-1354
407-823-2869
<http://www.cas.ucf.edu/music/>**

Dr. John Hitt, President

**Dr. Johnny Pherigo, Chair
Department of Music**

Dates of the Visit:

February 13–15, 2005

Visiting Evaluators:

**Jerry Luedders, California State University, Northridge (Team Chair)
James Saker, University of Nebraska, Omaha**

Title Page, Degrees
"Master of Music Education"

REPLY:

The correct name of this degree is Master of Education in Music Education

A. Mission, Goals, and Objectives

Page 2, paragraph 1—"The department understands that it (revised BA in Music degree) will need to be submitted for plan approval."

REPLY:

The department will submit the revised BA degree for Plan Approval in time for consideration at the NASM Commission's June 2006 meeting.

A. Mission, Goals, and Objectives

Page 3, paragraph 1—"Mission, goals, and objectives ... statements tend to be expressed in very broad terms, and as such may be difficult to easily translate into operational decisions related to specific policies and activities. Objectives ... do not seem aligned adequately with the Five University Goals that characterize the institution"

REPLY:

During the 2005-06 year the department will re-examine its mission and goals with the purpose of revising and integrating them more directly and operationally with the Five University Goals, especially Goal No. 1: "Offer the best undergraduate education available in Florida." To accomplish this goal, the department will determine the essential knowledge, skills, and experiences all music students need for success in the profession and in their respective degree programs; establish measurable objectives to achieve these learning outcomes; and infuse these objectives throughout the curriculum. The department will also examine its many performance and outreach activities to align these activities more directly with university goals.

B. Size and Scope

Page 3, paragraph 2—"Data provided at the request of the visitors showed 61 music majors in Fall 2003 and 63 in Fall 2004 ... The department reported 131 majors in the self-study."

REPLY:

Enrollment data from the UCF Office of Institutional Research (http://www.iroffice.ucf.edu/information_center/home.html) report music enrollments as follows:

		Fall 2003	Fall 2004	Fall 2005
BME	Music Education (Pending)	49	36	29

BME	Music Education	41	29	61
BA	Music	26	26	41
BM	Music Performance	35	42	44
	Undergraduate Subtotal	151	133	175
	Music (Pending)	21	21	20
MEd	Music Education	30	21	24
MA	Music Education Certificate	0	1	3
	Graduate Subtotal	30	22	27
	Total no. music majors	181	155	205

Music Education (Pending) includes accepted music majors who have not yet received formal acceptance into the music education curriculum, which normally occurs after the sophomore year. Current College of Education policy is that all education majors are placed in Pending status until they have gained formal admission to the program. Music Education includes BME students formally accepted into the music education program. Music includes BA in Music students. Music Performance includes BM students. Music (Pending) are potential music majors who have entered music as their curriculum of choice but have not yet auditioned and been accepted by the Music Department. If Music (Pending) students are excluded from the enrollment data, then the numbers of music majors are 151 for Fall 2003 and 133 for Fall 2004. It appears that the data provided to the Visitors while on campus omitted the Music Education and Music Education (Pending) categories. The MEd in Music Education and MA in Music education are housed in the College of Education, but the Music Department provides a significant amount of the instruction for these degrees.

Fall 2005 Institutional research data show 175 undergraduate music majors, an increase of 42 majors, or 32% from Fall 2004. The increases are in the BME (and pending) and the BA. Enrollment in the performance degree increased slightly from Fall 2004.

Student Credit Hour Generation

2001/02	9523	Fall 2001	4295
2002/03	8843	Fall 2002	4101
2003/04	8455	Fall 2003	4128
2004/05	8707	Fall 2004	4309
		Fall 2005	4249

B. Size and Scope

Page 4, paragraph 1—“[T]he department could easily achieve additional productivity by the development of a more robust menu of offerings for general education and electives for non-majors beyond its current one music appreciation class offering, and by making modest changes to practices which provide substantial private lessons for non-majors and a performance-only based minor.”

REPLY:

It is the assessment of the Chair that the department in fact provides a wealth of offerings for the non-major, although the productivity and efficiency of some of these offerings is of concern. Offerings for the non-major include five large sections during the academic year and two sections during the summer of MUL 2010, The Enjoyment of Music. This course is part of the university General Education Program (GEP), and has been taught in large sections (up to 300) as a traditional survey of Western Art Music. In recent years enrollments in MUL 2010 have been dropping, almost certainly in part because of what many general university students perceive as an old fashioned content not relevant to their interests. The department is expanding its GEP offerings to include Evolution of Jazz (MUL 2016), American Popular Music: 1840's-Present (MUL 2018), and Rock n Roll (MUL 2019). Implementation of these new courses into the GEP program will begin Fall 2006 (assuming approval by the university committee governing GEP courses) and should significantly increase enrollments and SCH generation.

Additionally, the department offers numerous other courses designed for or available to the non-major, including all departmental ensembles. These courses include Singing Broadway, Keyboard Class, Voice Class, Evolution of Jazz, Italian Opera (Honors), Science of Music (Honors), Contemporary Pop Music, MIDI I and II, Digital Notation, Introduction to Music Technology, Jazz Theory, and Jazz Improvisation. All of these courses are offered at least annually. Some of these courses are also available to majors as electives.

The current music minor, which requires four semesters of applied study consumes significant departmental resources, has been another factor in low SCH productivity in the department. The minor has been revised to be more flexible and eliminate applied study as a requirement. The revised minor, included as **Addendum B** and recently approved by the College Undergraduate Curriculum Committee, is scheduled to be effective Fall 2006. Additionally, applied study for non-majors is now available only from full-time applied teachers on a voluntary overload basis.

C. Finances

Page 4, paragraph 3—"The budget of the Department of Music is adequate. Recent generous special allocations have been received to accomplish facility renovations, and to purchase or repair instruments."

REPLY:

The Music Department received \$10,000.00 from the College of Arts and Sciences 2004/05 toward facilities renovation. Most of these funds were used to hire consultants to recommend how to achieve the necessary acoustical improvements in Colbourn Hall and the Rehearsal Hall. The department also received some funds for instruments/equipment purchase through a university-wide competitive process to improve undergraduate instructional equipment. The department has received no other funds for facilities renovations.

The Music Department's non-salary operations budget, which includes funding for adjuncts and student workers as well as operations, was cut by 10% in 2005/06, as was the case for all the units in the college. Although this cut is thought to be a temporary problem, it has affected the

department's ability to respond to the need to provide improved services, equipment, and facilities to our students.

C. Governance and Administration

2. Policy Making

Page 6, paragraph 2—"The department may want to consider rethinking and streamlining its internal committees, combining some duties, in order to function more effectively."

REPLY:

A new departmental committee structure has been implemented Fall 2005. Changes include eliminating the Budget and Policies Committee, the Library Committee, NASM and Masters Planning Committees, making the Recital Hearing Committee a sub-committee of the Curriculum/Assessment Committee, and making the Competitions Committee a sub-committee of the Scholarship/Recruiting Committee. A Faculty Advisory Committee has been formed, with members elected from the tenured faculty for the purposes of advising the chair and improving communication with the faculty. Additionally, a new committee: Concerts, Public Relations, and Special Events has been formed. Its mission will be to enhance the department's profile in the university and local communities, with resulting greater attendance at departmental events and greater institutional and community support. These changes reduce the number of departmental committees from nine in 2004/05 to five in 2005/06.

LATE UPDATE ON GOVERNANCE:

On October 12, 2005 the Provost presented to the College of Arts and Sciences Chairs, Deans, and Directors a plan for reorganizing the College. The current reorganization proposal is included as **Addendum A**. As of this writing, the intent is that the division into a College of Sciences and a College of Arts and Humanities will take place January 2006. It is too soon to evaluate what the short- and long-term results this reorganization will mean for the Department of Music. However, the Provost has emphasized that for the foreseeable future new funding will be directed at the College of Sciences and not the College of Arts and Humanities.

E. Faculty and Staff

Page 8, paragraph 2—"The self study indicates that the 'Merit' document is utilized for the process of faculty advancement, but if it is used for regular evaluation, it is not clear from the self-study, or any materials reviewed in the on site visit, how it is utilized. However, no other written guidelines for regular evaluation and/or reappointment were presented."

REPLY:

The "Department of Music Annual Evaluations and Standards Criteria" document, adapted from the former "Department of Music Merit Criteria" and recently approved by the College, is the product of a committee consisting of the chair and five other tenured faculty members and has

been approved by the tenured faculty. This revised document is used by the Chair in faculty annual evaluations and is enclosed as **Addendum C**.

Additionally, tenure earning faculty undergo an annual and cumulative tenure appraisal process that includes a committee of the tenured faculty, the Chair, and the Dean. Additional tenure and promotion guidelines that outline departmental tenure and promotion procedures are being revised Fall 2005. The current Promotion and Tenure Procedures document is included as **Addendum D**. The UCF "Promotion and Tenure Guidelines 2005-06 Guidebook" is available on the Provost's web site. (<http://www.provost.ucf.edu/ppgh/home.html>.)

E. Faculty and Staff

Page 8, paragraph 3—"This [Faculty Annual Report] appears to be an informal process with no documented material correlating individual goal, objectives, and achievements with departmental goals and objectives with the university's mission, vision, and goals."

REPLY:

The Faculty Annual Report template (**Addendum E**) requests faculty to align their achievements and goals with the Five University Goals as well as the departmental. The Chair meets with each faculty member at least annually to discuss the faculty member's annual evaluation and goals for the coming year.

E. Faculty and Staff

Page 8, paragraph 4—"Evaluation of the Chair does not appear to be codified."

REPLY:

Chairs at UCF are appointed to five-year terms and serve at the discretion of the Dean. Chairs are evaluated annually by the Dean and the departmental faculty. The form used by the faculty to evaluate the Chair is enclosed as **Addendum F**. The Dean compiles the faculty evaluation material, along with the Chair's annual report, departmental annual report, and other data related to departmental budget, enrollment, and SCH, and writes her evaluation of the Chair. This evaluation is shared with the Chair in an annual meeting with the Dean. The fifth-year chair evaluation process is more elaborate and includes a committee external to the department.

E. Faculty and Staff

Page 9, paragraph 1—"The self-study did not contain a detailed description of workload policies or a summary statement of workload assignments."

REPLY:

Since the Visitors were on campus a "Music Department Workload Policies" document (**Addendum G**) has been developed by the Chair in consultation with faculty and implemented for 2005-06. These new policies will be revised as needed. Under these new workload policies faculty workload for 2005-06 varies 0.809-1.215 (full FTE at 1.00). Although this variance is

still greater than desirable, the new policies have significantly reduced inequities in music faculty workload.

E. Faculty and Staff

Page 9, paragraph 2—“The visitors encourage the music department to take a proactive posture to advance its position in response to the funding model that appears to be imminent in the state and the institution.”

REPLY:

The Music Department recognizes that increasing productivity as measured by SCH and number of majors is vital in order to sustain and increase resources allotted to the department. This goal will be accomplished in the following ways:

- Vigorous recruiting to increase number of music majors
- Curricular revisions to enhance recruiting and retention
- Revision of non-major offerings, especially in the GEP courses, to be more attractive to the general university students and generate additional SCH
- Taking steps to ensure that the department receives credit for all the SCH it does generate (e.g., music education courses taught by music faculty)
- More efficiency in course offerings (i.e.; eliminating low-enrollment courses and combining multiple sections with low enrollments)

The Department also believes it is important to educate the central administration as to the value and importance of the many musical events presented by the department that benefit the university and community, both on and off campus. Although these activities do not appear in traditional models of quantitative productivity, they consume significant departmental resources, are important to the mission of the department and university, and should be considered in the funding model.

E. Faculty and Staff

Page 10, paragraph 1—“...an office assistant for bands/scholarships/recruitment funded by the athletic department ... the Assistant Band Director is a ‘Staff’ position, also funded by athletics....”

REPLY:

The funding for these two positions comes as part of the band budget that is a special from the Provost and the Dean. Athletics does not fund these positions.

E. Faculty and Staff

Page 10, paragraph 2—“This faculty load practice [multiple small ensembles] creates not only serious issues of load equity, but also creates certain pressures on students to repeatedly enroll in courses that do not apply to a degree or graduation requirements.”

REPLY:

All ensembles, and especially small like-instrument ensembles, are being examined for efficiency and appropriateness for the program. Several small ensembles have been canceled for 2005/06.

F. Facilities, Equipment, and Safety

Page 11, paragraph 3—“... the art department announced they were going to restore the space [VAB 146] for storage of art works and other artifacts.”

REPLY:

Transferring VAB 146 from the Music Department to the Art Department is a Dean decision that, at the time of this writing, has not been finalized for 2006/07. It appears that a compromise solution with Art is possible that will allow the Music Department to use VAB 146 until additional music rehearsal space can be located or built.

F. Facilities, Equipment, and Safety

Page 12, paragraph 4—“ ... there did not appear to be either a consensus or a concrete timeline for addressing this issue. It is essential that the university address the substandard rehearsal and performance spaces.”

REPLY:

The University Capital Improvement Plan (CIP) (<http://www.fp.ucf.edu/MasterPlanning/10YearCapitalImprovementPlan-Final.htm>) calls for three new music facilities: a music/theatre performance venue (Arts II), a band building, and music teaching building (Arts III). Arts II and Arts III have been on the CIP for a number of years, during which the timeframe has been pushed back several times and other building projects have moved past the music facilities on the CIP. There is recognition at the Dean level that the music facilities are the most substandard in the college and among the worst in the university. However, the university's current building priorities include an on-campus football stadium and a medical school. It should be noted that the music facilities are essentially unchanged since the last NASM review in 1994, in which the facilities were also cited as substandard.

G. Library

Page 14, paragraph 3—“... the music student use of the library appears to be relatively infrequent. A random review of circulation records also seemed to reveal that music students seem to demonstrate “a lack of a library culture.”

REPLY:

There was a several year period until recently when the Music Department did not have any full-time faculty specialists in music history or theory, relying upon adjunct and applied faculty to teach these courses. The results are reflected both in the culture of the students and the curriculum, which places heavy emphasis on performance and relatively little emphasis on scholarship. In the last three years two musicologists and a theorist have been added to the tenure track faculty. It is anticipated that over time these additions will result in a greater emphasis on scholarship and academic rigor in the program. An increased interest in musical scholarship is already manifesting itself, with several students choosing to pursue graduate study in musicology. These students are achieving success with fellowships and assistantships and prove to be well prepared for graduate school.

H. Recruitment, Admission, Retention, Advisement, and Record Keeping
Page 14, paragraph 5—"... the department website which is incomplete and inconsistent."

REPLY:

The department website is currently being overhauled and updated to integrate better with the College website, improve recruiting, enhance public and alumni relations, support fund raising, and assist current students.

H. Recruitment, Admission, Retention, Advisement, and Record Keeping
Page 15, paragraph 3—"The lack of clarity in the new student and transfer student admission process was identified by some faculty and strongly affirmed by nearly all students with whom the visitors met. Additionally, and perhaps more seriously, there appears to be a problem with the audition process and acceptance/approval credits for transfer students."

REPLY:

The admission, audition, and advising processes have improved in the last two years but continue to be a problem. Prospective students frequently report problems with the university admissions office losing or not receiving application materials. Aspects of the Florida common course numbering, articulation agreements, and the large number of community college transfer students complicate the advising and transfer credit process. The previous proficiency exams non-course requirements in the Music Department made advising more difficult and lowered retention and graduation rates. Although the current advising and record keeping process, now two years old, in the Music Department is an improvement over the previous process, its decentralized nature makes consistency difficult. Current faculty advisors all have full teaching loads, making it difficult for them to remain current with curricular requirements. The decentralized advising also makes advisor access to student records and student access to advisors inconvenient.

All of these issues point to the need for a centralized advising process in the Music Department with a full-time professional advisor who also serves as recruiting and admissions coordinator. The Music Department has requested this position and hopes to have it staffed by July 2006. However, budget constraints this year may delay hiring this academic advisor.

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

Page 15, paragraph 4—“ ... it appears that the music department is not in compliance with university and system-wide norm regarding the acceptance of transfer credits from community colleges and other institution with which it has formal articulation agreements.”

REPLY:

During the Spring Semester 2005 the Music Department revised some non-course curriculum requirements, eliminating proficiency exams in theory, ear training/sight singing, and history. The piano proficiency remains but is now embedded in Class Piano IV. Additionally, the department now has a policy of accepting without question all transfer credits from other institutions with which the university has articulation agreements, unless those credits are specifically excluded by the articulation agreement (e.g., applied music credits). See 2005/06 undergraduate catalog. (<http://www.ucf.edu/catalog/>). The department has communicated these changes to the Florida community colleges, who have responded enthusiastically.

K. Community Involvement and Articulation

Page 18, paragraph 4—“Although significant funding for the Orlando Opera passes through the university, the only quantifiable benefit to the institution is an elective course taught by the director of the program.”

REPLY:

The funding in question goes to the Orlando Philharmonic Orchestra (OPO), not the Orlando Opera, and is an annual direct transfer initiated by the previous provost. The executive director of the OPO has been determined to be ineligible to teach the graduate course in question in the future because of the lack of a masters degree. It is generally agreed in the university administration that the university should receive significantly more direct benefits from this partnership, or the funding should be reduced or eliminated.

K. Community Involvement and Articulation

Page 18, paragraph 5—“The Florida Young Artists Orchestra utilizes facilities at UCF for rehearsals....”

REPLY:

Because of the shortage of rehearsal space on campus, the Florida Young Artists Orchestra will not be rehearsing on campus after the 2005/06 season. The department will explore other partnership opportunities with area youth orchestras.

K. Community Involvement and Articulation

Page 19, paragraph 19—"There is also a relatively low-profile program, 'The Pre-College Institute.' It appears to involve very few students and to have a minimal community impact."

REPLY:

The "Pre-College Institute" has been suspended effective Fall 2005 until such time as its viability and mission with regard to the UCF Music Department and the community can be agreed upon and sufficient resources allocated.

N. Program, Degrees, and Curricula

Page 19, paragraph 6—"B.A. programs are reported to be under review. The visitors were unable to ascertain the current state, schedule or results of that review."

REPLY:

The BA in Music was substantially revised in 2004/05 and approved by the university curriculum process. The revised BA is in effect Fall 2005, and the curriculum is available in the 2005/06 Undergraduate Catalog (<http://www.ucf.edu/catalog/>). The department will submit the revised BA for Plan Approval in time for consideration at the NASM Commission's June 2006 meeting.

N. Programs, Degrees, and Curricula

Page 19, paragraph 6—"The self-study reports a new B.M. in Composition that could not be confirmed by the visitors."

REPLY:

A composition degree is currently offered as a specialization in the BM in Performance. This specialization of the performance degree will be deleted, and the department will prepare a proposal for a BM in Composition degree. This proposal will be submitted for Plan Approval when it has completed the university curriculum review process.

N. Programs, Degrees, and Curricula

Page 19, paragraph 7—"It appears several degree programs (Piano Pedagogy, Composition, Digital Music) are being offered but have not been submitted for Plan Approval."

REPLY:

The Piano Pedagogy track of the BM in Performance is being deleted. See comments above regarding the Composition degree. The Digital Music track in the BA in Digital Media was apparently never approved by the department Curriculum Committee or the Chair. The department has requested that the Digital Media Division of the School of Film and Digital

Media delete all digital music tracks from their degrees, and the curricular collaboration with Digital Media will continue through minors, double majors, and certificate programs with appropriate consultation between Digital Media and Music.

N. Programs, Degrees, and Curricula

Page 19, paragraph 8—"A new Master of Arts in Music was reported to have been proposed but the Provost reported that he has not acted on it."

REPLY:

The department developed in 2004/05 but did not submit a proposal for a MA in Music degree. On the advice of the Visitors and the Dean, the department will delay submitting the MA proposal until 2007, allowing more time to prepare the proposal and to address undergraduate issues cited by the visitors.

1. Specific Curricula

a. Bachelor of Music Education

Concerns/Comments

Page 20, paragraph 7—"The music technology facilities are inadequate and as a result, it seems impossible for students to develop required competencies in music technology."

REPLY:

The department is actively seeking funds to upgrade the computers in this room (CNH 126) and anticipates that this will be accomplished during 2005/06. The Music Department is concerned that BME majors are currently required to take EME 2040 Introduction to Educational Technology. This course is taught in the College of Education by non-music faculty. In the most recent Graduating Senior Survey, music education students report dissatisfaction with the computer training skills in their present curriculum. The Music Department believes that we can better prepare music educators for the music technology skills they will need in the profession and meet State Department of Education (DOE) requirements at the same time. The department has revised its MUS 2360, Introduction to Music Technology, course to meet DOE technology criteria and will propose that BME students take MUS 2360 rather than EME 2040.

1. Specific Curricula

b. Bachelor of Music Education

Concerns/Comments

Page 20, paragraph 7-8—"Because a significant member of the music education faculty is not in the music department, coordination and standardization of the curriculum is inconsistent and does not appear to be sufficient."

There appears to be a substantial difference of perception of the relationship of the Music Department and the College of Education. The Music Department feels there is inadequate consultation occurring between the

education college music faculty member and administrators and those involved in music education in the department of music. It was apparent in the meeting with the education dean that the education college faculty and administrators believe adequate consultation and coordination has been and continues to be effective, frequent, and appropriate."

REPLY:

The Music Department, in keeping with our determination to embrace UCF President Hitt's first goal of offering "the best undergraduate education available in Florida," believes that our music education students need enhanced skills, knowledge, and experiences within music content areas, taught by music and music education faculty, in order to be prepared to become outstanding music educators. The Music Department does not agree that consultation and coordination with the College of Education is sufficiently effective, frequent, or appropriate. The Music Department believes that in the current governance system the College of Education exerts undue control over the BME degree, which is housed in the Department of Music. The Music Department desires to have more influence in the curriculum of future music educators so that the department can provide the students with the skills, knowledge, and experiences necessary to be excellent music teachers. The Music Department recommends that all music education faculty hold appointments in the Department of Music, all music education (MUE) courses be offered by the Music Department, and, whenever practicable, music education students have the option of taking DOE-approved music education courses in the Music Department as an alternative to College of Education courses.

At an October 2005 meeting with CAS and COE representatives and the Music Chair, the COE representatives re-emphasized that their opinion was that all aspects of consultation and coordination between COE and the Music Department are sufficiently effective, frequent, and appropriate.

1. Specific Curricula

b. Master of Arts in Music Education

Page 21, paragraph 2—"The M.A. degree, which is designed to serve graduate students who have a baccalaureate degree in some music field but not in music education, is housed in the college of education, not the music department. Consequently, control of this curriculum rests with the education college. Over 50% of the curriculum is in general studies in education, and as a result, this degree does not appear to meet the music content requirements for a master's degree in music in music education. (NASM Handbook 2003-04, p. 105, item XI.A.2.) The Chair reported that this degree is being considered for elimination."

REPLY:

The music chair is unaware of any consideration in the College of Education to eliminate the Master of Arts in Music Education. The music chair's interpretation of the NASM standard (2003-04 Handbook, p. 105, XI. A.), is that this degree should be "reviewed by the Commission

on Accreditation but not listed by the Association.” The department concurs with the visitors that this degree does not meet NASM standards for a graduate degree in music education. The current Master of Arts in Music Education degree is a teacher certification degree that does not include substantial study in music education. The Master of Arts in Music Education should remain in the COE, but it should be re-titled to delete the word “Music.”

1. Specific Curricula

c. Master of Education in Music Education

Page 21, paragraph 3—“Over 40–50% of the curriculum is in general studies in education and as a result, this degree does not appear to meet the music content requirements for a master’s degree in music in music education.”

REPLY:

The Music Department concurs with the NASM visitors’ concerns, but the College of Education continues to assert that the M.Ed. curriculum is in compliance with NASM standards. The department recommends that the Graduate Music Education Advisory Committee and Graduate Music Education Curriculum Committee be combined into one Graduate Music Education Committee, with membership at least fifty percent Music faculty appointed by the Music Chair. This committee should have responsibility for all aspects for the degree, including curriculum, admissions, and culminating projects. Finally, the Music Department recommends that this degree be transferred to the Department of Music and revised and re-named as soon as is practicable.

In October 2005 the Department of Music and COE agreed to a reconstituted Graduate Music Education Committee. This committee is being formed with three representatives from each unit, selected by the unit.

2. Specific Curricula

Concerns/Comments regarding the M.A. and M.Ed. degrees.

Pages 21–22. “There is inadequate and inconsistent consultation and cooperation between the college of education and the music education faculty in the department of music ... The music department does not seem to be involved in a significant manner in the admission process of M.A. and M.Ed. program ... There is a disparity between the requirements described in the catalog and the curriculum that is offered ... Faculty in the music department are not formally involved in the decision making process regarding either of the master/s degrees.”

REPLY:

The Department of Music shares all the visitors’ concerns regarding these two degrees, but the College of Education disagrees with the visitors’ conclusions. During the 2003–04 academic year the College of Arts and Sciences, on behalf of the Department of Music, proposed to have control of the M.A. and M.Ed. degrees in music education transferred to the Department of Music. The Provost has deferred action on this proposal. The department continues to believe that the Department of Music is the most appropriate unit to house masters degrees in music

education, as is common practice in the profession and consistent with the BME being located in the Department of Music. The department is particularly concerned that the curriculum being offered in the M.Ed. for the last four years has not been approved by the university curriculum review process. The department further recommends, when the music education faculty member currently in the College of Education retires in 2007, that this position be transferred to the Department of Music. These changes will consolidate music education into the Department of Music and allow the department to make the needed revisions.

At a recent meeting with the Music Department Chair, Arts and Sciences curriculum coordinators, and representatives from the College of Education (COE), the COE representatives assured the Music Chair and Arts and Sciences representatives that music faculty were consulted frequently and appropriately regarding the graduate programs in music education and that the Graduate Music Education Curriculum Committee met regularly. When asked if minutes of the committee meetings had been taken COE representatives replied they had and that CAS representatives and the Music Chair would be provided with those minutes. To date no meeting minutes have been received.

O. Music Unit Evaluation, Planning, and Projections

Page 23, paragraph 3—“The unit does not appear to have developed any form of Strategic Plan. It became evident that many faculty are disengaged in planning or do not see its relationship to the music department, university or to them individually.”

REPLY:

The department will engage in strategic planning during the 2005/06 academic year. The goal of the planning will be to integrate the department's mission, goals, and objectives firmly with the university's and to develop and initiate strategies for achieving same. Central to this planning will be research, consulting, and discussion regarding the skills, knowledge, and experiences music students need to be successful in the music profession and developing and implementing a curriculum appropriate for a 21st century music school. This process started in August 2005 with a full-day off-campus retreat. This retreat was successful in helping the faculty to initiate revision of the curriculum.

Q. Strengths, Areas for Improvement, and Recommendations

Areas for Improvement

Page 25, paragraph 9—“The inability to offer required upper division courses ... contribute to retention problems”

REPLY:

The Music Department is expanding its upper division music history and theory courses to four (4) courses Fall 2005 and seven (7) courses Spring 2006. These offerings include one honors course Fall 2005 and three honors courses Spring 2006 that music students may take on a space available basis. This expanded offering of upper division music history and theory electives will

continue in the future. Additionally, a full range of upper division history and theory courses are currently in the university course proposal pipeline.

Q. Strengths, Areas for Improvement, and Recommendations

Areas for Improvement

Page 25, paragraph 12—"Inconsistent applied music syllabi, often with no evidence of pedagogical or health content."

REPLY:

The 2005/06 curriculum review will include adding pedagogical and health content to applied study in all areas, as well as addressing musicians' health issues in other parts of the curriculum. Standardizing certain aspects of all applied music syllabi (e.g., goals and objectives, learning outcomes) may be desirable. We will also give consideration to including pedagogy and literature at senior level applied study for performance majors and deleting pedagogy and literature courses, which historically have very low enrollments.

Q. Strengths, Areas for Improvement, and Recommendations

Areas for Improvement

Page 26, paragraph 1—"Lack of any accompanying courses or other training results in a very limited availability of accompanists to support other performers."

REPLY:

The dearth of pianists is the result of a resignation and a retirement in the piano area and neither position being filled for two years. A new piano professor was hired in 2004, and the department has recently hired a part-time piano teacher/accompanist. The curricular implications of this issue will be addressed in the 2005/06 curriculum review with the goal of providing all piano students with accompanying experiences.

OVERALL SUMMARY

The following areas of concern by the NASM visitors have been addressed since their visit:

- Implementation of revised BA degree
- Revision of music minor
- Development and implementation of faculty workload policies
- Revision of Faculty Annual Evaluation Criteria and Standards
- Streamlining of departmental committee structure
- Deleted piano pedagogy specialty of BM
- Increase in music majors Fall 2005 by 32% over Fall 2004
- Elimination of non-course graduation requirements (i.e., proficiency exams) to be in compliance with university articulation agreements and to increase retention and graduation rates

The following areas of concern are being addressed by the Music Department and can largely be accomplished internally:

- Revision of BM degree
- Enhancement of GEP offerings in music for greater student interest and SCH production (requires approval from university GEP committee)
- Submission of BM in Composition and deletion of the composition specialization in the performance degree
- Music offerings in the Digital Media degree
- Departmental web site
- Record keeping and advising
- Recruiting and growing the number of music majors
- Fund raising for scholarships and program enhancement
- Greater alumni involvement
- Greater profile in the university and community (e.g., marketing, concert series)
- Strategic planning addressed specifically at mission, goals, and objectives
- Program assessment
- Standardization of applied syllabi to address musician's health, pedagogy, and literature
- Addressing technology and world music needs for all music majors

The following areas are ones in which the department will require assistance or support outside the unit. The department will be grateful for any support or assistance NASM can offer in these areas:

- Facilities improvement, especially for rehearsal and performance space
- The music education degrees, especially the graduate degrees, with regard to governance and the College of Education
- Support from the upper administration in a time of rapid change in the department

The Music Department is considerably behind other arts units in the university in aligning music's mission, goals, and objectives with the university's and in meeting acceptable productivity standards in SCH and numbers of majors. During the past year most music faculty have recognized and accepted, some reluctantly, that past practice cannot be sustained and that the department must reinvent itself if it is to survive and grow. A few faculty still refuse to accept the need for change in themselves and insist that the problem is solely one of inadequate institutional support. Recent public comments by upper administrators criticizing the music department have emphasized that past practice in the music department is not sustainable. It is clear to the chair and most of the leaders in the faculty that we must accelerate our rate of change, even if at the cost of lack of faculty consensus.

The Music Department is committed to making the necessary changes. However, the department requires the continued support of the upper administration and assistance with areas of improvement beyond the department's control (i.e., facilities and music education) if we are to be successful.

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A NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

VISITOR'S REPORT

UNIVERSITY OF CENTRAL FLORIDA
ORLANDO, FLORIDA

Johnny Pherigo, Chair
Department of Music

Date: June 21, 2005
NASM Visitors' Report
For Internal Distribution
at discretion of the
Chief Music Executive
Any Optional Response Due
October 31, 2005

Degrees for which renewal of Final Approval is sought:

Bachelor of Arts in Music
Bachelor of Music Education
Bachelor of Music in Performance
Master of Music Education
*Master of Arts in Music Education**

*This degree is not listed on the title page of the self-study. The institution is considering ending the degree

Dates of the Visit:

February 13-15, 2005

Visiting Evaluators:

Jerry Luedders, California State University, Northridge (Team Chair)
James Saker, University of Nebraska, Omaha

Introduction

This visit was conducted at the request of the University of Central Florida as a part of its application for renewal of membership in the National Association of Schools of Music. The visitors wish to thank the administration, faculty, and students of University of Central Florida for a productive visit. We especially appreciated the work of Professor Johnny Pherigo who was a gracious host.

The following report and any statements therein regarding compliance with NASM accreditation standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluations of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.

A. Mission, Goals, and Objectives

The mission, goals, and objectives of the Department of Music are presented on pages 1-4 of the Self Study. The Department is traditional in concept and curricular design. The undergraduate curricula are generally consistent with other comparable programs of similar size and scope that reflect curricula usually designed in the 1960s that, at the time, offered the B.A. program to primarily prepare public school teachers. As the institution grew, so did the aspirations of the music faculty, who continuously developed the B.A. until it nearly resembled the B.M.E. and B.M. performance degrees. Eventually the B.M.E. and the B.M. degrees were approved, but the B.A. degrees were not simultaneously redesigned. In essence, the B.A. degrees remained smaller versions of the B.M. degrees, especially in performance. The department has attempted to remedy this, and after the submission of the self-study, a new liberal arts B.A. was developed under the leadership of the new chair and has received campus curricular approval. The department understands that it will need to be submitted for plan approval.

The mission statement of the music unit is artfully crafted to embrace the breadth of degree programs offered and articulates high aspirations for music students at the University of Central Florida. The mission, goals and objectives were developed in 2003 by the music faculty. The statements formulate the framework for continued advancement of standards within the music unit.

While the mission, goals, and objectives statements seem to have been carefully crafted, the statements tend to be expressed in very broad terms, and as such may be difficult to easily translate into operational decisions related to specific policies and activities. Additionally, the visitors note that, although the Mission, Goals, and Objectives were developed recently, they do not seem aligned adequately with the Five University Goals that characterize the institution and the work of other units within the institution. The combination of reconciling the music department's mission and goals with those of the University, and further refinement of the current Department of Music mission, goals, and objective statements, with attention to that which makes the unit particularly distinctive, may be beneficial to reduce the isolation the department expressed it feels from the administration of the University. This would also allow the department to take advantage of unique opportunities it has available to it. (NASM *Handbook 2003-2004*, p. 58, item II.A., paragraph 3.)

B. Size and Scope

It was difficult for the visitors to determine the number of music majors. Data provided at the request of the visitors showed 61 music majors in Fall 2003 and 63 in Fall 2004 (with an additional 21 music pending majors) and 28 Graduate Music Education Majors in the College of Education. The department reported 131 music majors in the self-study. The visitors were unable to determine the reason for this variance between the departmental data and that of Institutional Research. In all available data, regardless of source, the music department has a remarkably low student/faculty ratio. The self-study (Appendix III) lists 26 full-time faculty members, plus a reported 15-16 additional adjunct faculty members. Class sizes for music majors are small and average 5-15 students. Students and faculty reported that upper division courses that meet the needs of the various major specializations are limited and offered infrequently. However, required large and small ensemble offerings and experiences are more than abundant. The self-study reported the student/faculty ratio as 5.25:1. The visitors asked for and were provided additional institutional data on SFR. Using Institutional Research data would lower that ratio significantly. Utilizing the most favorable statistical method, the SFR rises to approximately 7:1. Regardless of method, the student to faculty ratio is enviably

low, even for a music unit, and is significantly better than the university-wide ratio of approximately 30:1. The Dean of the College of Arts and Sciences, with the support of the University's Provost, has used extreme differential funding within the college to provide this level of support and faculty allocation to sustain this SFR in music. It was reported to the visitors, that recently state budget constraints and potential Board mandates may require adjustments to institutional funding priorities that will make this level of generous faculty funding difficult, if not impossible, to sustain. Fortunately, as noted elsewhere in this report, the department could easily achieve additional productivity by the development of a more robust menu of offerings for general education and electives for non-majors beyond its current one music appreciation class offering, and by making modest changes to practices which provide substantial private lessons for non-majors and a performance-only based minor.

C. Finances

The financial condition of the Department of Music is described generally in the self-study on pp.8-10. Additional detailed financial information is available in current budget documents and HEADS Reports contained in Appendix I.

The budget of the Department of Music is adequate. Recent generous special allocations have been received to accomplish facility renovations, and to purchase or repair instruments. In combination with earned income, gifts, and special funds (equipment and travel) and funding received from central administrative units, the total resources available to the music unit seem to be adequate to support the stated mission, goals, and objectives of the unit in their current configuration, enrollment, and practice. All financial records for which the music unit administrator is responsible appear to be well maintained.

The visitors commend the current Chair of the Department of Music for both his prudent management of departmental resources and understanding of the need for the advocacy, on and off campus, and for the needs of the music unit.

a. Baccalaureate programs

The operating budget from all sources generally meets the needs of the baccalaureate programs as currently configured.

b. Graduate programs

This information was not available to the visitors because graduate programs in music education are currently located in the College of Education. However, it was reported that the cost of summer component of music instruction in music, as a part of the graduate education degrees with a music component administered by the College of Education degrees, was substantial. It appears that this cost is currently fully subsidized by the central budget of the College of Arts and Sciences.

D. Governance and Administration

1. Overall Effectiveness

The Department of Music has experienced a number of years of internal chairs who reportedly provided consistent day-to-day internal administration, if not leadership, and recent continuing changes in department heads as a result of a combination of retirements and unsuccessful searches. The current Chair, in his first year, is the first external hire as Chair. He appears to possess excellent analytical and administrative skills. Suffused with an exceptional energy and enthusiasm, he appears to be able to work tirelessly to lead the faculty to review and revise the policies, procedures and curricula, and to prepare the department to move in new directions and to do so while being committed to accreditation. The faculty and administration expressed confidence in the Chair, and also noted substantial hope for the department under his new leadership. The current organization of governance is described in the self-study, pp. 9-12.

The central administration of the University of Central Florida is both articulate and supportive of the music unit. The relatively new Provost reported that the music department is not “fully on his radar screen yet.” However, the Provost, the Assistant Vice President for Information, Analysis, and Assessment, the Vice Provost and Dean of Graduate Studies, and the Dean of the College of Arts and Sciences appeared to be well informed about the work of the faculty, and the nature of the discipline of music. They

are aware of its dual functions as an academic department and, through its performances, a major representative of the University to the community.

2. Policy Making

The Department of Music has in place a very substantial committee structure which was reported to be of some concern. The department may want to consider rethinking and streamlining its internal committees, combining some duties, in order to function more effectively. There is ample evidence that all significant decisions are made through a process of shared involvement or governance.

3. Music Executive's Load and Responsibilities

The music executive receives full-time load reassignment for administrative responsibilities for a unit of this size and complexity. The daily leadership and administration is made possible, in part, because the department enjoys the services of an experienced associate Chair and long-serving clerical staff members who, in addition to understanding the department's history, as a result of their expressed love of their work, seem very dedicated and loyal to the department, its faculty and students.

4. Communication

The current music executive seems to communicate with the faculty in an easy, friendly, and effective manner. The faculty reported nearly unanimously their support and appreciation for the new Chair. They are eager for his leadership. However, even in this climate, the visitors also believe that his current and future leadership will require exceptional energy, enthusiasm, and determination to lead the faculty to review and revise the policies, procedures, curricula, in order to prepare the Department of Music to continue to move in new directions, and to develop the planning, advocacy, and the collaborative fundraising that are the prerequisites to sustaining current achievements and creating a distinguished and distinctive department.

In particular, the visitors encourage the new Chair of the Department to utilize every currently available mechanism, and to develop new ones, in which he can advocate

and communicate the concerns and needs of the music unit regularly to a supportive central administration. Conversely, he will need to share the legitimate concerns of the central administration with the faculty about the ever-increasing challenges in higher education in general and those specific to Florida that have the possibility of changing the very nature and priorities of the state university system in Florida. An improved faculty understanding of existing institutional support and priorities and the future threats to all state universities is essential.

E. Faculty and Staff

The full-time faculty and adjunct faculty members are well prepared, knowledgeable, and appropriately qualified for the degrees currently offered. Educational and professional background and experience shows degrees from a diverse number of educational institutions with all but four of the full time faculty having earned a doctoral degree. The adjunct faculty members also have degrees from a variety of institutions with all but three possessing a master's degree and one with a D.M.A. Three adjunct faculty members possess only a baccalaureate degree. The professional experience of the performance, music education, and composition faculty also is strong. The faculty, in general, demonstrate a record of scholarly research, performance, and composition, that includes several faculty members who have documented accomplishments in their materials in the areas of research, teaching, and creative activity that is outstanding.

Information concerning the number of full-time and part-time faculty was referenced earlier in this report under Size and Scope. Details are provided in Appendix III of the self-study and in the HEADS reports contained in Appendix I. In addition to the 26 full-time faculty members, there is 1 full time staff member responsible for assistance in the band area, especially with the athletic bands, and 16 (Fall 2004) and 14 (Spring 2005) adjunct faculty members. The varied expertise and background of the full and adjunct faculty more than adequately meet the needs of a relatively modest enrollment of music majors.

A search is underway to fill a vacant voice position that currently is staffed by the one-half time faculty member. Music education, which has the largest number of majors

as indicated by both enrollment numbers and graduation records, appears to be under-represented with only one full time faculty member assigned to that area. However, there are two factors that ameliorate this apparent discrepancy: first, several full time faculty members (e.g. Cello professor, band director, etc.) also teach in the music education program in their specific areas of expertise (e.g. string techniques, instrumental music methods and materials); and second, through an unusual arrangement, the university's full time general music specialist has an appointment in the College of Education, not in the music department which is in the College of Arts and Sciences. A significant portion of the undergraduate music education coursework and the control over much of the decision making process rests with the music specialist in the College of Education.

Appendix J, labeled "Promotion and Tenure Policies" contains a document titled "Department of Music Merit Criteria." This document contains a guide for the "Weighting of Categories" followed by highly detailed, specific procedures for evaluation in the areas of "Teaching," "Research and Creative Activity," "Service," and "Other Assigned Duties." Procedures for promotion and tenure are described in the University of Central Florida "Promotion and Tenure Guidelines 2004-2005 Handbook" which is contained in Appendix N. The self-study indicates that the "Merit" document is utilized for the process of faculty advancement, but if it is used for regular evaluation, it is not clear from the self-study, or any materials reviewed in the on site visit, how it is utilized. However, no other written guidelines for regular evaluation and/or reappointment were presented.

The self-study indicated that faculty members are required to submit their objectives at the start of each academic year and a summary report of accomplishments at the end of the year. The Chair observes each faculty member at least once each semester and provides a summative evaluation at the end of the year that is communicated to the dean. This appears to be an informal process with no documented material correlating individual goals, objectives, and achievements with departmental goals and objectives or with the university's mission, vision, and goals.

Neither the Chair nor the faculty, collectively or individually, expressed any concerns about the issues of evaluation and/or reappointment processes. Evaluation of the Chair also does not appear to be codified.

The self-study did not contain a detailed description of workload policies or a summary statement of workload assignments. Therefore, visitors addressed the issue with both the Music Department Chair and the Arts and Sciences Dean. Apparently guidelines for workload at UCF are somewhat subjective with an institutional target of 12 weighted teaching units per semester. An examination of the “actual” workload for the music faculty provided by the Chair, revealed that it appears there is an inequity in workload assignments. The 2004-05 averages for full-time faculty ranged from low of 4.00 to a high of 14.67 with several faculty members whose duties are primarily for applied study in the lower range of workload. This has created an acknowledged morale problem in the department. Administrators indicated an awareness of the disparity and the need to address it.

Although the low student/faculty ratio was reported by the faculty to be a strength (see Size and Scope), various administrators expressed a concern that the relative low ratio places the department in funding jeopardy when evaluated against other departments. Student credit hours (SCH) are the primary factor used in determining allocation of resources by the administration (in a process called the “Pegasus Funding Model”). Given the current level of SCH production, the music department may be disadvantaged in future allocations. The Provost reported that every department needs to be far more focused on SCH. He reported that other fine arts programs, who have been particularly responsive to increasing SCH, have, as a result, received additional funds for operations, support staff, and/or new positions. The visitors encourage the music department to take a proactive posture to advance its position in response to the funding model that appears to be imminent in the state and institution.

There are no graduate assistants in the music department because the graduate degree in “music,” is offered exclusively through the college of education.

Faculty members reported ample support for the development of new course ideas, involvement in cooperative creative activity, and research and scholarship. Additionally, there is a “Center for Teaching and Learning” that provides a variety of supportive activities for faculty development. The self-study suggests that ample travel funding is available to supplement travel expenses.

The number and variety of support staff for the music department is excellent. There is an administrative assistant who manages the office and serves as the secretary for the department chair, an accountant who handles most of the financial elements of the department, an office assistant for bands/scholarships/recruitment funded by the athletic department, and another office assistant who handles student records and faculty clerical work, and a recording technician who also serves as the de facto events scheduling and calendar coordinator. Although the Assistant Band Director is a "Staff" position, also funded by athletics, duties and responsibilities actually are more consistent with those usually associated with a faculty position. The staff members expressed that they were: pleased with their positions, enthusiastically supportive of the faculty, and loyal to the program. They did express frustration with so many issues that occur routinely that need to be resolved or addressed, but for which no one seemed willing to take responsibility. They expressed great confidence in the new Chair with the hope that many of their daily frustrations will be resolved.

A review of teaching and workloads showed significant inconsistency. Some faculty members appear to have approximately half loads while others are full. It also appeared to the visitors that some "under-utilized" faculty members' loads are "artificially" augmented with various studio ensemble assignments. This faculty load practice creates not only serious issues of load equity, but also creates certain pressures on students to repeatedly enroll in courses that do not apply to a degree or graduation requirements.

F. Facilities, Equipment, and Safety

Music instruction at UCF is offered in several buildings on the campus. Most of the faculty offices and some of the music classrooms are located in the same areas on the ground and second floors of Colburn Hall (CH). There are two faculty offices located on the fifth floor of the CH while other faculty offices are located in the Rehearsal Hall (RH) that is located adjacent to CH. The facilities are a serious limitation to the music program.

RH is a small building that serves a multiple functions. As noted previously, it houses faculty and staff offices and the percussion studio. It contains the department's

only “Recital Hall,” a space that also serves as the rehearsal facility for all of the instrumental ensembles, serves as a classroom, and is used for other small ensemble rehearsals and performances. The small stage cannot accommodate large ensemble performances. This facility also contains the storage space for much of the department’s music, equipment, and many of the musical instruments.

By most standards, the Rehearsal Hall is over scheduled, and may not be appropriate acoustically or pedagogically for many of the activities that are scheduled in it. Use as a “Recital Hall” involves removing music stands and equipment and placing chairs for the audience. This facility is very poorly maintained, perhaps due in part to overuse, and in some ways may even be hazardous. Carpeting is torn and visually unappealing and may be a danger to those using the facility. The stage area (including the curtains, walls finish, etc.) is in need of cleaning, painting, repair, and are visually unattractive. Storage spaces are cluttered and dirty. Air handling duct work is noticeably very dirty at all vents and returns, and it appears that it may pose a health hazard to occupants.

The Visual Arts Building (VA) is a short walk across a parking lot from CH and RH and houses the other activities of the music department that are held on campus. A storage room that is a part of the art department facility is currently used as a choral rehearsal room. Although the room is large and spacious, and there is an adequate small grand piano and other equipment necessary for a choral rehearsal (e.g. risers, stands, chairs, etc.), the room clearly is not designed for music. The department noted in the self-study that the climate control was not designed for classroom use and as a result, the space is constantly humid and stale because of the poor air circulation. Shortly before the time of the team visit, the art department announced they were going to restore the space for storage of art works and other artifacts. If this takes place, there will be no space in either of the other buildings suitable or available for the choir’s rehearsals.

A 500-seat lecture hall in VA has seen occasional use by the department as a large ensemble performance space. This facility is utilitarian in design. The space is long and narrow, has instructional equipment and materials in the area in front of the stage, and is used primarily for large lecture classes. It is absent the amenities normally associated with a public performance space. A relatively spacious “stage” area is located at the end

of the hall, has very limited lighting (a few ceiling lights) and almost no apparent manner to augment with stage lighting. As a result of an unusual design feature for the stage in which the side, back, and ceiling covering is a solid white material (perhaps drywall), the entire stage area is enclosed except for doors at the front left and right of the facility. Even if the facility could be remodeled to make it more appropriate for musical performance, it is available only a few evenings a week for performances because of night classes scheduled there. It also is in use throughout the day for instructional purposes, so day time rehearsal options are limited as well.

Some of the poor maintenance issues noted for RH were also in evidence in this facility. Seating and floor care and repair problems exist, and wall surfaces need repainting, especially the stage area. It appears that the facility is often not cleaned after classes and as a result, must be cleaned by faculty and student ensemble performers before their concerts. (NASM *Handbook 2003-2004*, p. 64, item II.F.)

The only other “facility” on campus used by the music department is a temporary, modular structure used primarily to store the marching band equipment and uniforms. There is no facility on campus large enough to hold rehearsals for the marching band other than outdoors. The faculty members responsible for band instruction and activities believe that the lack of a “home” for the band makes it difficult to recruit and retain instrumental students. It was reported that the band has seen a decline in membership in recent years.

Both faculty and administrators addressed the need for a new music rehearsal facility and an adequate performance auditorium. There clearly is a need for at least one large, flexible rehearsal room to accommodate the marching band and other large ensembles, and a smaller, flexible space for groups the size of the concert choir and wind ensemble. However, there did not appear to be either a consensus or a concrete timeline for addressing this issue. It is essential that the university address the substandard rehearsal and performance spaces.

Although music facilities rarely fulfill every faculty member’s expectations, with the above noted exceptions of inadequate rehearsal and performance facilities, the offices, studios, and classrooms generally appear to be mostly adequate and meet most of

the needs for the current size and scope of the music program, and with prudent reallocation, the existing space may even be able to accommodate some future growth.

The music building is handicap accessible and appears to be ADA compliant.

G. Library

The self-study pp. 23-25 accurately describes library resources. The library holdings were carefully reviewed in all locations. The reference materials, collection of circulating books, scores, collected editions, periodicals, and a collection of CD's, and LPs are housed in the Library, which is in reasonably close proximity to the music building. The original library, built to excellent standards, remains functional and well maintained. An additional new library building wing was added to the original library. It is large, spacious, attractive, and appears actively utilized by university students and even some members of the community.

The music holdings of the library are extensive and are good in both breadth and depth. The collection of scores, books, serials, and circulating collected editions are very good. The library resources are able to support all current degree programs.

The library currently provides several individual listening stations and has additional rooms that could provide group listening station(s). The Library is technologically well-equipped. It has substantial numbers of open access computers. The accessibility of all technology seems to be actively utilized. Additionally the campus is equipped throughout for Wi-Fi and the temperate weather allows students to work outside on laptops.

The librarian responsible for music holdings relies primarily on the recommendations of the Department of Music library liaison to communicate the curricular needs of the music faculty. The allocation for books, scores, periodicals, CDs, and other media appears to be adequate to meet all instructional needs of the music unit. The librarian reported that, although acquisitions budgets are more limited than in the past, he is able to continue the library's collection policy and to purchase almost all the requests for materials he receives from the music faculty for use in their classes.

Although the librarian in charge of the music collection is not trained specifically as a music librarian, it was evident that he is knowledgeable, committed, and attentive to the needs of the music faculty and students. He reports that he is able to purchase materials to support the music curriculum when requested. With the exception of one faculty member who reported that his needs were not being met, it is generally accepted that he and other library personnel are very cooperative and that they are very responsive in providing assistance to faculty and students with their library needs.

The Library maintains cooperative relationships with the other university libraries in Florida that provides the usual interlibrary loan privileges. The recent addition of one electronic resource, JSTOR, has provided additional access to periodicals. The one drawback of this system is a "moving firewall" that limits access to current periodicals.

Although the music holdings are good, the music student use of the library appears to be relatively infrequent. A random review of circulation records also seemed to reveal that music students seem to demonstrate "a lack of a library culture."

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

As reported on pages 27-29 of the self-study, the music unit considers this an area of significant weakness. Most music faculty members acknowledge that they need to pay much more attention to student recruitment. Interestingly, this was an issue raised by the current students in a variety of ways, such as the need for some students to perform in numerous ensembles because of a lack of critical mass of students in their major instrument area and the lack of enough upper class students to offer courses necessary for graduation. Portions of the "Evaluation/Plan for Improvement" section of the self-study (pp.79-) is devoted to the topic of recruitment and suggests an awareness of a need to place a high priority on this issue.

The printed and electronic materials reviewed by the team included some excellent materials such as the two recruitment CD's as well as some other less successful efforts such as the department website which is incomplete and inconsistent. However, it is not clear how the recruitment CD's were used, and in reviewing the departmental website it was obvious that some ensembles and individual faculty have detailed web pages that are well done with helpful and interesting photos and information

while other ensembles and faculty have nothing on the website. This is an inexpensive and relatively easy area to update. And although some of the printed materials evidence excellence, there does not appear to be a consistent theme or concept that unifies the materials. The departments expressed goals to update the database, particularly with respect to the public and private high school music educators and guidance counselors and the private teachers, followed by systematic dissemination of materials to them, is a positive step.

The current department functional organizational structure regarding recruitment appears to be fundamentally decentralized. As a result, some of the more assertive faculty have been fairly enterprising in attracting new students and serve (as described by one administrator) as “independent contractors” in the promotion of their particular program/studio as well as the recruitment efforts for that program/studio. The department is to be commended for planning to implement recruitment run-out tours in the coming year. Future plans, to be of maximum effectiveness, will require adoption of a new culture and the process that creates a comprehensive department recruitment protocol which involves and represents all full and part-time members of the faculty in its implementation.

The lack of clarity in the new student and transfer student admission process was identified by some faculty and strongly affirmed by nearly all students with whom the visitors met. Additionally, and perhaps more seriously, there appears to be a problem with the audition process and the acceptance/approval of credits for transfer students. This seems to relate not only to the placement of new students, but also more seriously to the institutional data regarding the number of majors. Presently, nearly as many students in some areas are classified as “music pending” and thus do not “count” as majors. If the department could develop a relatively simple process for auditions of all new students and determine their placement as “majors” rather than “music pending” the number of music majors will nearly double immediately.

Based on reports of both faculty and students, it appears that the music department is not in compliance with university and system-wide norm regarding the acceptance of transfer credits from community colleges and other institution with which it has formal articulation agreements. To ensure compliance, students who transfer from

a community college with which UCF has an articulation agreement should have their transfer credits accepted without question. It is also widely reported that a wide range of proficiency examinations and other hurdles severely impede the normal progression of music major toward graduation. The faculty is to be commended for their decision to eliminate the redundant “Proficiency Exams” in music theory and history. The team also was informed that the piano and ear-training exams also were scheduled for elimination, which appears to be good step toward alignment of departmental practices with extant articulation agreements.

It was also widely reported that some faculty who do the advising of transfer students are clearly not sufficiently familiar with the curricular requirements to advise these students either accurately or in a manner that is in agreement with catalog requirements. A substantial number of students indicated they were in their second or third semester at UCF and still did not know which credits would transfer and apply to the degree.

Retention does not appear to be a major concern for the students or the faculty at this time. However, in the visitors’ meeting with students, many expressed frustration with their inability to complete degrees in a timely manner due to a lack of upper level courses because of limited enrollment. Several students indicated they were actually considering transferring so that they would be able complete their degrees.

The issue of student record keeping was identified as an area of significant weakness in the self-study. Many records, especially advisement and transfer documents, appear to often be in individual faculty offices, on faculty computers or otherwise not centrally maintained.

Students reported that the plethora of curriculum tracks currently in existence, each with a specialized nuance, quite confusing. Advisors indicated a lack of detailed understanding of the various “options” in the degree tracks. In order to produce more consistent advisement, the music department may want to consider the development of a program to train the faculty advisors so that all students receive accurate and similar advisement recommendations. Some members of the unit believe additional departmental advising staff is needed.

However, the visitors note that recently a staff member has been assigned the responsibility for maintaining student records which has improved the student record-keeping. The visitors believe this is a practice that should probably be continued. The records reviewed revealed that appropriate materials are in student files for the period of the last year. A number of faculty members indicated a desire to centralize all record keeping via electronic processes and a central server. This might be something that could be accomplished with the current staff member.

In addition, prior to the fall of 2003, the senior check of prospective graduates are in disarray and often incomplete. A few graduate files contained all of the attendant materials as well as a completed senior checklist. Most, however, were missing important documents including the final senior checklist. Therefore, it was not possible to ascertain whether the graduates had, in fact, completed the stated requirements.

Commencing with the Fall 2003 academic year, a single faculty member assumed responsibility for graduation audits. During the on-site visit the student records were reviewed. Records for the past year, for which the current staff member is responsible, are generally accurate and those printed materials received from advisors are systematically filed in the student's record.

Since that time, all records of graduates were complete. The senior checklist was thoroughly completed including analysis of transfer student credits, substitutions for courses, and any other alteration duly notated. Each graduation record reviewed by the team seemed to comply with stated degree requirements with an occasional substitution approved. It is recommended that this faculty assignment and evaluative process be continued and as such, no other attention is necessary.

I. Published Materials

A limited number of generally attractive published materials were included in the self-study document. Currently available materials were provided during the on-campus visit and a departmental website is available via the internet on the website. The institution publishes a catalog or bulletin and also makes its contents available via the university's website. The visitors could not ascertain information about interdisciplinary

programs. Most of the published materials are general in nature. It may be useful to both current and potential students to have available more precise and clear materials.

J. Branch Campuses

Not applicable

K. Community Involvement and Articulation

There are several examples of community involvement documented in the UCF Self-Study. Although these are cited in various ways, it appears that some of these relationships are merely arrangements for the legislature to distribute funds to area programs via a “pass-through” arrangement with the university and accrue no identifiable actual interaction with the music department. Others appear to be partnerships which may be significant.

The department works with the area public schools to place students in a variety of observational and field based coursework. In some cases internships also are involved. Although significant funding for the Orlando Opera passes through the university, the only quantifiable benefit to the institution is an elective course taught by the director of the program. This may be an area for potential expansion and/or opportunity.

The Florida Young Artists Orchestra utilizes facilities at UCF for rehearsals, but there appears to be little other cooperative relationships with this organization. This may be an area for expanded activity, but at present it seems to be a relationship in name only. The self-study indicated a process of negotiation presently underway between the university and this organization.

The University Symphony Orchestra is a “town and gown” organization that appears to function satisfactorily. The community members helping to populate this organization seem to be satisfied with the relationship and both the institution and the community appear to benefit from the arrangement.

Of the community relationships described in the self-study, the “Gift for Music” seems to be the one that has the greatest potential for having both a significant impact on the community, and outreach for the university. This program, with substantial funded

provided by Disney World, is primarily engaged in providing string instruction in the inner city schools of central Florida.

There is also a relatively low-profile program, "The Pre-College Institute." It appears to involve very few students and to have a minimal community impact.

L. Non-Degree-Granting Programs for the Community

Not applicable

M. Independent or Propriety Institutions

Not applicable

N. Programs, Degrees, and Curricula

Although a substantial portion of the self-study is devoted to curricula, the visitors found it difficult to understand which curricula are current, which are planned, and of those planned, it was difficult to determine which had been approved. The curricula offered or planned remains confusing.

The B.A. programs are reported to be under review. The visitors were unable to ascertain the current state, schedule or results of that review. The self-study reports a new B.M. in Composition that could not be confirmed by the visitors. The visitors suggest the institution provide further information regarding these programs in an optional response. (NASM Standards: *NASM Handbook 2003-2004*, p. 77-79, item IV.; p. 79-81, item V.; p. 81-82, item VI.; p. 82-84, item VII.; p. 86-87, item VIII.A.; p. 88-89, item VIII.C.; p.100-103, item IX.; p. 104-105, item X.; p. 105-106, item XI.)

It appears several degree programs (Piano Pedagogy, Composition, Digital Music) are being offered but have not been submitted for Plan Approval.

A new Master of Arts in Music was reported to have been proposed but the Provost reported that he has not acted on it.

The institution provided the visiting team copies of the results of a NASM pre-accreditation consultation by Professor Lyle Merriman completed in February 2004.

The visitors agree with and corroborate the observations of consultant Merriman which are attached.

The visitors could determine and assess the following curricula:

1. Specific Curricula

a. Bachelor of Music Education

- i. **Curricular Structure.** The Bachelor of Music in Education Degree meets the guidelines as described in the NASM Handbook in terms of proportionality of the curriculum.
- ii. **Program Content.** The UCF music department acknowledges in the self-study a need for additional opportunities for various types of field-based and laboratory observations and teaching.
- iii. **Desirable Attributes, Essential Competencies, and Professional Procedures.** The faculty has done a good job of analyzing these aspects of their program.

Concerns/Comments

As previously noted, a critical need exists for additional laboratory and field-based experiences.

The music technology facilities are inadequate and as a result, it seems impossible for students to develop required competencies in music technology.

Because a significant member of the music education faculty is not in the music department, coordination and standardization of the curriculum is inconsistent and does not appear to be sufficient.

There appears to be a substantial difference of perception of the relationship of the Music Department and the College of Education. The Music Department feels there is inadequate consultation occurring between the education college music faculty member and administrators and those involved in music education in the department of music. It was

apparent in the meeting with the education dean that the education college faculty and administrators believe adequate consultation and coordination has been and continues to be effective, frequent, and appropriate.

b. Master of Arts in Music Education

The M.A. degree, which is designed to serve graduate students who have a baccalaureate degree in some music field but not in music education, is housed in the college of education, not in the music department. Consequently, control of this curriculum rests with the education college. Over 50% of the curriculum is in general studies in education, and as a result, this degree does not appear to meet the music content requirements for a master's degree in music in music education. (NASM *Handbook 2003-2004*, p. 105, item XI.A.2.) The Chair reported that this degree is being considered for termination.

c. Master of Education in Music Education

The M.Ed. degree, which is designed to serve graduate students who have a baccalaureate degree and certification in music education, is housed in the college of education, not in the music department. Consequently, control of this curriculum rests with the education college. Over 40-50% of the curriculum is in general studies in education and as a result, this degree does not appear to meet the music content requirements for a master's degree in music in music education. (NASM *Handbook 2003-2004*, p. 105, item XI.A.2.)

Concerns/Comments regarding the M.A. and M.Ed. degrees.

Graduate students indicated that they view the faculty members who teach graduate courses to be strong and the program to be very good.

There is inadequate and inconsistent consultation and cooperation between the college of education and the music education faculty in the department of music.

Although students in the M.A. and M.Ed. program have expressed interest in studying applied music, there is no entrance audition required for admission.

The music department does not seem to be involved in a significant manner in the admission process of M.A. and M.Ed. program.

The college of education reports interest in both degrees, and enrollment numbers are increasing.

Although there is a required research project for both degrees, there does not appear to be a thesis option available.

There is a disparity between the requirements described in the catalog and the curriculum that is offered. (NASM *Handbook 2003-2004*, p. 67, item II.J.)

There is a shortage of graduate music electives available. Graduate students expressed a need for more of the instruction to be in the music content area.

Faculty in the music department are not formally involved in the decision making process regarding either of the master's degrees.

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

Official degree audits were presented by the University for Undergraduate Degree Programs and all tracks or options that could be determined to be current. Recent transcripts appear to correspond to curricular requirements.

3. Visitor's Evaluation of Student Work

The visitors were able to conduct classroom visits, observe ensemble rehearsals, studio lessons, listen to faculty and ensemble CDs and heard a sixty-minute student recital featuring ten students representing a wide range of class levels. Class participation revealed an engaged and enthusiastic student body. Exceptionally small class size permitted regular student-faculty interaction and dialogue. Ensembles were generally well-rehearsed and competent organizations. Several were outstanding.

4. Performance

Student performances, based on observation of ensemble rehearsals, studio lessons, and the student recital, indicated a level of performance consistent with the threshold level consistent with the size and scope of the music unit, and with similar

NASM member institutions. The performers were well prepared and represented the program well. A copy of the Student Recital program is attached.

5. Music Studies for the General Public

This topic was addressed briefly in the self-study on pages 36-37 and on page 69. In the earlier pages, the primary focus was on the experience of music majors in the General Education Program (GEP). The music department offers one course (The Enjoyment of Music in the GEP program). It is usually taught in large lecture sections of up to 300 students. Other courses are open to non-majors. New courses are reported to be planned.

O. Music Unit Evaluation, Planning, and Projections

The Department of Music completed a Program Review in 2001. In preparation for the self-study it prepared and adopted a Mission and Goals Statement. (See Visitors Report Section A.) The unit does not appear to have developed any form of Strategic Plan. It became evident to the visitors that many faculty are disengaged in planning or do not see its relationship to the music department, university or to them individually.

P. Standards Summary

In addition to the issues addressed in Section N. above regarding the lack of clarity of curricula offered, it is also unclear how the institution complies with the following NASM standards:

Visitors' Report p.3:

Mission, goals, and objectives of the music unit seem to be incongruent with the University's.

(NASM Standard: "In multipurpose institutions, the mission, goals, and objectives of the music unit must have a viable relationship to the mission, goals, and objectives of the institution as a whole." NASM *Handbook 2003-2004*, p. 58, item II.A., paragraph 3.)

Visitor's Report p. 11-12

Facilities are a limitation to the music department, and are poorly maintained. (NASM Standard: "Facilities and equipment shall be adequate to support faculty needs, all

curricular offerings and all students enrolled in them, and be appropriately specialized for advanced work.” NASM *Handbook 2003-2004* p. 64, item II.F.)

Visitors’ Report p. 19

Unable to determine if the following degrees meet the standards:

B.A. in Music

B.M. in Performance

B.M. in Composition

M.A. in Music

(NASM Standards: NASM *Handbook 2003-2004*, p. 77-79, item IV.; p. 79-81, item V.; p. 81-82, item VI.; p. 82-84, item VII.; p. 86-87, item VIII.A.; p. 88-89, item VIII.C.; p.100-103, item IX.; p. 104-105, item X.; p. 105-106, item XI.)

Visitors’ Report p. 21

Percentages for the M.A. in Music Education

(NASM Standard: “Specific master’s degrees require that at least one-third of the credits be in a major field, such as...music education.... An additional one-third consists of other studies in music. The remainder may be elective studies in supportive areas.” NASM *Handbook 2003-2004*, p. 105, item XI.A.2.)

Visitors’ Report p. 21

Percentages for the M.Ed. in Music Education

(NASM Standard: “Specific master’s degrees require that at least one-third of the credits be in a major field, such as...music education.... An additional one-third consists of other studies in music. The remainder may be elective studies in supportive areas.” NASM *Handbook 2003-2004*, p. 105, item XI.A.2.)

Visitors’ Report p. 22

Disparity between catalog copy and actual curricula.

(NASM Standard: “Published materials concerning the institution and the music unit shall be...accurate....” NASM *Handbook 2003-2004*, p.67, item II.J.)

Q. Strengths, Areas for Improvement, and Recommendations

STRENGTHS (listed in no particular order)

- A capable, perceptive, energetic Chair who is willing to lead faculty in new directions/programs that are responsive to student and community needs
- Well-educated and individually committed faculty
- A loyal and experienced staff
- Capable, respectful, engaged, cooperative, committed and thoughtful students

- There is modest cadre of students who displayed outstanding talent during the student recital and assumed leadership roles in the performance groups
- An administration that is generally exceptionally aware and supportive
- Location in central Florida with an abundance of arts and entertainment opportunities
- Student records have been well-maintained the past two academic years

AREAS FOR IMPROVEMENT (listed in no particular order)

- With the exception of the Chair and several individual faculty members, the department lacks a general understanding of the fact there are multiple stakeholders in their work: administration, campus, students, alumni, potential employers in community (partners), high schools and community college educators, boards of trustees, foundation board, etc.
- Student advisement is inconsistent and unclear to nearly all students.
- Although some individual faculty members have designed studio or ensemble based recruitment activities, there is no comprehensive, consistent recruitment program for First-time Freshmen and community college transfer students.
- Failure to honor articulation agreements appear to have alienated community colleges and adversely affect recruitment.
- The inability to offer required upper division courses, especially in B.M. programs, contribute to retention problems. This, in combination with the current proficiency exams, act as a barrier to timely graduation, or cause students to transfer out of the major.
- Lack of clarity about current interdisciplinary curricula or future directions: Digital Media, Musical Theater.
- Lack of clarity about present and future graduate programs.
- Inconsistent applied music syllabi, often with no evidence of pedagogical or health content.
- Few general education or elective courses offered by the department.

- Lack of any accompanying courses or other training results in a very limited availability of accompanists to support other performers.
- Limited realistic planning, program evaluation, and projection.
- Lack of consistent recruitment, advisement, and retention plans and practices.

OVERVIEW AND RECOMMENDATIONS

- The visitors recommend the institution submit a revised version of the Programs, Degrees and Curricula section and clarify which degrees should be listed in the directory.
- Clarify the status of Graduate Programs.
- Ensure that the mission, goals, and objectives of the Department are consistent with that of the University.
- Rehearsal facilities are limited, in poor condition. Additionally, it was reported to the visitors that the current choral rehearsal space would revert to another department. There needs to be evidence that there are adequate rehearsal facilities for curricula offered.



February 28, 2004

Professor Denise Young
Associate Vice-President for Academic Affairs
University of Central Florida
P. O. Box 160065
Orlando, FL 32816-0065

Dear Professor Young,

After reviewing the materials you sent and visiting with the faculty of the Department of Music, I can offer the following comments relating to my "assignment."

- The Department of Music has not prepared/submitted a Strategic Plan since their Program Review. They have just recently prepared and adopted a Mission and Goals Statement and are working on developing a set of Objectives in preparation for their NASM accreditation review next year.
- I have urged the Department to substantially revise their Bachelor of Arts degree to ensure that it serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years. These changes will have to be made for their NASM review.
- When the chair positions in Music and Theatre have been filled, I would suggest that the new appointees meet with Dean Seidel to develop a strategy to enhance the music theater program. It seems to me that this degree has tremendous potential for the College and the University.
- I would recommend that the Master of Education in Music Education degree be moved to the College of Liberal Arts in congruence with the Bachelor of Music Education degree. This location would (1) be more in keeping with current practice among major universities and (2) give all music faculty a sense of ownership and involvement that they currently do not have. I am also uncomfortable with the idea of a graduate degree being essentially under the purview of only one faculty member.
- The rather extensive use of adjunct faculty should not be considered a weakness as long as there is a satisfactory pool of qualified instructors from

which to draw.

- Although the Department did a benchmarking study in 2000-2001, I am not sure that an appropriate group of institutions was selected. The Department used the benchmarking as a measurement (target) of where they would like to be in five to ten years. Items considered were number of students and faculty, budget, scholarship funds, faculty salaries, and space. I would suggest that another study be initiated using peer institutions and additional criteria (credit hours produced, degrees granted, enrollment by major area, etc.)

Please let me know if you need any additional comments. I enjoyed my visit to your campus and getting to know many of the music personnel. You have a good group of tenure-track faculty who are anxiously anticipating exciting things for the program in the future. I hope that their anticipation can be brought to fruition.

Sincerely,

Lyle Merriman / kw

Lyle Merriman
Director Emeritus

cc: K. Seidel ✓
P. Bishop



February 26, 2004

Professor Keith Koons
Interim Chair, Department of Music
University of Central Florida
Orlando, FL 32816

Dear Professor Koons,

Here is a brief listing of my observations of your program as you prepare for your NASM accreditation visit. Please remember that the evaluative comments are my opinions; the NASM Visitors and the Commission may see things differently. The following citations are taken from the 2003-2004 NASM Handbook. I have also included a few comments that are "consultative" in nature and that would probably not pertain to accreditation.

- The Bachelor of Arts degree will need to be substantially revised so that it meets the NASM Standards for a liberal arts degree. (NASM Handbook, pp. 81-82, VI. A., B., C.) ("It serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years:")
- The Competencies for Composition/Improvisation, Music of diverse cultures, and Technology will need to be addressed and verified through course syllabi for the B.M. and B.M.E. degrees. (Handbook, p. 84, VII. C., D., E.)
- The B.M.E. may be cited for only having six semesters of ensembles (instead of seven) and for not requiring small ensembles. ("Ensembles should be varied both in size and nature. Normally, ensemble experience continues throughout the baccalaureate program.") (Handbook, p. 83, VII. A. 6.)
- The "tracks" in Piano Pedagogy and Composition under the B.M. in Performance will need to be submitted for Plan Approval . Be sure to consult the appropriate Standards. (Handbook, pp. 82-84, VII. A.-F.; pp. 88-89, VIII. C. Composition; pp. 91-92, VIII. G. Pedagogy.)
- If the B.A. in Digital Music has thirty or more credits of music, it will need to be submitted for Plan Approval. (Handbook, p. 99, VIII. L.) In the Catalog I reviewed, there were thirty-four music credits required.

- I understand that the Certificate in Music Technology (Catalog, p. 246) has been dropped from your offerings and will be dropped from the Catalog. If not, it will need to be submitted for review. (Handbook, pp. 156-157.)
- Although the revised Master of Education in Music Education degree appears to meet NASM requirements for the number and distribution of music credits, there may be questions raised about (1) the content and level of the three Musicianship courses and the Teaching Performance course and (2) whether there is appropriate course work in the "major field" and "other studies in music" areas. (Handbook, p. 108, XII. G.)
- You may want to review your Catalog course listings for currency--i.e., has a course been offered in the last three years. (Handbook, p. 67, II. J.) I would suspect that the following might be candidates for elimination:
 - MUM 5806 Performing Arts Management
 - MUN 2023 Synthesizer Ensembles
 - MUN 3717 Jazz/Pop Ensemble (duplicate of MUN 3713?)
 - MUN 3723 Vocal-Jazz Ensemble
 - MUN 4473 Early Music Ensemble
 - MWV 2322 Singing Broadway
- The dearth of performance scores in the library may be cited as a weakness. (Handbook, pp. 64-66, II. G.)
- It is imperative that tenure-track faculty in particular have load and administrative assignments that allow them adequate time to pursue their own research projects as they try to attain tenure. (Handbook, p. 63, II. E. 4.)
- It is not clear how MUE 4311 Elementary School Music Methods and MUE 4330 Secondary School Music Methods, which are offered for only two credits, provide enough class time to adequately cover this critically necessary material.
- Based on the size of the enrollment in your B.M.E. program, I would think that you need an additional faculty line in the area of instrumental music education. (Handbook, p. 63, II. E. 5.)
- The condition and suitability of your facilities will undoubtedly be cited. (Handbook, p. 64, II. F.)
- It is my understanding that the Department has not recently been involved in planning for the future. To the extent that your Self-Study thoroughly and accurately discusses your strengths and weaknesses, you should have a solid base from which to prepare this most important section. Try to realistically assess your aspirations and develop projections for future issues that you might anticipate having to face. The Evaluation, Planning, and Projections section can be of particular value for the music unit if it is taken seriously and thoughtfully.

- I would suggest that you examine the need to have a Comprehensive Exam in Music History (MUH 4963) and Music Theory (MUT 2960, MUT 2961, MUT 2962.) These "hoops" would appear to be relics from the past that serve no practical purpose in the present. You should, however, retain the keyboard proficiency requirement for the B.M. and B.M.E. degrees. (Handbook, p. 83, VII. A. 5.) (You may want to change the course title of MUV 4960 to Keyboard Proficiency.)
- MUG 3104 Basic Conducting could be offered for one credit since it is a laboratory.
- The duplication of general education requirements in the B.M.E. section of the Catalog (p. 192) is confusing. Why are the requirements also included in the 2. Common Program Prerequisites section?
- As you investigate the possibility of adding another masters degree (in performance?), I would urge you to seriously consider the M.A. as a more realistic option at this stage of your programmatic development. (Handbook, p. 105, XI. A. 1.) The flexibility of the M.A. (1/3 music core, 1/3 other studies in music, 1/3 elective studies) would open-up a broader recruitment base from which to build a desirable critical mass of graduate students. ("The graduate student body and faculty should be of sufficient size and scope to permit the formal and informal sharing of experience, ideas, and knowledge.") (Handbook, p. 100, IX. B.)

I hope that these comments will be of some assistance to you as you prepare your Self-Study. Keep in mind that one of the primary goals of NASM accreditation is to help your program be the best that it can be. Although the challenges and the process will at times seem onerous, I know that you will find that your Department and program will be all the stronger as the result of a successful application. Just remember that accreditation is not an examination to be passed but rather a means to help a program continue to improve, move forward, and meet the challenges of the future. Best of luck!

Sincerely,

Lyle Merriman /kw

Lyle Merriman
Director Emeritus

cc: S. Hope
K. Seidel ✓
P. Bishop

University of Central Florida

Department of Music

External Review

Prepared by N. Carlotta Parr

Summary of Major Findings

One of the major strengths of the Department of Music is the quality and artistry of the faculty members. The faculty members are hard working, and are professionally active in their area of expertise. They are committed to providing the highest quality education and musical training for their students. The Department has been accredited by the National Association of Schools of Music (NASM) for 10 years. The most recent accreditation visit was in 1994.

I. Analysis of Undergraduate Program

A. Curriculum

The Mission Statement for the Department of Music, and objectives for all music students have been articulated (1995 Board of Regents Program Review). In 1995, the objectives established for the Bachelor of Music (B.M.), the Bachelor of Arts (B.A.), and the Bachelor of Music in Music Education (B.M.E.) are linked to the stated Mission of the Department of Music.

The Music Department has an active Curriculum Committee. In the fall of 2001 this committee reviewed the undergraduate programs. Particular attention was given to the guidelines and recommendations of NASM. Several minor changes were made to update the curriculum for the B.M. and B.A. degree programs. The curriculum for music education program was revised to accommodate state licensure requirements and NASM recommendations.

It is not clear whether the revised Mission Statement, objectives, and assessment strategies have been reviewed by all faculty members. Nor is it clear that all faculty members are committed to the current statements. These need to be reviewed and revised (if necessary) before the curriculum is reviewed. During this review, the faculty needs to be sure that the objectives are consistent with the current University Statement of Purpose and Institutional Philosophy. Furthermore, when the curriculum is reviewed, the faculty needs to assure that the curriculum is aligned with the mission and objectives of the Department. The Self-Study planned for 2002-2003 in

preparation for the scheduled accreditation visit from NASM will help further solidify the curriculum. Improved communication between faculty and students through weekly forums might also strengthen the cohesiveness of the program.

An Assessment Plan for all of the degree programs includes summative assessments that are administered during the sophomore and senior years. The current stated assessments are in alignment with expectations established by NASM in performance, composing and arranging. The assessments are connected to the current objectives and include ways to assess all students' musical growth in performance, composing and arranging. In addition, there is a stated objective to assess the teaching competencies of all students in the Bachelor of Music Education program. As the review of assessment strategies continue, more specific articulation of the criteria will help improve the curriculum.

The Department of Music offers a major and minor in music education, a Bachelors of Music (B.M.), and a Bachelors of Arts in Music (B.A.). Two Masters degree programs, a Master of Education with a Specialization in Music Education and a Master of Arts in Music education, are housed in the School of Education. The B.A. is considered a liberal arts degree with a major in music, and the B.M. is considered a professional degree in music performance. All of the undergraduate degree programs were accredited by the National Associations of Schools of Music (NASM) in 1981. As of the fall of 2001 there were 73 students enrolled in the music education degree program, and 49 students were enrolled in the B.A. and B.M. degree programs. Data suggest that there seems to be a decline in the number of students being attracted the music degree programs. Data also indicates that the number of students entering the program over the past five years has small (13, 16, 15, 14, 5) but consistent. However, the Department indicates that the data do not reflect the actual numbers due to coding errors. Actual auditions for all three of the degree programs have exceeded 100 per year.

As of October 2001, the number of core faculty, tenured and tenure-earning faculty, totals twenty-one (21). This faculty serves the musicianship classes for all degree programs. Three faculty members serve the music education program. The lack of full-time faculty in the areas of music history, theory and ear-training puts a stress on the faculty. An active search was conducted in the spring of 2002 for replacement faculty in Music Theory and Music History. Filling these positions will strengthen the program. Further, the high number of adjunct professors and instructors contributes to the continuity in curriculum and adequately preparing students in the music education program for success.

In addition to the core music musicianship classes, the B.M. curriculum includes courses in performance in many different instruments, voice and composition. The assortment of courses in the core musicianship classes provides the opportunity for students to develop foundational competencies in comprehensive musicianship. Music students develop skills as creators, performers, and responders to music. The core music courses are primarily grounded in the Western music literature. A large number of performance opportunities (large and small ensembles) are also available for students in the department. A great deal of this instruction is one-on-one, with a resulting high demand for faculty time.

The music education degree consists of 1) core musicianship classes, 2) pedagogy classes, 3) specialization classes (in elementary, choral or instrumental music), and 4) on-going field experiences (observations, partnerships, and internships). Students in the music education program are involved in public school partnership programs each semester. In addition, these students have the opportunity to develop comprehensive pedagogical skills through working with inner-city students as part of the Gift for Music Program. Because of the certification requirements, and the inclusion of courses that prepare students for the teaching profession the number of credit hours required in the music education program is necessarily heavy. This makes it difficult for students to graduate in a four-year degree time period, and students who are employed part-time often take an extra year or two to complete the program or experience a drop in academic performance due to the heavy program demand. The Department has requested feedback on the success and preparation of its students. The information is used in curriculum and program revision. The amount of time spent in field experiences sets the UCF music education program apart from other programs in the state and puts this program on the "cutting edge". However, coordinating and supervising these field experiences is time consuming and labor intensive for the music education faculty. Given the demands of the program and current teacher shortage in music, additional faculty with expertise in music education would further strengthen the program.

Many students with non-music education bachelor's degrees enroll at UCF to take undergraduate music education courses in order to fulfill certification requirements. This often is part of the Master of Arts in Teaching offered through the College of Education.

Music courses for non-music majors are somewhat limited because of space and available faculty. Much of the time of the current faculty members is, understandably, spent servicing the music education majors.

B. Procedures

The responsibilities of the Department committees are described in the constitution of the Department. The expectations and criteria for evaluating research and creative activities has been clearly articulated in the Department of Music Merit Criteria. This plan was implemented in the spring of 2002.

The average teaching load per ranked faculty without release time falls into three categories classroom teacher load, studio teacher, and ensemble directors. The average teaching loads are as follows: classroom teacher load: 10-12 hours; studio teachers: 18 hours; and ensemble directors: 7-18 hours. There is great disparity in the teaching load and all teachers have a heavy teaching load.

The program currently functions without separate budget. Professional development opportunities for faculty to explore ways to expand program content without an increase in faculty would benefit the Department.

Undergraduate students are assigned to full-time faculty and are asked to schedule individual appointments with their advisor each semester, prior to registration. The move to a computer generated audit formal has allowed each student to keep up-to-date with the courses to be completed as qualification for graduation. The undergraduate advisement process has proven to be very successful and affective. The one area of concern is related to summer advisement and orientation of new students. The faculty needs to continue to explore solutions that will address these concerns.

C. Student Body

The undergraduate enrollment over the past five years indicates a decline in the enrollment in the programs. However, these numbers may be deceptive because of the coding problems. The enrollment data from the OEAS document is as follows: Fall of 1996 (182), 1997 (182), 1998 (182), 1999 (178), and 2000 (135). As of October 2001, there were thirty-six (36) undergraduate music majors in the Bachelors in Music degree program. Twenty-six are performance majors. The total number of students who have graduated since the Department's inception (1967) totals 220, which is an average of 6.5 students per year. This is typical of performance programs. Twenty-two (22) percent of the students are drawn from within the Service region, 55.6% are drawn from Florida (outside of the Service Region, 11.1% are out-of-state, and 11.1% are international students. As of the fall of 2000, approximately seventy-four (73.7%) percent of the students were full time. The gender balance in all of the degree programs is fairly even. As of the fall of 2000, 54.9% of the student

population was female, and 45.1% was male. In the academic year 2000-2001, twenty-one (21) students were awarded bachelors degrees.

According to the data available, as of the fall of 2000 most of the students in the B.M. and B.A. programs were White (72.3%). Only 7.7% of the student body was Black/ African American, 12.3% was Hispanic, and 4.8% was Asian. Over the past five years, there has been a slight increase (9.1% to 11%) in the number of Hispanic students attracted to the B.M. and B.A. programs. This ethnic distribution is similar in the music education program. Most of the students are White (72.3%), 7.7% is Black/ African American, 11.0% is Hispanic, and 4.8% is Asian. Over the past five years, there has been a slight increase (9.5% to 12.3%) in the number of Hispanic students attracted to the program (music education). This number is projected to change as the department has targeted the diverse student population of Orange County for increased recruitment. Given the surrounding community, the diversity percentages of the undergraduate body indicate that the Department should pursue avenues for attracting students from different ethnicities to the program.

The Department reports indicate that previous students in the B.M. and B.A. programs have gone on to graduate schools throughout the country and have won national competitions. However, there is no data available with regard to the percent of graduates employed or who continue their education in Florida. Additionally, there is no data about the percent of music education graduates who are employed or who continued education. However, the Department states that the number of students who graduate from the music education program has continued to increase over the past five years. This number is projected to increase due to the presence of program leadership now in place. The Department also indicates that all of the music education graduates in the past four years have received initial licensure. A survey is being developed to gather this data. Record keeping strategies developed by the Department would also contribute to accurate documentation of all of its graduates.

D. Student Accomplishments

The Department states that students in the B.M. and B.A. programs have received national, regional, state, university, college and departmental awards. In the past, students have won awards in the Music Teachers National Association (MTNA) competition at the national level. Recently, music students have participated in recent conferences of the regional National Association of Teachers of Singing (NATS), the Florida Music Educators Association (FMEA), the Percussive Arts Society (PAS), the International Trumpet Guild (ITG), and the National Flute Association (NFA). A number of department awards, including four (4) endowed scholarships have been

earned. The Department Performance Excellence Award, earned through a performance competition has been decided by faculty vote. No student creative works or research/academic publications were indicated in the reports reviewed. However, both B.M. and B.A. students perform recitals on their major instrument or voice. This is a special non-course degree requirement can be considered the equivalent of advanced research in the field. In the music education program, there are numerous opportunities for action research with all the field experiences provided within the program. While there is always room for growth and improvement these student accomplishments are indicative of a quality undergraduate program.

E. Strategic Plan

The faculty did not approve the five-year plan reported in December of 2000, as the committee did not feel as if it represented the faculty. However, for the most part, the faculty recognizes the need to develop a plan for the future. The Curriculum Committee has developed an initial plan for improving the program and wants to work on aligning the assessment with the program goals. However, finding the resources and time to continue their work with the entire department has not been provided.

There appears to be several budget issues that need to be resolved. For example, funds for faculty to attend national conferences or other professional development opportunities seem to be handled on a "first-come, first-served" basis. An internal budget, with projections and accountability guidelines, needs to be established and implemented.

F. Strengths

The strengths of the Department not mentioned elsewhere are listed below.

1. There has been a marked increase in the foundation monies contributed to the Department.
2. The close proximity of Walt Disney World and Universal Studios provides employment opportunities for musicians, especially at holiday times.
3. The Department has four FTE support positions including the administrative assistant, an accountant, a senior secretary, and an audio specialist. Additionally, the marching band account funds a senior secretary and an assistant to the marching band director.

G. Challenges

Based on the review of the programs, the challenges facing the Department are as follows:

1. Facilities
 - a. "Special facilities needed for the program include faculty studio teaching space. Equipment requirements include computers, music technology

equipment (MIDI) and audio recording and playback equipment.

Additional requirements of the program are pianos, percussion instruments, and other large instruments such as tubas, baritones, string basses, bassoons, and contrabassoon. A large number of instruments are needed for the marching Band. Software requirements include music notation software, music synthesis and processing software, and accompaniment programs.

- b. Inadequate number of student practice rooms, limitations of rehearsal spaces, limitations of classroom spaces, limitations of performance spaces, excessive sound transfer between teaching studios and ensemble rooms have all been cited by NASM as weaknesses in the program.
- c. Space for staff is crowded especially for storage.
- d. Curriculum, include courses for non-music majors
- e. Financial support for the acquisition of technology, professional development for faculty, and the completion of current searches to fill the existing vacancies are deterrents to the Departments success and reputation.
- f. Special facilities needed for the program include faculty studio teaching space. Equipment requirements include computers, music technology equipment (MIDI) and audio recording and playback equipment. Additional requirements of the program are pianos, percussion instruments, and other large instruments such as tubas, baritones, string basses, bassoons, and contrabassoon. A large number of instruments are needed for the marching Band. Software requirements include music notation software, music synthesis and processing software, and accompaniment programs.
- g. Inadequate number of student practice rooms, limitations of rehearsal spaces, limitations of classroom spaces, limitations of performance spaces, excessive sound transfer between teaching studios and ensemble rooms have all been cited by NASM as weaknesses in the program.
- h. Space for staff is crowded especially for storage.

2. Allocation of faculty in relation to curriculum

- a. The B.M. and B.A. programs have a heavy dependence on adjunct teachers in certain areas.
- b. More specific criteria for the assessment strategies need to be articulated. For example, the specific standards for a "passing score" for the arranging and composing projects, as well as a "passing score" for Performance levels needs to be developed and communicated to students.
- c. As stated above, the Gift for Music has great potential, and the Department Chair expressed a desire to see this program grow. This

program could provide music education students exciting field experience opportunities.

2. Finances:

- a. Fund raising needs to be part of the skills for the new chair of the department.
- b. Monies for music educational software should be included in the program but thus far have not been included.
- c. Money for travel to field sites should be available in the future in order to maintain the extensive field experiences required within the program.
- d. It is important that the program coordinator remain aware of current trends in music education by attending state and national music educator conferences each year. A presence at the conferences is also important for recruitment and professional community perception.
- e. Faculty: Full professor (4); Associate Professor (10), Assistant Professor (9), Instructor (1), and Lecturer (0). Gender distribution: Male (15), and female (9). Ethnicity: White (18), Black (1), Hispanic (3), and Asian (2). "More than one-third of the faculty consists of minorities."
"Improvements are needed in the number and rank distribution of faculty. Full and Associate professors' salaries are considerably below the national average."

II. Analysis of Graduate Program

The curriculum has recently been revised but it is too soon to determine if the changes will attract more students to the program. The faculty from the undergraduate program services the graduate program. Given the number of students enrolled in the undergraduate program, this puts an additional strain on the faculty. All of the faculty members are highly qualified to teach the graduate courses.

A. Curriculum

There are two graduate music degree programs housed in the School of Education. The Master of Arts in Music Education is designed for students seeking their teaching certification. The Master of Education with a Specialization in Music Education is designed for teachers pursuing advanced studies in music education. There is no graduate program in Music Performance. The enrollment in these programs indicates a decline over the past five years: Fall of 1996 (19), 1997 (11), 1998 (5), 1999 (6), and 2000 (4).

The Masters program, revised in the spring 2001, includes three "core" options. The core courses seem to include a balance of courses that improve teachers' musicianship with courses designed to increase their pedagogical and research knowledge. Additionally, students have the option of taking three courses on-line or on campus. This option may of benefit to candidates with families or those who live some distance from the campus.

During the summer of 2002 students were given assignments that were to be completed during the school year. Students will report the results of these assignments during a retreat held during the academic year. It will be very interesting to analyze the results of this practical, unique element of the program.

The newly revised Core A courses, implemented in the summer of 2001, were team-taught by Mary Palmer with members of the Department of Music. Core A (12-15 credits) includes graduate research, measurement and evaluation, and other courses teachers may need for certification. Core B includes courses in music such as conducting, sight-singing, and theory that are designed to improve graduate students musicianship skills. Core C includes courses in pedagogy. Up to four credits of 400 level courses may be applied towards the Masters degree. Students are required to take six credit hours in approved electives.

B. Procedures

The criterion for admission to the masters programs is solely based on the applicants GRE score. According to University policy, each program can determine this score. A placement examination in music theory, sight-reading, and music history is in place. Based on the applicant's score, the director determines if review courses in any of these areas is needed. Credits for these review courses do not count towards the degree requirements. An audition is not required for acceptance to the Master's degree program.

A comprehensive examination is required of all candidates at the completion of coursework. Additionally, all Masters candidates must complete a thesis (3 credits).

Graduate students in music education have been advised by Dr. Mary Palmer in the College of Education since that is where the Masters degree is granted. Recently Dr. Palmer was named Dean of the College of Education. This change of position has presented some difficulty in availability to current students and with prospective students. This issues needs to be addressed. Moving the Masters program to the Department of Music might facilitate the advisement of these students.

As the Department and the Director of the Graduate Program continues to explore options that will strength the Masters programs, a review of the entrance requirements and general examination procedures seems warranted. Monitoring of the newly developed curriculum will provide information on the effectiveness of the curriculum.

C. Student Body

The enrollment levels in the graduate programs are currently small. Therefore, ways to program attract quality graduate students to the program seems warranted as a critical mass of students is needed in order to compete for the attention and support for the program.

No data is available about the diversity of the student body in the graduate programs.

D. Student Accomplishments

No data is available about graduate student accomplishments.

E. Strengths

The strengths of the Graduate program not noted elsewhere are listed below.

1. There is a strong commitment on the part of the faculty to provide quality education for the students enrolled. The faculty members truly care about students and their progress.
2. Faculty members are willing to experiment and implement new ideas. The collaboration between the Director of the Masters program and members of the Department of Music to implement the team-taught, integrated course last summer demonstrates a cooperative spirit that can only enhance the program. Additionally, the support of the education department of this new approach is to be commended.

3. There are many technology opportunities and there is a strong support system in place to use the technology available.
4. The grants in arts education contribute to the resources available. Over the past five years the Department's endowments have grown from approximately \$40,000 to \$120,000.

F. Challenges

Based on the review of the programs, the challenges facing the Graduate program are as follows:

1. A critical mass of students is needed in order to compete for the attention and support for the program.
2. A Master of Music degree program is currently being explored by the Department of Music. The fact that the Master of Arts in Music Education and the Master of Music Education are housed in the College of Education creates challenges in communication and coordination of programs. Al Holcomb has been instrumental in improving this situation. However, time for all concerned parties to meet and for the faculty to coordinate the programs is a critical issue.
3. Time for the faculty to handle issues related to the administration of the program, as well as time for recruitment and advising is a major concern. The paperwork for the self-study for the University, time to process paperwork for certification students, etc. is overwhelming. The requirements for the state are sometimes contradictory. That is, new state requirements are often not communicated to University personnel in enough time for changes in programs to be made in a thorough manner.

III. Analysis of Faculty Accomplishments

A. Scholarship/Creative Activity

The Department is fortunate to have a very active, productive faculty. They perform on a national level, and/or serve as clinicians and directors of state and national ensembles. All of the faculty, at all rank levels, have published at least one refereed work or produced at least one juried creative work over the past year (2000). And, there is a strong presence of UCF Music in surrounding districts. Music professors regularly provide clinics, workshops, teach private lessons, and perform master classes for school music programs. In the fall of 2001, a survey was given to all Orange County music teachers to determine how UCF could help the music program at each school. The faculty is in the process of responding to the music teacher requests.

B. Grants/Contracts

There has been a marked increase in the foundation monies contributed to the Department. Outside grants have also been awarded to members of the

Department. These monies have contributed to the work and reputation of the Department.

C. Reputation

The Department maintains partnerships with several organizations, including "A Gift for Music" the program which provides supplementary music teaching for a number of inner-city orange County elementary schools), the Orlando Opera, and the Florida Young Artists Orchestra. The "Gift for Music," a grant supported by Disney, has the potential for involving inner city children involved in music. This program has a director which may help resolve some of the logistical issues connected to this program.

The music education faculty has a strong working relationship with the schools in the area. There is a music education advisory committee, comprised of music educators from surrounding counties, that meets annually. In addition, music education majors participate in semester-long partnerships in school music, through observations, sectional rehearsals, and private lessons. As Coordinator of Music Education, Dr. Holcomb works closely with area music supervisors, and regularly provides professional development activities and has provided the leadership to help the music education program develop a national reputation.

Overall Analysis and Recommendations

A. Analysis

As mentioned earlier, one of the major strengths of the Department of Music is quality of the faculty members (graduate and undergraduate) and their commitment to the development of the students in the programs. The faculty, for the most part, recognizes the need to develop a plan for the future. In reading the self-study for the National Association of Schools of Music (NASM), the 1995 report of the Department to the Board of Regents, and the 2000 report of the Department, many of the same issues keep recurring. Based on a broad analysis of these reports, and my own analysis from conversations with faculty, students, and representatives of the community the following recommendations are offered.

The Masters program, revised in the spring 2001, includes three "core" options. The core courses seem to include a balance of courses that improve teachers' musicianship with courses designed to increase their pedagogical and research knowledge. Additionally, students have the option of taking three courses on-line or on campus. This option may of benefit to candidates with families or those who live some distance from the campus. Given that the revised curriculum was implemented for the first time in the summer of 2001, it is too soon to determine the overall effectiveness of the revisions.

B. Recommendations

1. The faculty should have the time and resources to develop a plan for the future. This plan should include a time line for implementation, methods for accountability and evaluation of the plan, curriculum, and the resources (including a budget) to implement the plan developed. In my opinion, decisions regarding the enhancement of the various music programs should be deferred until the Music faculty has had an opportunity to thoroughly review the mission, goals and objectives of each program.
2. Clarifying the mission, goals and objectives of the Department will enable the faculty to make decisions about the future direction of the curriculum for music majors and non-majors. Given the demographics and industry unique to the geographic area, the Department may want to consider other curricular options and determine if the curricula is relevant to needs and goals of the surrounding community. For example, the Department might want to incorporate other types of music outside of the Western realm, and consider other possible course offerings for non-majors. Once the entire faculty has made these curricular decisions, concrete and specific strategic plans (including timelines, budget, and resources) need to be developed and implemented.
3. In order to move forward with the program revisions, the possible expansion of the curriculum that may arise from the faculty's review of its Mission, and the setting of priorities for future direction and growth, strong department leadership is needed. The Institution is urged to proceed with a full-search for the Chair position as soon as possible.
4. Regardless of other decisions made, the physical facilities and acoustical properties of the building need immediate attention. The existing classroom building is very poor in terms of sound insulation and climate control. Specifically, the concert hall is inadequate for the current size and goals of the programs, and there are not enough practice and rehearsal rooms, or storage space to support the current programs. Additionally, the bleed through of sound from studio to studio and studio to classrooms prevents the faculty from providing the quality of instruction and musical training of which they are capable. The Institution is urged to consider how it might meet the challenges of providing appropriate learning spaces for current and future students.
5. The Curriculum Committee has developed an initial plan for improving the programs and wants to work on aligning the assessment with the program goals. While there is some alignment of assessments with program and course goals and objectives the faculty members need to be more clear about the criteria for

evaluation of these assessments of students. However, finding the resources and time to continue their work with the entire department has not been provided. The Institution is encouraged to provide the time, professional development and resources needed for the faculty to develop a more fully articulated assessment plan replete with specific criteria for evaluating students.

6. Another curricular issue that needs to be addressed is that of the administration of the Masters of Music Education. The Institution is encouraged to transfer the control of the Masters in Music Education from the College of Education to the College of Arts & Sciences. The Department has applied for accreditation of a Masters of Music. Placing the administration of all music and music education programs within the College of Arts & Sciences will contribute to the cohesiveness of all programs.
7. There appears to be several budget issues that need to be resolved. For example, there does not appear to be a systematic formula for allocating funds for faculty to attend national conferences or other professional development opportunities. The Department is encouraged to develop and implement an internal budget, with projections and accountability guidelines for the needs of the programs of the Department and faculty members.
8. There appear to be several communication issues that need to be addressed by the Department. The inadequacy of the facility further contributes to the communication problems. For example, the offices are not conducive for faculty to easily communicate with other faculty members or students, there is not common space for faculty and/or students to convene, etc. Further, technology and other forms of communications are not sufficiently used to keep faculty and students aware of concert dates, meetings, and other activities of the Department.
9. The Department of Music sponsors over 100 concerts a year. The concerts include recitals by faculty members and students, and performing ensembles. The faculty members feel that the advertisement of these concerts is not as extensive as they might be and that the quality of the advertisements are inconsistent. Addressing these issues will not only improve the image of the University and the Department of Music, will contribute the recruitment efforts of the Department.
10. The collaboration between the local school systems, the music education professors, and other members of the Department has grown in strength over the past few years. The Department is encouraged to continue to support these efforts as well as explore other avenues for strengthening partnerships.

APPENDIX III

Curriculum

[illegible]

University of Central Florida						
Department of Music						
MA in Music Proposal Fall 2006						
Course Offerings Schedule Summer 2009 – Spring 2010						
					Year 3	
Course No.	Course Title	Credit Hours	Instructor (Tentative)	Sum09	F09	Spr10
MUH 6xxx	Bibliography/Research (<i>Fall, Even Summers</i>)	3			Warfield	
MUH 6xxx	Music History Seminar (<i>Spring, Odd Summers</i>)	3		Macklem		Macklem
MUT 6xxx	Techniques and Concepts of Analysis (<i>Odd springs, Occasional Summer</i>)	3				
MUE 6xxx	History and Philosophy of Music Education (<i>Fall, on-line</i>)	3			Greenwood	
MUS 6xxx MUS 6971	Capstone/Thesis (<i>Every semester/session</i>)	2–6	Graduate Coordinator			
MUG 6106	Advanced Conducting I (<i>Odd Summers</i>)	2		Brunner		
MUG 6107	Advanced Conducting II (<i>Even Summers</i>)	2				
MUS 6105	Musicianship I (<i>Occasional Summer</i>)	3				
MUS 6106	Musicianship II (<i>Occasional Summer</i>)	3				
MUS 6107	Musicianship III (<i>Occasional Summer</i>)	3				
MUH 5326	Medieval/Renaissance Music (<i>Occasional, In conjunction with 4xxx</i>)	3				Macklem
MUH 5345	Baroque Music (<i>Occasional, In conjunction with 4xxx</i>)	3				
MUH 5356	18th Century Music (<i>Occasional, In conjunction with 4xxx</i>)	3			Warfield	
MUH 5xxx	19th Century Music (<i>Occasional, In conjunction with 4xxx</i>)	3				
MUH 5375	Music Since 1900 (<i>Occasional, In conjunction with 4xxx</i>)	3				
MUT 5936	Music Theory Seminar (<i>Occasional Summer</i>)	3		Montague		
MUM 5806	Performing Arts Management (<i>Spring</i>)	3				
MUS 5365	Music & Technology (<i>Occasional</i>)	3				
MUT 5381	Arranging and Composing Music (<i>Even Falls</i>)	3				
MUT 5xxx	Jazz Styles and Analysis (<i>Even Springs, In conjunction with 4xxx</i>)	3				Rupert
MUS 5677	Wellness for the Performing Musician (<i>Occasional, In conjunction with 4xxx</i>)	3			Garcia	

University of Central Florida Department of Music							
MA in Music Proposal Fall 2006							
Course Offerings Schedule Summer 2010–Spring 2011							
					Year 4		
Course No.	Course Title	Credit Hours	Instructor (Tentative)	Sum10	F10	Spr11	
MUH 6xxx	Bibliography/Research (Fall, Even Summers)	3		New Music Ed	Warfield		
MUH 6xxx	Music History Seminar (Spring, Odd Summers)	3				Macklem	
MUT 6xxx	Techniques and Concepts of Analysis (Odd springs, Occasional Summer)	3		Montague		Montague	
MUE 6xxx	History and Philosophy of Music Education (Fall, on-line)	3					
MUS 6xxx	Capstone/Thesis (Every semester/session)	2–6	Graduate Coordinator				
MUS 6971	Advanced Conducting I (Odd Summers)	2					
MUG 6106	Advanced Conducting II (Even Summers)	2		New Dir. Bands			
MUS 6105	Musicianship I (Occasional Summer)	3					
MUS 6106	Musicianship II (Occasional Summer)	3					
MUS 6107	Musicianship III (Occasional Summer)	3					
MUH 5326	Medieval/Renaissance Music (Occasional, in conjunction with 4xxx)	3			Macklem		
MUH 5345	Baroque Music (Occasional, in conjunction with 4xxx)	3					
MUH 5356	18th Century Music (Occasional, in conjunction with 4xxx)	3				Warfield	
MUH 5xxx	19th Century Music (Occasional, in conjunction with 4xxx)	3					
MUH 5375	Music Since 1900 (Occasional, in conjunction with 4xxx)	3					
MUT 5936	Music Theory Seminar (Occasional Summer)	3					
MUM 5806	Performing Arts Management (Spring)	3					
MUS 5365	Music & Technology (Occasional)	3					
MUT 5381	Arranging and Composing Music (Even Falls)	3			Batzner		
MUT 5xxx	Jazz Styles and Analysis (Even Springs, in conjunction with 4xxx)	3					
MUS 5677	Wellness for the Performing Musician (Occasional, in conjunction with 4xxx)	3		Garcia			

NB: The conducted ensembles Listed below meet in conjunction with undergraduate ensembles already offered and have no budget implications. They will be offered every semester during the academic year.					Sum 11	F11	Spr12
MUN 5xxx	Concert Band	1	Greenwood				
MUN 5xxx	Wind Ensemble	1	Dir Bands				
MUN 5xxx	Symphony Orchestra	1	Marosi				
MUN 5385L	Graduate University Choir	1	Brunner				
MUN 5368L	Graduate Madrigal Singers	1	Brunner				
MUN 5xxx	Jazz Ensemble	1	Rupert				
MUN 5505L	Graduate Opera Workshop	1	New Voice				
MUN 5xxx	Percussion Ensemble	1	Moore				
MUN 5478L	Early Music Ensemble	1	Koons				
MUN 5465L	Chamber Ensemble	1					
Applied numbers listed below are number of students at .67 faculty hour per student.					Sum11	F11	Spr12
MVW 6xxx	Flute	2	Garcia			1	1
MVW 6xxx	Oboe	2					
MVW 6xxx	Clarinet	2	Koons			1	1
MVW 6xxx	Bassoon	2					
MVW 6xxx	Saxophone	2	Weremchuk			2	2
MVB 6xxx	Horn	2	Pherigo			1	1
MVB 6xxx	Trumpet	2	Almeida			1	1
MVB 6xxx	Trombone	2	Pickering			1	1
MVB 6xxx	Tuba/Euphonium	2					
MVJ 6xxx	Jazz	2	Rupert			2	2
MVK 6xxx	Piano	2	Boukoba			3	3
MVP 6xxx	Percussion	2	Moore			2	2
MVS 6xxx	Violin	2	Yonetani			2	2
MVS 6xxx	Viola	2	Yonetani				
MVS 6xxx	Cello	2					
MVS 6xxx	Bass	2					
MVS 6xxx	Guitar	2	Scharron			1	1
MVV 6xxx	Voice	2	Hunt, Potter, Stephenson			3	3
MUC 6xxx	Composition	2	Batzner			1	1
MUG 6xxx	Conducting	2	Brunner/Greenwood/Marosi			3	3
Semester Applied Majors					24	24	24

Subject: Re: On-Line Masters Courses

Date: Tuesday, August 15, 2006 2:09 PM

From: David Williams <dwilliam@arts.usf.edu>

To: "Hayden, Bill" <wphayden@arts.usf.edu>, Johnny Pherigo
<jpherigo@mail.ucf.edu>

Cc: "Weast, Wade" <wweast@arts.usf.edu>

Conversation: On-Line Masters Courses

Johnny: Our MA in Music Education is available through distance learning. I've attached a PDF of the degree requirements. All the courses would be available for UCF students as well, as long as they could be transferred to your programs. I've had Ron in class with me in fact!

Please let me know if you have further questions.

David

> From: "Hayden, Bill" <wphayden@arts.usf.edu>
> Date: Tue, 15 Aug 2006 12:17:21 -0400
> To: Johnny Pherigo <jpherigo@mail.ucf.edu>
> Cc: "Weast, Wade" <wweast@arts.usf.edu>, "David Williams (Williams, David)"
> <dwilliam@arts.usf.edu>
> Conversation: On-Line Masters Courses
> Subject: RE: On-Line Masters Courses

> Dear Dr. Pherigo:

> Although I have been the academic advisor for our degree programs, I
> have had little to do with the actual construction and implementation of
> our online courses. Dr. David Williams, our music education
> coordinator, would be the best person to discuss the matters you mention
> in your email below. Therefore, I am copying him with this email and
> wish you success in this collaborative effort.

> Bill

> William P. Hayden, M.M., D.A.
> Undergraduate Advisor in Music
> (813) Desk 974-1753 or Fax 974-4165
> Website: <http://hayden.arts.usf.edu>
> USF School of Music
> 4202 E. Fowler Avenue, FAH 110
> Tampa, FL 33620-7350

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> error, please notify the sender immediately. Thank you.

> -----Original Message-----

> From: Johnny Pherigo [mailto:jpherigo@mail.ucf.edu]
> Sent: Saturday, August 12, 2006 11:13 AM
> To: Hayden, Bill
> Cc: Weast, Wade

ADMISSION REQUIREMENTS

Diagnostic Tests in music history/literature and theory must be taken prior to the first semester of study. Based upon the scores, the music faculty may require remediation in one or both areas of study. Graduate review courses are offered on the Tampa campus each Fall semester. If necessary, distance-learning students may take review courses—upon USF approval—at other accredited institutions. The Graduate Record Examination (GRE) is not required.

An official **Transcript** for a completed undergraduate degree in music (from an accredited program) is required with the application. The overall Grade Point Average (**GPA**) for upper division credit hours (all credits beyond the first 60) must be at least 3.0, and the GPA for all music, music education, and education courses included in the undergraduate degree must be at least 3.0. A **Résumé** and a minimum of three current **Letters of Recommendation** from people qualified to speak on behalf of the applicant's academic and professional capabilities must accompany the application. **At least two years of K-12 music teaching experience, or the equivalent, are required.** Final approval for admission must be granted by the music education faculty.

International students must include copies of graduation **Certificates** and/or **Diplomas** (in addition to official transcripts) with their applications. If English is not their primary language, they must have at least a score of 550 (or 213 for the computer version) on the Test of English as a Foreign Language (**TOEFL**), or they must have completed English Language Institute (**ELI**) Level 4 or Level 5 and have passed the ELI Exit Assessment.

Credit hours earned in Certificate programs at USF may be applied toward a master's degree. Up to 8 graduate credit hours or 3 graduate courses may be transferred from other institutions. M.A. students may apply up to 6 credit hours of 4000-level courses, which are deemed appropriate for their degree program and which are taken at USF as part of their graduate studies.

M.A. students must successfully complete a **Comprehensive Examination** at the end of the program of study. Details regarding this examination may be obtained from the Director of Graduate Studies in Music.

COMMON CORE

Pfx Num	CR	Title
MUS 6793	3	Techniques of Research in Music and Music Education (<i>on campus in Fall, online in Spring</i>)
MUL 6375	3	Twentieth Century Music Literature (<i>online every Spring</i>)
Choose 1 of 3		
MUT 6545	3	Analysis of 18 th and 19 th Century Music (<i>on campus every Fall</i>)
MUT 6626	3	Analysis of 20 th Century Music (<i>online every Spring</i>)
MUT 6665	2	Jazz Styles and Analysis (<i>on campus in Fall of even years</i>)

REQUIRED COURSES (all online)

Common Core=8-9 Required=15 Electives=8-9 <i>Summer course offerings will be specially advertised.</i>	3	MUS 6525 - Computer Applications in Music
	3	MUE 6080 - Foundations & Principles of Music Education
	3	MUE 6648 - Techniques & Research in Alternative Music Education Models
	3	EDF 6432 - Foundations of Measurement
	Choose 1 of 3:	
	3	MUE 6116 - General Music Education K-12
	3	MUE 6336 - Advanced Techniques & Research in Secondary Vocal Music
	3	MUE 6347 - Advanced Techniques & Research in Instrumental Music Ed

ELECTIVES

8-9 hours	Other graduate music courses, which may include Directed Studies, Directed Research, and Thesis.
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TOTAL HOURS BEYOND THE BACHELOR'S DEGREE..... 32

University of Central Florida
Department of Music

Master of Arts in Music Proposal 2006

Faculty Workload Calculations

First Year Workload (2007/08)- MA program

	class hours per year	class portion of person-year	studio clock hours per year	studio portion of person-year	total portion of person- year
Almeida		0	0	0.000	0.000
Batzner					
Boukoba		0	2	0.033	0.033
Brunner		0	0	0.000	0.000
Garcia		0	0	0.000	0.000
Greenwood	3	0.072		0.000	0.072
Holcomb		0		0.000	0.000
Hunt		0	0	0.000	0.000
Koons		0	0	0.000	0.000
Macklem		0		0.000	0.000
Marosi		0	2	0.033	0.033
Montague		0		0.000	0.000
Moore	6	0.144	2	0.033	0.177
Pherigo		0		0.000	0.000
Pickering		0		0.000	0.000
Potter		0		0.000	0.000
Rupert	3	0.072		0.000	0.072
Scharron		0		0.000	0.000
Stephenson		0		0.000	0.000
Warfield	6	0.144		0.000	0.144
Weremchuk		0		0.000	0.000
Yonetani		0	0	0.000	0.000
Re Dir Band		0		0.000	0.000
Re Theory		0		0.000	0.000
Re Jazz		0		0.000	0.000
Total					0.530

University of Central Florida
Department of Music

Master of Arts in Music Proposal 2006

Faculty Workload Calculations

Second Year Workload (2008/09) - MA program

	class hours per year	class portion of person-year	studio clock hours per year	studio portion of person-year	total portion of person- year
Almeida		0	2	0.033	0.033
Batzner		0	0	0.000	0.000
Boukobza		0	4	0.065	0.065
Brunner		0	2	0.033	0.033
Garcia		0	2	0.033	0.033
Greenwood		0		0.000	0.000
Holcomb		0		0.000	0.000
Hunt		0	2	0.033	0.033
Koons		0	0	0.000	0.000
Macklem	3	0.072		0.000	0.072
Marosi		0	2	0.033	0.033
Montague	6	0.144		0.000	0.144
Moore	6	0.144	4	0.065	0.209
Pherigo	0	0		0.000	0.000
Pickering		0		0.000	0.000
Potter		0		0.000	0.000
Rupert	0	0		0.000	0.000
Scharron		0		0.000	0.000
Stephenson		0		0.000	0.000
Warfield	6	0.144		0.000	0.144
Weremchuk		0	2	0.033	0.033
Yonetani		0	2	0.033	0.033
Re Dir Band		0		0.000	0.000
Re Theory		0		0.000	0.000
Re Jazz		0		0.000	0.000
Total					0.863

University of Central Florida
Department of Music

Master of Arts in Music Proposal 2006

Faculty Workload Calculations

Third Year Workload (2009-10) - MA program

	class hours per year	class portion of person-year	studio clock hours per year	studio portion of person-year	total portion of person- year
Almeida		0	2	0.033	0.033
Batzner					
Boukoba		0	4	0.065	0.065
Brunner			2	0.033	0.033
Garcia	3	0.072	2	0.033	0.105
Greenwood	3	0.072		0.000	0.072
Holcomb		0		0.000	0.000
Hunt		0	2	0.033	0.033
Koons		0	0	0.000	0.000
Macklem	6	0.144		0.000	0.144
Marosi		0	2	0.033	0.033
Montague	3	0.072		0.000	0.072
Moore	9	0.216	4	0.065	0.281
Pherigo		0		0.000	
Pickering		0		0.000	0.000
Potter		0	2	0.033	0.033
Rupert	3	0.072	2	0.033	0.105
Scharron		0	2	0.033	0.033
Stephenson		0		0.000	0.000
Warfield	3	0.072		0.000	0.072
Weremchuk		0	4	0.065	0.065
Yonetani		0	4	0.065	0.033
Re Dir Band		0	2	0.033	0.033
Re Theory		0		0.000	0.000
Re Jazz		0		0.000	0.000
Total					1.243

University of Central Florida
Department of Music

Master of Arts in Music Proposal 2006

Faculty Workload Calculations

Fourth Year Workload (2010-11) - MA prog

	class hours	class	studio clock	studio	total portion
	per year	portion of	hours	portion of	of person-
		person-year	per year	person-year	year
Almeida		0		0.000	0.000
Batzner		0	2	0.033	0.033
Boukobza		0	6	0.098	0.098
Brunner			2	0.033	0.033
Garcia	3	0.072	2	0.033	0.105
Greenwood				0.000	0.000
Holcomb		0		0.000	0.000
Hunt		0	2	0.033	0.033
Koons		0	0	0.000	0.000
Macklem	3	0.072		0.000	0.072
Marosi			2	0.033	0.033
Montague	6	0.144		0.000	0.144
Moore	9	0.216	4	0.065	0.281
Pherigo				0.000	
Pickering		0	2	0.033	0.033
Potter		0	4	0.065	0.065
Rupert			4	0.065	0.065
Scharron		0	4	0.065	0.065
Stephenson		0		0.000	0.000
Warfield	3	0.072		0.000	0.072
Weremchuk		0	4	0.065	0.065
Yonetani		0	4	0.065	0.065
Re Dir Band		0		0.000	0.000
Re Theory		0		0.000	0.000
Re Jazz		0		0.000	0.000
New Mu Ed	3	0.072			0.072
Total					1.334

University of Central Florida
Department of Music

Master of Arts in Music Proposal 2006

Faculty Workload Calculations

Fifth Year Workload (2011-12) - MA program

	class hours per year	class portion of person-year	studio clock hours per year	studio portion of person-year	total portion of person- year
Almeida		0	2	0.033	0.033
Batzner	3	0.072	2	0.033	0.105
Boukobza		0	6	0.098	0.098
Brunner	0	0	2	0.033	0.033
Garcia	0	0	2	0.033	0.033
Greenwood	3	0.072		0.000	0.072
Holcomb		0		0.000	0.000
Hunt		0	2	0.033	0.033
Koons		0	2	0.033	0.033
Macklem	0	0		0.000	0.000
Marosi	0	0	2	0.033	0.033
Montague				0.000	0.000
Moore	9	0.216	4	0.065	0.281
Pherigo			2	0.033	0.033
Pickering		0	2	0.033	0.033
Potter		0	4	0.065	0.065
Rupert	3	0.072	4	0.065	0.137
Scharron		0	2	0.033	0.033
Stephenson		0	0	0.000	0.000
Warfield	9	0.216		0.000	0.216
Weremchuk		0	4	0.065	0.065
Yonetani		0	4	0.065	0.065
Re Dir Band		0	2	0.033	0.033
Re Theory		0		0.000	0.000
Re Jazz		0		0.000	0.000
Total					1.432

APPENDIX IV

Library



Library Administration

MEMORANDUM

TO: Dr. Johnny Pherigo, Chair
Music Department, 205 Colbourn Hall

FROM: Jeannette Ward *Jeannette Ward*
Associate Director of Technical Services

SUBJECT: Proposal for Master of Arts in Music

DATE: September 7, 2006

I have reviewed the collection analysis completed by Michael Arthur. A copy of that report is enclosed.

Michael's analysis showed that while overall our collection compared favorably with that of the libraries selected, there are some areas needing additional resources. I suggest that an amount of \$13,000 for the first year and \$9,000 for years two and three be included in the program budget to enable the library to purchase additional periodicals and monographs to strengthen our holdings in support of the program.

Please let me know if you have any questions.

Enclosure

cc: Barry Baker, Director of Libraries
Patricia Bishop, Vice Provost & Dean, Graduate Studies, MH 230
Michael Arthur, Acquisitions & Collection Services

MEMORANDUM

TO: Jeannette Ward, Associate Director for Technical Services

FROM: Michael A. Arthur, Head, Acquisitions & Collection Services Department *Michael Arthur*

DATE: September 6, 2006

SUBJECT: Program Proposal for a Master of Arts in Music

This memorandum is being submitted for your review and approval. As library resources are essential to any new degree program, an analysis of library holdings (monographs and periodicals) was conducted at the request of Dr. Johnny Pherigo, Chair of the Department of Music to assist in preparing a program proposal for a new Master of Arts in Music.

The following data compares the library holdings of the University of Central Florida (UCF), Western Illinois University, Florida Atlantic University, Eastern Michigan University, Middle Tennessee State University and Montclair State University, and are intended to provide an assessment of current and anticipated future resources for the program. These benchmark universities were selected at the recommendation of Dr. Pherigo. The total request for this proposal is **\$31,000.00** over three years which is divided among monographs, sound recordings and new periodicals.

MONOGRAPHS

The proposed Master of Arts in Music program is multidisciplinary, encompassing the fields of Music Education, Jazz Studies, Instrumental Conducting, Choral Conducting, and Performance (piano, orchestral instruments, or voice). Related subject headings were identified and the UCF Library's holdings were compared with those of the above mentioned benchmark universities using WorldCat Collection Analysis.

The results indicated that holdings for M-MT based on Library of Congress Subject Classification averaged 10,954 at the five benchmark institutions. The University of Central Florida has a current collection of 23,248. The large discrepancy between UCF and the benchmark average can be attributed to, among other factors, the method by which musical recordings are classified at Middle Tennessee State University, Eastern Michigan University and Montclair State University. The chosen method (call numbers outside M-MT) at these institutions results in a lower benchmark average. While the music collection at UCF appears very strong as compared to the average holdings of the five benchmark institutions, UCF's strength is in literature on music (9,836).

This analysis points toward needed improvements in instrumental music (currently at 5,377) and vocal music (currently at 3,412). An analysis using a comparison of collection size and

circulation statistics was completed and the results provide further justification for increases in these two areas.

Music holdings were analyzed by reviewing new acquisitions and circulation statistics at UCF between 2000 and 2004 for five categories of Music according to the following Library of Congress classifications.

- (1) M1-M4 (music)
- (2) M5-M1490 (instrumental music)
- (3) M1495-M5000 (vocal music)
- (4) ML-MLZ9999 (literature on music)
- (5) MT-MT9999 (musical instruction and study)

The results indicate that the collection increased heavily between 2000 and 2004 within the ranges of ML-MLZ9999 *Literature on Music* (41%), and MT-MT9999 *Musical Instruction* (32%). During this same period no materials were added within M5-M1490 *Instrumental Music* (0%) and M1495-M5000 *Vocal Scores* increased by just 7.5%. However, circulation statistics during this same period indicate that while numbers increased dramatically in literature and instruction, usage as a percentage of holdings was highest within those materials classified as instrumental music and vocal scores. While UCF does not have a large number of scores the circulation is high and this is an indicator of two major problems for the collection. First, users are indicating a real need for increased numbers in music scores. Second, the increased usage of a small selection of scores will result in shortened shelf life for the existing materials. It is highly recommended that **\$25,000** be allocated over a three year period for the purchase of an additional 1200 titles from within the two categories highlighted here. This would result in a modest increase of approximately 20% to the existing collection.

Another area of focus should be musical recordings outside the classical genre, areas which we have only recently begun to acquire. It is recommended that **\$3,000** be allocated over three years to identify specific areas of musical recordings (jazz, pop, contemporary) with the goal of adding approximately 200 new CDs to the existing collection.

JOURNALS

The chart below provides a list of the journals not owned by UCF which could be acquired to strengthen the collection. The estimated cost to subscribe to these journals is **\$1,269.82** per year. Five years of back-files will cost approximately **\$3,265.00**. It is recommended that **\$1000.00** be allocated over a two year period toward the purchase of new titles and that **\$2000.00** be allocated during the same period in order to purchase selected back-files.

JOURNALS NOT OWNED BY UCF	ISSN	SUBSCRIPTION	5-YEAR BACKFILE
American Organist Magazine	0164-3150	\$52.00	\$260.00
Cadence (Redwood): the review of jazz & blues; creatively improvised	0162-6973	\$40.00	\$200.00
Coda Magazine: the journal of jazz and improvised music	0820-926X	\$28.00	\$140.00
Earshot Jazz: a mirror & focus for the Jazz Community	1077-0984	\$40.00	\$200.00
Guitar Player: for professional and amateur guitarists	0017-5463	\$24.95	\$124.75
International Journal of Music Education	0255-7614	\$370.00	\$1850.00
International Musician	0020-8051	\$49.00	\$245.00
Jazz Archivist	1085-8415	\$35.00	\$175.00
Jazziz	0741-5885	\$69.95	\$349.75
JazzTimes: America's jazz magazine	0271-572X	\$23.95	\$119.75
Jazz Journal International	0140-2285	\$75.00	\$375.00
Journal of Music Theory Pedagogy	0891-7639	\$40.00	\$200.00
Keyboard Arts	0090-3361	\$6.00	\$30.00
Keyboard: the world's leading music technology magazine	0730-0158	\$25.95	\$129.75
Music Analysis (combined subscription – print & online editions)	0262-5245	\$653.00	\$3,265.00
Music Theory Spectrum	0195-6167	\$122.00	\$610.00

Piano Today: the magazine you can play	1082-8753	\$31.97	\$159.85
The Recorder Magazine	0961-3544	\$41.51	\$207.55
Saxophone Journal	0276-4768	\$42.50	\$212.50
Southeastern Journal of Music Education	1047-9635	\$30.00	\$150.00
Strings	0888-3106	\$36.00	\$180.00
TOTAL COST		\$1,269.82	\$6,349.10

APPENDIX V

Need and Demand

Music Department Survey regarding the development of a Master's Program

1. Survey developed by Keith Koons during the 2003-2004 school year. Data were analyzed by multiple faculty members to determine frequency of response.
2. Nine questions were developed to help determine if there is/was sufficient support for developing master's degree programs in music.
3. The survey was made available on-line (in an electronic format) through the Music Department website, administered to students in UCF undergraduate music programs, and sent to UCF Music Department alumni when addresses were available.
4. Question 3 and 4 asked respondents: "Would you be interested in participating in a Master of Music degree at the University of Central Florida? ___ yes ___ no; If yes, how likely is it that you would apply for the program?" The choices were "Definitely would apply, Probably would apply and I would apply if (fill in the blank)_____"

5. Results

222 surveys returned ($n = 222$)*

146 respondents indicated that they would be interested in participating in a master's degree at UCF

39 respondents indicated that they would definitely apply for the program

76 respondents indicated that they would probably apply for the program

10 respondents indicated that they would apply if conditions were met

* Note: There were many problems with the analyses used on the data. While this number has fewer respondents than were mentioned in the report, it is the only number I can confirm.

Survey of Interest for Graduate Music Program 2003

1. Have or Currently Pursuing Masters?	Yes 45	No 177	N = 222 returned surveys
2. Intention?	Yes 80	Possibly 77	No 20
3. Interest?	Yes 146	No 55	
4. Likelihood?	Definitely 39	Probably 76	Conditionally 10

5. Emphasis Interest?	1 st choice	2 nd choice	3 rd choice	4 th choice	5 th choice
Arts Management	9	9	5	2	0
Comp	11	7	5	3	1
Inst. Conducting	11	15	7	4	1
Choral Conducting	12	4	4	0	1
Jazz	4	5	6	4	2
History	6	5	4	4	1
Technology	12	15	6	4	3
Theory	17	8	11	7	5
*Inst. Performance	19 +	3 +	3 +	3 +	1 +
Vocal Performance	7	10	5	1	0
Opera	7	0	4	2	1
Piano Pedagogy	3	3	3	0	0
Education	56	21	9	4	2
Certification	1	10	3	3	1

6. Preferred Music Ed Degree (if Music Ed degree is desired)	First Choice	
Master of Education	41	
Master of Music	91	

7. Preferred Program Offering?	Preference	
Full-time	56	
Part-time	125	
Daytime	17	
Evening/weekends	49	
Summer	77	
Interest in On-line offerings	138	

8. Primary Consideration?	1 st choice	2 nd choice	3 rd choice	4 th choice	5 th choice	6 th choice	7 th choice
Location	29	14	19	15	9	9	
Faculty	38	20	17	13	11	1	
Degree	52	26	19	10	4	0	
Time	22	33	29	12	10	8	
Length	13	15	24	17	11	5	
Reputation	19	25	13	15	6	13	1
Other	3			3			2

9. Why no interest?	1 st choice	2 nd choice	3 rd choice	4 th choice	5 th choice
Already Have	33	1	1	2	
Do not want	11	2		1	
Lack of info	8	1	1		
No desired degree	9	3	1		
Other	16	1			

*Missing Data for Interest in Instrumental Performance from original batch of 148

Dear Alumnus,

Greetings from the faculty and staff in the Department of Music at the University of Central Florida! We hope you are as excited as we are about all the growth that is happening at the university. With a new building being discussed, new faculty and leadership on board, and potential new graduate degree offerings, we are especially excited about future opportunities to better meet the needs of Central Florida music community.

We need your help. You may be aware that UCF currently offers the graduate degrees of the Master of Arts and Master of Education, both in Music Education. To those degrees we would like to add a Master of Music degree. Depending in part on interest and demand, the proposed degree would have one or more concentrations. Before we can proceed with these plans, we must assess the need for various programs. Please take a few moments to complete this survey. Of course, an affirmative response does not imply any commitment to the program. Your time and support of our program is greatly appreciated.

If it is more convenient, you may access the survey on a website with your web browser at <http://www.cas.ucf.edu/music/survey-graduate.php>

For more information about the UCF Music Department, our current programs and faculty, please see our website < <http://www.cas.ucf.edu/music/>>.

We would appreciate any additional comments that you might provide.

Sincerely,

Keith Koons, Interim Chair
University of Central Florida Department of Music
kkoons@pegasus.cc.ucf.edu
(407) 823-5116

Graduate Program Survey

Directions. Please respond to each question. Whenever multiple responses are used, please indicate responses in rank order (1 = most important) whenever possible. If the desired response option is not available, please write in your response.

1. Do you have or are you currently pursuing a Master's degree in music or music education?

_____yes _____no

If currently pursuing a degree, what degree is it? _____ Where? _____

2. If you do not have a Master's degree, do you intend to pursue a Master's degree in music or music education at some point?

_____ Yes, definitely

_____ Possibly

_____ No

3. Would you be interested in participating in a Master of Music degree at the University of Central Florida? _____ yes _____ no

4. If yes, how likely is it that you would apply for the program?

_____ Definitely would apply

_____ Probably would apply

_____ I would apply if (fill in blank) _____

5. In which of the following concentration area(s) would you be most interested? If you have more than one choice, indicate responses in rank order (with 1 = most interested in pursuing).

_____ Arts Management

_____ Composition

_____ Instrumental Conducting

_____ Choral Conducting

_____ Jazz Studies

_____ Music History

_____ Music Technology

_____ Music Theory

_____ Instrumental Performance (indicate specific instrument: _____)

_____ Vocal Performance

_____ Opera

_____ Piano Pedagogy

_____ Music Education

_____ Certification to teach music K-12.

_____ Other (please specify _____)

6. If you are interested in music education, what type of degree program are you most interested in pursuing? Indicate responses in ranking order (with 1 = most important).

_____ A comprehensive education degree that includes course offerings in professional education, music education, and music courses (history, theory, aural skills, conducting, private study). (Master of Education degree in music education)

_____ A degree that includes courses primarily in music and music education with the opportunity for a selected music emphasis (e.g., performance, research, pedagogy, conducting). (Master of Music degree with music education concentration)

7. Would you prefer a part-time or full-time program?

_____ Full-time

_____ Part-time.

If part-time, please indicate preferences for course offerings:

_____ Daytime _____ evening/weekends _____ summer

Would you be interested in including distance learning (online courses) as part of the program?

_____ yes _____ no

8. In choosing a Master's degree program, what would be your primary considerations? Indicate responses in rank order (with 1 = most important).

_____ Location

_____ Faculty

_____ Type of degree program

_____ Time offered (e.g., evenings, summers)

_____ Length of program (e.g., 3 year completion opportunity)

_____ Reputation of the program/university

_____ Other _____

9. If you would NOT consider pursuing a Master's degree program in music at UCF, indicate your reasons in rank order (with 1 = most important).

_____ Already have a degree or currently pursuing one

_____ Do not currently want a Masters degree

_____ Lack of knowledge of the program/university

_____ Desired degree is not offered

_____ Other. Please explain. _____

Please add additional comments or suggestions on how the Music Department at UCF could better serve your needs:

Thank you for completing this survey. Please return it to: Graduate Survey, Department of Music, University of Central Florida, P. O. Box 161354, Orlando, FL 32816-1354.

Optional Information:

Would you like to be added to our department mailing list to receive announcements of concerts and other events? _____ Yes _____ no

Name _____ Phone _____

Address: Street _____

City _____

State _____ ZIP _____

Email address _____

Dear Music Colleague,

Greetings from the faculty and staff in the Department of Music at the University of Central Florida! We hope you are as excited as we are about all the growth that is happening at the university. With a new building being discussed, new faculty and leadership on board, and potential new graduate degree offerings, we are especially excited about future opportunities to better meet the needs of Central Florida music community.

We need your help. You may be aware that UCF currently offers the graduate degrees of the Master of Arts and Master of Education, both in Music Education. To those degrees we would like to add a Master of Music degree. Depending in part on interest and demand, the proposed degree would have one or more concentrations. Before we can proceed with these plans, we must assess the need for various programs. Please take a few moments to complete this survey. Of course, an affirmative response does not imply any commitment to the program. Your time and support of our program is greatly appreciated.

For more information about the UCF Music Department, our current programs and faculty, please see our web site < <http://www.cas.ucf.edu/music/> >.

We would appreciate any additional comments that you might provide.

Sincerely,
Keith Koons, Interim Chair
University of Central Florida Department of Music
kkoons@pegasus.cc.ucf.edu
(407) 823-5116

Graduate Program Survey

Directions. Please respond to each question. Whenever multiple responses are used, please indicate responses in rank order (1 = most important) whenever possible. If the desired response option is not available, please write in your response.

1. Do you have or are you currently pursuing a Master's degree in music or music education? ____yes ____no
If currently pursuing a degree, what degree is it? _____ Where? _____
2. If you do not have a Master's degree, do you intend to pursue a Master 's degree in music or music education at some point?
____ Yes, definitely
____ Possibly
____ No
3. Would you be interested in participating in a Master of Music degree at the University of Central Florida? ____ yes ____ no
4. If yes, how likely is it that you would apply for the program?
____ Definitely would apply
____ Probably would apply
____ I would apply if (fill in blank) _____
5. In which of the following concentration area(s) would you be most interested? If you have more than one choice, indicate responses in rank order (with 1 = most interested in pursuing).

- ☐ Arts Management
- ☐ Composition
- ☐ Instrumental Conducting
- ☐ Choral Conducting
- ☐ Jazz Studies
- ☐ Music History
- ☐ Music Technology
- ☐ Music Theory
- ☐ Instrumental Performance (indicate specific instrument: _____)
- ☐ Vocal Performance
- ☐ Opera
- ☐ Piano Pedagogy
- ☐ Music Education
- ☐ Certification to teach music K-12.
- ☐ Other (please specify _____)

6. If you are interested in music education, what type of degree program are you most interested in pursuing? Indicate responses in ranking order (with 1 = most important).

☐ A comprehensive education degree that includes course offerings in professional education, music education, and music courses (history, theory, aural skills, conducting, private study). (Master of Education degree in music education)

☐ A degree that includes courses primarily in music and music education with the opportunity for a selected music emphasis (e.g., performance, research, pedagogy, conducting). (Master of Music degree with music education concentration)

7. Would you prefer a part-time or full-time program?

☐ Full-time

☐ Part-time.

If part-time, please indicate preferences for course offerings:

☐ Daytime ☐ evening/weekends ☐ summer

Would you be interested in including distance learning (online courses) as part of the program? ☐ yes ☐ no

8. In choosing a Master's degree program, what would be your primary considerations? Indicate responses in rank order (with 1 = most important).

☐ Location

☐ Faculty

☐ Type of degree program

☐ Time offered (e.g., evenings, summers)

☐ Length of program (e.g., 3 year completion opportunity)

☐ Reputation of the program/university

☐ Other _____

9. If you would NOT consider pursuing a Master's degree program in music at UCF, indicate your reasons in rank order (with 1 = most important).

☐ Already have a degree or currently pursuing one

☐ Do not currently want a Masters degree

☐ Lack of knowledge of the program/university

☐ Desired degree is not offered

☐ Other. Please explain. _____

Please add additional comments or suggestions on how the Music Department at UCF could better serve your needs:

Thank you for completing this survey. If you are submitting your survey electronically, please follow directions. If you are submitting your survey in a written format, please return it to: Graduate Survey, Department of Music, University of Central Florida, P. O. Box 161354, Orlando, FL 32816-1354.

Optional Information:

Would you like to be added to our department mailing list to receive announcements of concerts and other events? ☐ Yes ☐ no

Name _____ Phone _____

Address: Street _____

City _____

State _____ ZIP _____

Email address _____



ORLANDO PHILHARMONIC ORCHESTRA

October 26, 2004

Dr. Johnny Pherigo
Chair
Professor of Music
Department of Music
PO Box 161354
Orlando, FL 32816-1354

Dear Dr. Pherigo:

On behalf of the musicians, board, staff and volunteers of the Orlando Philharmonic, I write to express my enthusiastic support for the University of Central Florida's development of a Masters in Music of Arts in Music Program.

As I understand it, this flexible program is ideal for working musicians who have professional commitments, as times for the classes will be varied. This is perfect for Orlando Philharmonic musicians, many of whom will likely wish to participate in this degree program, but have not otherwise had the opportunity in Central Florida. It could even become a musician recruitment strategy as winners of Philharmonic auditions are frequently out of town or out of state, but whose careers may be in early stages, requiring additional study.

I give my complete support of the program, and look forward to helping in any way I can.

Thank you.

Sincerely,

David Schillhammer
Executive Director



A Gift For Teaching

Board of Directors

Scott Bowman
Orlando Magic

Sara Brady
Wragg & Casas Public Relations, Inc.

Scott Campbell
Universal Studios

W. Brooks Gilmore
Centex Rooney Construction Co.

Kissel Goldman
Office Depot

Frank Kruppenbacher
Orange County Public Schools

Jon Land
Walt Disney World Co.

Gary Landwirth
A Gift For Teaching

Jordan Lomas
Harcourt, Inc.

Nancy Miller
Darden Restaurants

bie Muse
Marketing & Development Consulting

Karl Nebel
The North Highland Company

David Pace
Baldwin Park Development Company

Dr. Mary Palmer
University of Central Florida

Amanda Paradis
Deloitte Services LP

Cathy Sterba
CNL Bank

Robert W. Thielhelm, Jr.
Baker & Hostetler, LLP

Robert F. Wagner
Tupperware Corporation

Maura Weiner
SouthTrust Bank

October 12, 2004

Dr. Johnny Pherigo
Music Department Chair
University of Central Florida
P.O. Box 161354
Orlando, FL 32816-1354

Dear Dr. Johnny Pherigo,

I am very pleased to hear about the possibility of the University of Central Florida beginning a Master of Arts in Music Performance program. There is a real need to have a high-quality graduate program in music performance in the area. This is a tremendous time of change and growth in the arts as the entire Central Florida community reacts to the results of last year's "Status Review of Arts Education in Orange County," a study commissioned by the Orange County Commissioners. Because of the renewed public interest in arts education, this is an opportune time to begin a masters program in performance at one of the nation's largest and fastest growing universities.

UCF has always had a strong commitment to both community involvement and service learning, and the UCF Music Department's partnership with A Gift For Teaching to offer the A Gift For Music program is a stellar example of these two key components working together. The mission of A Gift For Music is to provide the benefits of music instrumental instruction to students who normally could not afford to be involved. This goal is accomplished by going into low-income elementary schools in the Orange County Public School system, and teaching over 1,000 students in 12 inner-city schools to play a stringed instrument. The benefits for these students are indescribable as they are given the opportunity to touch something beautiful and make it their own by learning to become musicians and better citizens. Since the beginning, UCF has played a key role in the success of the AGFM program as it changes young lives, by providing instructors for the first year, and continuing to involve music department faculty in teacher training, curriculum development, and mentoring young teachers and students.

Most of the program's instructors have been students of UCF, whether as undergraduates in the music department, or as graduate students seeking degrees in music education. Many of the program's instructors have expressed a desire to continue their performance training at the graduate level, while still being able to work with a rewarding program as AGFM. At this time, there

2814 Corrine Drive
Orlando, FL 32803

Phone
407/897-3612

Fax
407/897-3613

www.agiftforteaching.org

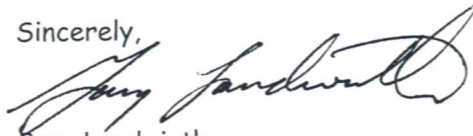


is no way for them to do that since there is no graduate music performance in the area. As a result, the program has lost several gifted instructors who felt they needed to leave the area to continue their musical training.

A Master of Arts in Music Performance degree would attract highly qualified and competent performers and teachers to the Orlando area, which would benefit the A Gift For Music program and the Central Florida arts community greatly. The Central Florida area is already attractive to many musicians because of the many opportunities to perform at the theme parks and with local music organizations like the Orlando Philharmonic Orchestra, the Orlando Opera Company, and the Brevard Symphony Orchestra, among many others,

It is my sincere hope that UCF will indeed begin a graduate program in music performance, and that the university will continue to work with AGFM to impact the lives of young students, while training competent musicians and teachers to work with high needs students.

Sincerely,

A handwritten signature in black ink, appearing to read "Gary Landwirth", with a stylized flourish at the end.

Gary Landwirth

President of A Gift For Teaching



ORLANDO OPERA

September 20, 2004

Dr. Johnny Pherigo
Department of Music
University of Central Florida
Orlando, FL 32817

Dear Dr. Pherigo,

It is very exciting to hear of the possibility of offering a Master of Arts in Music degree at UCF. As I have assisted with the Opera Studio program at UCF over the past few years as adjunct faculty, it has been my dream that someday we could have a collaboration that would help build the Opera Studio program, and thus draw stronger talent to our community. This would not only benefit the Music Department and UCF in the quality of student produced, but it would also benefit Orlando Opera by having a stronger base of local talent to cast in our productions.

With such a degree offering, it would be possible for me to help recruit to UCF some of the more than 200 young singers that I audition annually for the Heinz Rehfuss Trust. We currently offer 9 month residencies with Orlando Opera to the top 4 singers from these auditions. The residency offers a living stipend and housing, as well as coaching, performance opportunity, and career development. Many more of these young singers would be drawn to the benefits of our company, and to our community, even without a direct residency stipend if there were a graduate degree program for them here.

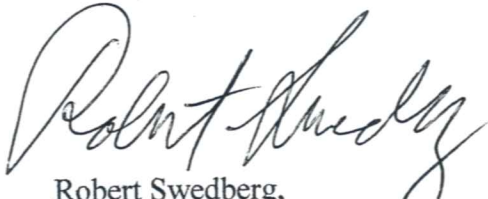
The privately held Heinz Rehfuss Trust, of which Orlando Opera is the sole beneficiary, is derived from the estate of the late Swiss bass-baritone, and is to be used exclusively to benefit the training of singing-actors age 18 to 34. Through collaboration with Orlando Opera, UCF could benefit from the Trust; through the current national audition process that could be easily expanded to recruit for UCF, and through potential use of Orlando Opera staff hires who could provide a high degree of professional support as coaches, teachers, pianists, and production support for UCF. Some of these positions are, or could be partially subsidized through the Rehfuss Trust.

With the donor and patron base that I have helped build at Orlando Opera over the past 14 years, I am also quite sure that we could work together to identify individuals who would passionately support an expanded Opera Studio program at UCF.

I have worked off and on with Robert Holmes of the UCF Foundation over the past few years as we began to look at support for the Florida Center for Arts and Education – a Performing Arts Center in Downtown Orlando. The project has not taken off, but we have certainly built the collaborative spirit for helping fund mutually advantageous projects, and an expanded Opera Studio with graduate degree offerings would be one. We would be delighted to join our resources and contacts with those of the Foundation to help build this program.

These are just a few of the many ideas that will come to bear when the Music Department offers graduate level degrees and UCF supports a greater commitment to expansion of an opera program. Count me in as an enthusiastic supporter, and know that Orlando Opera has a great interest in seeing this development as well!

Sincerely,



Robert Swedberg,
General Director, Orlando Opera.

CENTRAL FLORIDA MUSICIANS' ASSOCIATION

AMERICAN FEDERATION OF MUSICIANS



LOCAL 389



MIKE AVILA, *President*

To whom it may concern:

I am writing this letter to offer the enthusiastic support of The Central Florida Musicians' Association (CFMA) for the proposal to offer a Masters in Music Degree at the University of Central Florida. CFMA has particular interest in this proposal, as we have many professional musicians in the Central Florida area who began their careers right out of college as Disney Musicians. Completing a masters program while working as a full time musician would give Central Florida professional musicians the same opportunity available in America's larger cities. Because this proposal is vital to the interest of our performers, CFMA would be actively involved in contributing to the success of this proposal.

Sincerely,

Mike Avila
President
Central Florida Musicians' Association



ORANGE COUNTY PUBLIC SCHOOLS

P.O. Box 271
32802-0271

Orlando, Florida
(407) 317-3200

445 W. Amelia Street
32801-1127

November 4, 2004

Dr. Johnny Pherigo
Chairman, Department of Music
University of Central Florida

Dear Dr. Pherigo,

The Music Faculty of the Orange County Public Schools has enjoyed a long history of cooperation and collaboration with our partners from the Department of Music at the University of Central Florida. It has been no surprise that our shared expertise has strengthened the programs at both institutions, richened the resources available to all instructors, and produced graduates who possess 'real-world' awareness of the possibilities available to them as they enter the work-force, and begin their career in music.

At the same time, our faculty of 250 plus has the drive and obligation to grow, musically and instructionally, in order to better meet the needs of a diverse student population. We are most proud that they are a group of dedicated individuals who grow not only to become the best possible teachers, but because they want to ensure that their profession remains their love, and their reason to stay in the teaching field. Our District offers on-going staff development training that meets many of the needs of our Music Faculty. However, as they begin to take a more in-depth look at their long term goals, they research relevant Graduate Programs that will take them to the next level. In the past, UCF has met those needs for many of our teachers as they have invested in the Music Education degrees already available. However, for a sizable portion of the faculty, their interests have not been met locally, and they have looked for graduate possibilities away from the Orlando area. Many music teachers look for graduate programs in fields of study that are more focused in the music arena, and have a desire is to become proficient outside the education program.

We are most pleased to support efforts by the University of Central Florida to establish a Graduate Degree in Music. As Central Florida teachers begin to find opportunities in the Orlando area, the benefit to both OCPS and UCF will be instantaneous. Teachers repeatedly have asked for a program of study that will allow them to study near their home and work, and access the expertise and support of University Faculty as they implement the curriculum in their classroom. In today's world, public school administrators create courses whenever a need arises, whether that need be academic, financial or to accommodate new legislation.

We would be pleased to offer my support in any way possible for this initiative. Michael Parks can be reached at 407.317.3200, ext. 2720, and Carolyn Minear at ext. 2751.

Sincerely,

Michael Parks, Music Resource Teacher
Carolyn Minear, Fine Arts Coordinator

November 18, 2004

Dear Dr. Pherigo,

I am most pleased to hear that UCF is considering offering a Master's of Arts in Music. This is a long-awaited program for our area. UCF has a strong reputation for its Music Education program. The addition of a Master's in Arts will complement the evolving of a premium school of music at UCF.

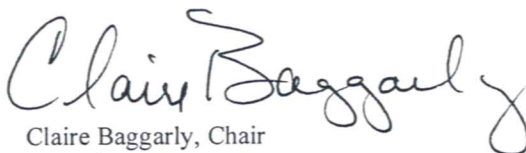
The need for the Master's of Arts in Music is especially crucial for members of my faculty. As a community college accredited by SACS (Southern Association of Schools and Colleges) we must maintain high standards of credentialing for our instructors. Our music staff (applied and academic) must have Masters Degrees in Music or a Masters plus 18 graduate semester hours in music. Unfortunately courses with an MED or MUE prefix (Music Education) cannot be counted toward that 18, according to current SACS regulations. We have several applied instructors who do not master's degrees but who have many years of professional experience. They have been exempted from the SACS criteria, but the process was difficult and might not be available in the future. These instructors have talked to me about getting a Masters Degree but it would mean moving away from the area. With the prospects of the Masters program at UCF, these instructors could study and simultaneously maintain employment at BCC.

For the public school teacher who wishes to enrich his or her music abilities and to re-certify, the Masters offerings would certainly be more diverse than the Music Education offerings. The courses offered under a Music prefix would enable those instructors with a Master's in Music Education to broaden their prospects for teaching at a college or university. Because the program is a Master's in Arts, the teacher could plan his or her program towards his or her strengths such as theory, composition, performance, technology, musicology, etc.

There are two other needs that Brevard County and Brevard Community College would have met through this program. One would be to have graduate students as singers and players to enrich our community with their presence. The other is the possibility of increasing the music holdings in the BCC/UCF joint use library on the Cocoa Campus. This would not only serve the community and students in the Masters program but it would also serve the students in our music department at BCC.

Thank you for informing us of this wonderful possibility. Please let us know when this program will begin.

Best wishes,



Claire Baggarly, Chair
Liberal Arts
Brevard Community College
1519 Clearlake Rd.
Cocoa, Fl. 32922
321-433-7171

Subject: Re: Concerto Competition

Date: Monday, September 25, 2006 10:54 PM

From: Laszlo Marosi <lmarosi@mail.ucf.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Cc: Ayako Yonetani <yonetani@mail.ucf.edu>

Conversation: Concerto Competition

Johnny,

Its all good with me, and I am sure there will be very few questionable cases we will need to think about.

I also have a new viola player student from Romania, living and working in Orlando with J-1 visa, who wants to come for the masters degree studying with Ayako from the next fall. His name is Adrian Balahura, and we submit his name with Ayako for that next year program,

Laszlo

On Monday, September 25, 2006, at 05:58 PM, Johnny Pherigo wrote:

That the reason behind my suggestion that the conductor be consulted about repertoire before the preliminary round.

I am concerned about the prospect of students publicly performing pieces with the orchestra that they did not play when winning the competition.

JLP

On 9/25/06 5:19 PM, "Laszlo Marosi" <lmarosi@mail.ucf.edu> wrote:

Jeremy,

We did not focus on the change, but remarked - based on the story with the Ibert flute concerto that was rental material for 1200\$ and way too above our capacity - that there might be cases when the concert performance might be adjusted discussed with the studio professor and the conductor of the accompanying group/band/orchestra/ensemble.

Thanks for asking,

Subject: Fwd: Graduate Audition Rep.

Date: Monday, September 25, 2006 11:50 AM

From: Jeffrey Moore <jmmoore@pegasus.cc.ucf.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Cc: Adele LaBrake <alabrake@mail.ucf.edu>

Conversation: Graduate Audition Rep.

Here is another one that came in a while ago...

Jeff

Begin forwarded message:

From: USCbassStud@aol.com

Date: September 9, 2006 10:51:20 PM EDT

To: jmmoore@pegasus.cc.ucf.edu

Subject: Graduate Audition Rep.

Professor Moore,

My name is Patrick Blizzard and I am a senior percussion major at the University of South Carolina studying under Dr. Scott Herring. While discussing graduate programs in the southeast he recommended your program, and also a friend of mine I marched corps with, Matt Jackson, said he really enjoy the studio. The reason I am contacting you is that I went to your audition material recommended but I was not sure if was for undergraduate or graduate auditions. If you could just let me know what you expect from an graduate audition, would something like Mark Ford's Polaris be suitable for a graduate audition. Any information you can provide would be great. Thanks for your time.

Patrick Blizzard

Jeffrey M. Moore, Associate Professor of Music

Director of Percussion Studies

University of Central Florida

Subject: Fwd: Graduate school information

Date: Monday, September 25, 2006 11:46 AM

From: Jeffrey Moore <jmmoore@pegasus.cc.ucf.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Cc: Adele LaBrake <alabrake@mail.ucf.edu>

Conversation: Graduate school information

Here is an e-mail of interest you requested we send you for the MA proposal. What information should we send him? Should I forward this to Barbara and get him into the system?

Jeff

Begin forwarded message:

From: "jrbowen@siu.edu" <jrbowen@siu.edu>

Date: September 25, 2006 9:37:09 AM EDT

To: jmmoore@pegasus.cc.ucf.edu

Subject: Graduate school information

Professor Moore,

Hello. I am very much interested in pursuing the possibilities for graduate school at UCF. If you would send me any information you have regarding the audition and application process, that would be great. Also, if you could let me know what possibilities are available for assistantships, I would greatly appreciate it. I look forward to hearing back from you.
Thank you!

Sincerely,

Jeff Bowen

jrbowen@siu.edu

618-339-1213

Jeffrey M. Moore, Associate Professor of Music

Subject: Fwd: Alfred Vorster - South-African oboist

Date: Thursday, September 21, 2006 8:01 PM

From: Laszlo Marosi <Imarosi@mail.ucf.edu>

To: <jpherigo@mail.ucf.edu>

Conversation: Alfred Vorster - South-African oboist

Johnny,

This is the student from South-Africa who wants to study with me conducting getting masters degree at UCF,

Laszlo

Begin forwarded message:

From: Alfred Vorster <alfred_voster@yahoo.com>

Date: Thu Sep 21, 2006 06:00:35 PM US/Eastern

To: Laszlo Marosi <Imarosi@mail.ucf.edu>

Subject: Re: Alfred Vorster - South-African oboist

Dear Dr Marosi,

I hope that you are doing well? no hurricanes I hope?

Concerning the conducting: YES, very much I cant think of a greater opportunity then to study with you!

What is the requirements?

Regards

Alfred

Laszlo Marosi <Imarosi@mail.ucf.edu> wrote:

Alfred,

Here is the question: may I submit your name as one of the candidates for next school year masters student at UCF in conducting with me? Please let me know. Its the request of starting the program as request,

Dr Marosi

On Sunday, August 6, 2006, at 12:45 PM, Alfres Voster wrote:

> Dear Dr. Marosi,
>
> I can't express enough thanks for the wonderful time I had in playing
> with you. As a young conductor I was so sorry to have just mist the
> workshop you presented in my hometown of Bloemfontein, but just from
> playing in the orchestra I still did learn a lot.
>
> This brings me to the question of how I will go about in studying
> conducting in America? I thought the best way to start my conducting
> would be to get in with an oboe scholarship and then take masterclasses
> from the conducting faculty, but after seeing the Unique way you work
> with an orchestra and what results you got I thought I must atleast ask
> how I will go about to study conducting with you at FCU on a full time
> bases?
>
> I presume you are still in Cape Town, I sincerely hope that you will
> enjoy your journey here and once again thank you for a wonderful
> experience!
>
> My sincere regards and gratitude
>
> Alfred Vorster
>
> Laszlo Marosi wrote:
>
> Dear Alfred,
>
> I am glad to learn you are our first oboist for the next week
> starting porject. I hope you will enjoy the program and all the pieces
> we will perform.
>
> I am also glad to learn you are studying - hopefully soon in the
> future - with my colleagues in Orlando.
>
> I am looking forward to the project as well,a dn will see you next
> week soon,
>
> Dr Marosi
>
>
>

> >>> Alfres Voster 06/29/06 7:07 DU >>>
> Dear Dr. Mariosi,
>
> My name is Alfred Vorster, and I heard yesterday that I will be the
> principle oboist of the National Wind Band here in South-Africa which
> you will be conducting! I am looking forward to it a great deal!
>
> I was suppose to start my studies under Jared Hauser at Lynn
> University (principle oboist of the Orlando Philharmonic and Colleague
> of Mr. Sherwood Hawkins)in January this year but they did not find my
> degree in order and I had to postpone my studies.
>
> I am looking forward to meeting you!
>
> Regards
>
> Alfred
>
>
> -----
> How low will we go? Check out Yahoo! Messenger's low PC-to-Phone call
> rates.
>
>
>
>

>
> Do you Yahoo!?
> Everyone is raving about the all-new Yahoo! Mail Beta.

Alfred Vorster
3 Manie Maritz str
Genl. de Wet
Bloemfontein
9301

+27 051 073 6060038

Subject: UCF Music Ed Program

Date: Tuesday, September 19, 2006 10:50 PM

From: Imzadi69827@aol.com

To: <jpherigo@mail.ucf.edu>

Conversation: UCF Music Ed Program

I am interesting in a graduate degree is Music Ed from UCF. I understand that you are no longer accepting new students into the program. Can you tell me when that might change or what other programs might be available?

Thank you,
Cynthia Rankin

Subject: Re: Music Education Grad Program

Date: Monday, September 18, 2006 11:54 AM

From: D. L. R. <dunialis@yahoo.com>

To: <jpherigo@mail.ucf.edu>

Conversation: Music Education Grad Program

Good day Dr. Pherigo,

Attached is the letter I previously spoke to you about. I wrote an email to Dr. Palmer upon finding out that she was running the Music Education program and she responded that she would forward this email to you so that you could further assist me.

What I am interested in is pursuing a career in Music Education on a College level. My goal is to become a College Music Professor and I am prepared to take whatever courses/program needed in order to achieve this goal. I already have my Bachelor of Arts in Music Business and I believe that this, along with a Masters from this institution, could definitely set the pace for my direction in life. I am attaching all my contact information. Please feel free to contact me with whatever information necessary and I will definitely look forward to hearing from you as well as assisting in any way possible.

Address: 7531 SW 118th St.

Pinecrest, FL 33156

Cell Phone: 917-757-7674

Email: dunialis@yahoo.com

Thanks in advance!

Dunia

Rojas

MESSAGE:

Dr. Palmer, thank you so much for your prompt response in this matter. Working with people such as yourself only reinforces the fact that I have made a good choice and I can only hope that this school also decides to choose me when I apply!

I will get in contact with Dr. Pherigo from here on after.

Thank you again,

Dunia Rojas

Artsnkids1@aol.com wrote:

Subject: Fwd: Re: Music request

Date: Thursday, January 13, 2005 4:41 PM

From: Mark Price <maprice@mail.ucf.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Johnny -- Here's still another Art faculty member (he is also our graduate MFA coordinator) who is responding to your call for participants. -- Mark

>>> Scott Hall 01/13/05 4:34 PM >>>

Mark: Independent studies at 5000+ level would be one option for these students based on a proposal that any one of them may make that would interest a professor over here to supervise. Some of us might be acclimated to it. I would be, for example, due to my music background going back 30 years (can read music, etc.).

Otherwise, they might wish to partake of our electives in the MFA program--courses like graduate sculpture, graduate photo, advanced digital illustration, or these new courses in critical history and theory that Cutler is working on at the 5000+ level. Some relevant background would have to be proven by the student wishing to enroll, I'm sure. --Scott

>>> Mark Price 01/12/05 11:02 AM >>>

ART FACULTY:

Dr. Johnny Pherigo, the new Director of the School of Music, is asking for our help and support with a new Master of Arts in Music degree program being proposed by the School of Music.

The degree is being structured as a general masters degree in music, and as such will have some required music content and some elective music content. Additionally, a maximum of eight credit hours of the degree may be taken as electives from outside the department. A student, with the approval of the advisor, might choose to take courses from several relevant departments.

For example, a voice student might wish to take a course in poetry or literature; a student interested in music history might wish to take a course in history; or a student interested in arts administration might wish to take a course in business or nonprofit management; a composer might want to take courses in film or digital media.; etc.

From the standpoint of our department, he asks for a statement regarding the feasibility of graduate students in music to take one or more of our (Art) courses. Can you suggest one or more courses which might be of interest to graduate students in music? It is not anticipated that there would be large numbers of students requesting our classes, and we would not be expected to reserve seats in our classes for music graduate students. Obviously, any course prerequisites would need to be satisfied as well.

Please contact him if you have questions or want more information about the goals or curriculum of this masters degree. It would be helpful to have our letters of support or comments by the end of this month. Dr. Pherigo can be reached at: 407-823-2519 or 407-823-3378 (Fax) or jpherigo@mail.ucf.edu

Mark

Subject: Fwd: Re: Music request

Date: Wednesday, January 12, 2005 5:08 PM

From: Mark Price <maprice@mail.ucf.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Hi Johnny,

Attached is a response from Dr. Jody Cutler, who has responded to your call for input on graduate level Art courses that Music grad students might take. She is a fairly recent NYU art history PhD.

Best,
Mark

From: Jody Cutler <jcutler@mail.ucf.edu>

Date: Wed, 12 Jan 2005 12:45:37 -0500

To: Mark Price <maprice@mail.ucf.edu>

Subject: Re: Music request

- You might like to forward this to this to Dr. Pherigo:

Look at "ARH 5897" already in the 2004-5 catalog. Regardless of the topic, it would be a nice elective for any grad. student; and the required research paper on any theme/artist/style could be tied in with a music history component if the student wished to do so. Probably, it will be offered once every three semesters for the foreseeable future. I would send Music a "Topics" announcement whenever the course is offered (as mentioned, the first one will probably be Spring 06.) I would override prereqs. for any grad. student at this point (the pre-reqs. listed were meant to apply to undergrads.-- another catalogue change at some point.)

.....
If our MFA curriculum committee is able to change/cross-list ARH 4800, Theory and Criticism, with a "5000" (as I discussed with you Mon. and have also discussed with Scott, who will bring it up at tomorrow's MFA meeting), then that would be a very good course for Dr. Pherigo's program because it is offered once a year and most thinkers covered, from ancient to modern, deal with aesthetics generally, not specifically or only on visual art.

PLEASE NOTE: we have already submitted a revision to the current catalogue description on this course (ARH 4800) to eliminate focus on "20th century," which is basically a non-sequitor (and probably an old typo, switched from another course description). Also, depending what the MFA committee decides, I would then change the pre-reqs. listed to apply only to undergrads.

Jody B. Cutler, Ph.D.
Assistant Professor of Art History
University of Central Florida
407-823-0461

Subject: Re: Music Masters Degree

Date: Wednesday, January 12, 2005 11:21 PM

From: Roberta Sloan <rrsloan@mail.ucf.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Johnny,

I read through all the materials you sent to me. It looks great. Good luck with it.

Are you really interested in having graduate theatre courses as an option?

If so, I will email my graduate faculty and ask them to suggest some courses. If not, I'll just give you my support in putting forth the MA.

All the best,

Roberta

Roberta Sloan, Ph.D.
Professor and Chair/Artistic Director
UCF Conservatory Theatre
University of Central Florida

Subject: Re: Music Masters Degree

Date: Wednesday, January 12, 2005 6:30 PM

From: Montgomery VanWart <mvanwart@mail.ucf.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Greetings Dr. Pherigo:

I believe that you have been in communication with Dr. Feldheim regarding our Nonprofit Management masters already. Certainly there is a good fit there with a number of classes, especially the introduction PAD 5142 (Nonprofit Organizations) which will soon have additional capacity. Your students are welcome; we temporarily have had a backlog with the MNM because of pent up demand but I hope to soon remedy that.

Best regards, Monty

Montgomery Van Wart, Ph.D.
Professor and Chair
Department of Public Administration
University of Central Florida
HPA II, 238
Orlando, FL 32816
407-823-3693
mvanwart@mail.ucf.edu

>>> Johnny Pherigo <jpherigo@mail.ucf.edu> 01/12/05 9:56 AM >>>
Dear UCF Chair Colleagues:

Please forgive the impersonal nature of this email. I am asking your help and support with a new degree program being proposed by the Department of Music.

The Department of Music is preparing a new degree proposal for a Master of Arts in Music.

This degree is being structured as a general masters degree in music, and as such will have some required music content and some elective music content. Additionally, a maximum of eight credit hours of the degree may be taken as electives from outside the department. A student, with the approval of the advisor, might choose to take courses from several relevant departments.

For example, a voice student might wish to take a course in poetry or literature; a student interested in music history might wish to take a course in history; or a student interested in arts administration might wish to take a course in business or nonprofit management; a composer might want to take courses in film or digital media.; etc.

From the standpoint of your department, can we ask for a statement regarding the feasibility of graduate students in music to take one or more of your courses? Can you suggest one or more courses which might be of interest to graduate students in music? It is not anticipated that there would be large numbers of students requesting your classes, and we do not expect you to reserve seats in your classes for music graduate students. Obviously, any course prerequisites would need to be satisfied as well.

Please contact me if you have questions or want more information about the goals or curriculum of this masters degree. It would be helpful to have your letters of support or comments by the end of this month.

Regards,

Johnny

Dr. Johnny Pherigo, Chair
Professor of Music
Department of Music
P.O. Box 161354
University of Central Florida
Orlando, FL 32816-1354

407-823-2519
407-823-3378 (Fax)
jpherigo@mail.ucf.edu

<http://www.cas.ucf.edu/music/>

Subject: RE: UCF Music Department

Date: Wednesday, January 12, 2005 7:07 PM

From: Hipp, James William <whipp@miami.edu>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Johnny:

I have a couple of suggestions. Since a big part of your market will be in-service teachers, you might think about a couple of options. One would be scheduling all graduate music education courses for 4 p.m. on, so that this constituency could have access after school. The other suggestion is that you design a summers-only master's program that would make it possible to complete the degree in three summers.

Good luck!

Bill Hipp

-----Original Message-----

From: Johnny Pherigo [mailto:jpherigo@mail.ucf.edu]

Sent: Wednesday, January 12, 2005 3:43 PM

To: Hipp, James William

Subject: UCF Music Department

Dear Florida Music Chair/Director Colleagues:

Please forgive the impersonal nature of this note, especially since I have not yet met all of you, but I have a request to ask of you.

I am in my first year as Chair of the UCF Music Department, and we are submitting a proposal to start a Master of Arts in Music degree at UCF. UCF currently offers a MEd in Music Education administered by the College of Education, but there is no graduate music degree at UCF.

The degree proposal requires that we contact other Florida universities that offer graduate degrees in music to ask for comments and feedback. The proposal does not require your support, although that would be welcome and appreciated if you are able to offer support. Here is a general description of what we are proposing:

The Master of Arts in Music at UCF will be a General Masters Degree under NASM guidelines requiring 30-34 credits. It is convenient to think of it as having three parts in which all students take a (1) required core of common courses (research, music history, music theory, ensembles, capstone project) (13-17 credits depending on the capstone project); (2) a concentration area (e.g., performance, conducting, music history/theory, music education, composition) selected by the student in consultation with the advisor (9 credits); and (3) electives based upon student needs and interests (8

credits). The electives would not have to be in music but could be in other disciplines (e.g., education, history, film/digital media, NPO administration, etc.) according to the student's career goals.

The courses will be scheduled so that students may complete the degree in two years going full time in the academic year; 3-5 years part-time, including summers.

We note that there are no Master's degrees in music offered in the greater Orlando area, with the University of Florida and University of South Florida being the nearest schools offering a masters degree in music. We think this program will be especially popular with working professionals (secondary and cc teachers, performing musicians, private teachers, etc.) in the Central Florida area. Our initial target population is working professionals in the Greater Orlando area who desire a graduate music degree but are place-bound for professional or personal reasons.

I greatly appreciate your assistance with this project. If you are no longer the music executive or wish to delegate your response to an associate please forward this message to that person. If you have other questions please feel free to call or email me personally. It would be helpful to have your comments (either hard copy or email is fine) by the end of this month.

Thanks again!

Regards,

Johnny

Dr. Johnny Pherigo, Chair
Professor of Music
Department of Music
P.O. Box 161354
University of Central Florida
Orlando, FL 32816-1354

407-823-2519
407-823-3378 (Fax)
jpherigo@mail.ucf.edu

<http://www.cas.ucf.edu/music/>

Subject: Master's Degree

Date: Monday, January 24, 2005 4:38 PM

From: Jason_Millhouse@scps.k12.fl.us

To: <jpherigo@mail.ucf.edu>

Hello Professor,

I'm writing to express my interest in the Masters Program that is currently in the works within the Department of Music. The location of your school and its reputation as a growing, thriving musical community are very attractive. My emphasis would be orchestral conducting, and I also hope to get secondary study on cello to augment my string knowledge. Your most important drawpoint is the faculty, several of whose work I know and respect.

I have long admired Laszlo Marosi, who attended Florida State when I was there, and who was a fine mentor to me in conducting classes and as a piano teacher. He is a fountain of knowledge, and a nurturing, humble educator to those who are serious in their quest for musical understanding. Rick Greenwood serves as the conductor for the Orlando Concert Band as you know, and it's always a pleasure to play underneath his baton. He is a wonderful technician, and has both a pleasant rehearsal demeanor and an ear for detail that, combined with his lofty standards, makes for wonderful music-making.

I do look forward to starting post-bacc work at UCF in the fall, and hopefully applying for M.M. status in Spring provided the degree program is approved.

Any information you could provide me is much appreciated, as I'm trying to get all my "ducks in a row" for this upcoming school year. I have been in touch with Dr. Koons, and he has provided me with some direction, but I wanted to further emphasize my desire to see this Masters Degree become a reality.

Regards,

Jason Millhouse
Director of Bands
Sanford Middle School
Seminole County, FL

Subject: Fwd: UCF Masters

Date: Wednesday, January 26, 2005 5:32 AM

From: Al Holcomb <aholcomb1@cfl.rr.com>

To: Johnny Pherigo <jpherigo@mail.ucf.edu>

Begin forwarded message:

From: "Amy Sugar" <asugar@cfl.rr.com>

Date: January 25, 2005 9:48:10 PM EST

To: <aholcomb@pegasus.cc.ucf.edu>

Subject: UCF Masters

Hello!

Your assessment presentation at FMEA was fabulous.

We are so lucky to have you here in Orange County.

I especially realized this after attending a few other sessions!!

I am interested in entering the UCF Master's program

this summer. Do you know if UCF accepts National Board

certification as 6 credit hours of elective classes?

The NB website says that some Universities will accept it but not all.

I have heard great things about the program and I figured I should

Get started.

Is Mary feeling better?

Thanks!

Amy Sugar

Fern Creek

Item Type: Mail

Subject: Graduate Program

From:

Date: 9/20/04 8:59 AM

Message:

My name is Adriana Venturini and I have been a B.M. Student at UCF for 5 years. I studied cello under Dr. Kraut and have also done minor studies in composition with Dr. Sung. If UCF decides to have a Master of Arts program next year with a music emphasis or a Master of Music, I would attend if accepted to UCF as a masters student. I would also be interested in an Assistantship.

Thankyou for your time and consideration,

Adriana Venturini

Item: Mail

From: <georgegrace@mac.com>

To: Johnny Pherigo

CC:

Subject: graduate degree

Message:

Dr. Pherigo,

It has been brought to my attention that there is a possibility of UCF offering a graduate degree in music. This would be of great interest to me. I received my B.A. from UCF and would love to know that when I am ready to pursue a higher degree that it would be available "in town".

Yours truly,

George R. Grace

Item Type: Mail

Subject: Master of Arts Degree Program
From: "Kevin Strang"
Date: 9/20/04 11:15 AM

sage:

Dr. Pherigo,

I wanted to contact you to let you know my interest in earning a MA degree with an emphasis in conducting and performing. I was really shocked to learn that Central Florida has no MA programs to offer. I think if UCF were to offer such a program and made it accessible to working professionals and educators that it would be quite popular and profitable to your school.

I, like many who would seek such a degree, have eight years of public school teaching experience and fifteen years of private teaching experience, as well as professional performing experience. I would be very interested in a teaching assistantship to offset a portion of my tuition.

Please let me know how I can help in the formulation of such a program. My contact information is below.

Regards,

Kevin D. Strang
(321) 676-2700 (O)
(321) 427-9800 (M)

Item: Mail

From: "Jill Weiss" <jillkweiss@hotmail.com>

To: Johnny Pherigo

CC: kkoons@pegasus.cc.ucf.edu

Subject: masters degree proposal

Message:

Hello,

I am an accompanist in Dr. Garrity's voice studio. She e-mailed me the information regarding the graduate degree you are interested in adding to the music department. I wanted to send an e-mail to you both, offering my encouragement in this endeavor.

I really believe that this type of degree would really move the music department in a great direction and open the door for many opportunities. Creating a degree that would involve other departments could make the UCF department unique to other music schools. When students are choosing schools, an ability to personalize their degree could put UCF at the top of the list for students that may not have considered the school. Jobs in the music world are changing, performers need to have experience with other aspects of the business, just as arts organizations favor administrators that are knowledgeable in the field.

I hope UCF finds great success with this new project.

Regards,

Jill Weiss

Express yourself instantly with MSN Messenger! Download today - it's FREE!
<http://messenger.msn.click-url.com/go/onm00200471ave/direct/01/>

Item: Mail

From: Brandon Miller <brandonwmiller@yahoo.com>
To: Johnny Pherigo; kkoons@pegasus.cc.ucf.edu
CC:

Subject: support for Master of Musical Arts degree

Message:

To: Dr. Pherigo, Music Department Chair
Mr. Keith Koons, Assistant Music Chair
University of Central Florida, Department of Music

I am writing this letter in support of the development of a Master's of Musical Arts degree at UCF. I am a private voice student of Dr. Eugenia Garrity, and as a recent graduate of Florida State University's School of Music I am currently researching graduate schools for the 2005-2006 school year. One of the most attractive attributes a school can have is flexibility in its degree tracks.

I have always been interested in a wide variety of subjects, not only music. Although my main career goals lie in the field of classical singing, I have studied dance, musicology, german and mathematics at the undergraduate level. My diverse education has proven to be enriching and rewarding, leading to a Scholarship from Rotary International to study musicology in Germany, among other achievements.

Although the "liberal arts" are the cornerstone of most undergraduate degrees, most Master's programs include very little opportunity for elective study in areas outside a student's primary focus. Through my research into graduate programs I have learned that it will be nearly impossible to continue my study of German or musicology while completing my degree. Although both skills would increase my marketability when applying for college level teaching positions, most degrees are too inflexible to allow time or convenient resources for a diversified approach to learning.

If UCF were to institute a more flexible master's degree program, such as the Master of Musical Arts, then it definitely place the school higher on my list of choices for a graduate institution in music. Being able to take part in the crafting of my degree is an advantage with which many schools cannot compete.

Sincerely,
Brandon Miller

Item: Mail

From: emilysaxman@earthlink.net
To: Johnny Pherigo
CC: kkoons@pegasus.cc.ucf.edu

Subject: Master of Arts degree

Message:

Dr. Pherigo,

I am currently working on a Master's degree in Music Education at UCF because when I started my degree two summers ago UCF did not offer what I really wanted: a degree in Vocal Performance and/or Vocal Pedagogy. I am a high school Chorus and Orchestra teacher in Brevard county and I also have a private voice studio. I really want to be the best teacher I can be, but I also want to be the best vocal instructor I can. My reason for writing this e-mail to you is to let you know that I would be thrilled to see UCF offer a Master of Arts degree where the student could focus on a program of study tailored specifically to that student's needs. If such a program were offered, I for one would be highly interested in working on another Master's or eventually a Doctoral degree. Even better would be a degree program that caters to teachers like me who can not afford to take a year or two off from teaching, but would be perfectly willing to work hard over the summers to complete such a degree.

I have been in touch with Dr. Eugenia Garrity and have expressed to her that I would absolutely love to study Vocal pedagogy and performance together for the purpose of instruction. She said this is her field of expertise and she would be willing to work with me on a degree that caters to that end. I am hoping that UCF will decide to offer this wonderful sounding Master's program and then add to it a program of study for doctoral candidates in the future. I know of other music teacher friends of mine who might be interested in such a program.

Thank you for your time, and I do hope to see this Master of Arts program implemented at UCF so that I can continue to study what I feel would make me a better instructor for my students.

Musically,
Miss Emily Saxman 

Emily Saxman

Item: Mail

From: Heidi Will <hwill24@earthlink.net>
To: Johnny Pherigo; kkoons@pegasus.cc.ucf.edu
CC: egarrity@tampabay.rr.com

Subject: Masters of Musical Arts Degree at UCF

Message:

Dr. Pherigo and Dr. Koons, I am a private voice student with Dr. Eugenia Garrity, she asked that I send along a note to your attention regarding the Masters of Musical Arts degree at UCF. Please see the note below. I can be contacted via email or at my UCF ext. 21249.

Thank you
Heidi Will

I feel that this program would be a monumental asset to the
> university, given all the resources available within Orlando and
> Central Florida as well as the lack of universities offering this type
> of curriculum at the Masters level.
>
> This town is rich with young talent and those at the post graduate
> level would greatly benefit from the advanced education that the
> university could offer.
>
> Having studied opera performance at the undergraduate and graduate
> levels, I would love the opportunity to finish my graduate degree with
> a Masters of Musical Arts degree. I believe for a performer,
> director, producer in the arts one must have a rounded, diverse
> education. I hope that this program will deliver just that.

Item: Mail

From: "Albright, Jessica P." <albrigj@ocps.k12.fl.us>
To: Johnny Pherigo; kkoons@pegasus.cc.ucf.edu
CC:

Subject: Re: Master's Proposal

Message:

To Whom it May Concern,

I am very excited at the idea of a Master's of Musical Arts degree. I graduated from UCF in 2001 with a Bachelor of Music Education degree and have been teaching chorus for middle schoolers ever since.

I am looking to further my career with a Master's degree and I have been looking at other colleges that I would have to commute too. I own a house and I am not willing (at the present time) to move away to attend a school. Therefore the closest college with the degree I am looking for would be USF in Tampa. This is feasible but driving so far is not something I am looking forward too. Having a Master's of Musical Arts degree would be exactly what I need. Even if I attended USF there are extra classes outside of the degree that I want to take to help achieve my future goals. At UCF with the Master's of Musical Arts degree I would be able to take those classes and they would count towards my degree requirements. First of all UCF is very close to where I live and I would not have to drive far to pursue my goal. Second I am wanting to further my education to teach voice lessons at the Junior College level. I would need to take a lot of Vocal Performance hours, advanced choral conducting hours (most community colleges require a voice teacher to teach the main college choir), and even opera studio hours because it would help me in my repertoire for my future voice students.

I am very excited that UCF is looking to start up this program. It will greatly benefit my future goals!

Thank you,

Jessica (Pulver) Albright
Union Park Middle School
Choral Director

Item Type: Mail

Subject: Master of Musical Arts degree program
From: Christine Waters
Date: 9/21/04 2:53 PM

sage:

Dear Dr. Pherigo:

My name is Christine Waters and I am a musical associate and friend of Eugenia Garrity's. She recently emailed me about the proposal to establish a master's program in the musical arts at UCF.

I think this is a wonderful idea and most wholeheartedly endorse the concept. I graduated with a master's in voice from FSU and subsequently was a performer, choir director, teacher of voice and piano and professor of voice (at Eckerd College in St. Petersburg). I am currently singing and studying conducting in Lake Wales where I have retired.

I think that a degree in musical arts would offer a much broader range of career possibilities than a degree in a particular musical discipline. It would give a young person a tremendous professional advantage to be exposed to many different areas of musical expression and expertise while in college, rather than having to learn these skills "on the job" as many graduates have to do.

The Orlando Opera--which the New York Times recently hailed as one of the best regional organizations of its kind in the country--gives your students a tremendous opportunity for professional development of a calibre that is not available in Florida now.

UCF is uniquely positioned to offer this degree and I would hope that it can be done.

I offer my full support and assistance in this undertaking.

Sincerely,
Christine Bryan Waters
christine33853@yahoo.com

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Item: Mail

From: James R MacLean <jrmaclean@juno.com>

To: Johnny Pherigo

CC: gerberalan@hotmail.com

Subject: Re:

Message:

Dear Sir,

UCF has always been a consideration for my future education. There are no schools in central Florida that offer a Master's in Voice. So have a Master's program at UCF is an exciting possibility that would look very good to me in the next few years. I am recently serving as an Adjunct at Brevard Community College teaching Applied Voice.

Sherry MacLean

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Item Type: Mail

Subject: Masters Program for Cello Performance

From: "Jessica Talbott"

Date: 9/24/04 11:36 AM

sage:

Dr. Pherigo,

My name is Jessica Talbott, and I am a cellist here in Orlando. I graduated from Florida State University with a Bachelor's both in Music Education and Cello Performance. I was thrilled to find out that UCF would be offering a Master's Program in Cello Performance and even more excited that the Professor would be Melissa Kraut. I am looking forward to continuing my education by pursuing a Master's Degree in Cello Performance and would very much like to do that at your growing University.

Sincerely,

Jessica Talbott

Subject: re: Masters

Date: Monday, October 4, 2004 9:05 AM

From: Ann Satterfield <annhsatt@juno.com>

To: <jpherigo@mail.ucf.edu>

Dr. Pherigo,

This is a quick note to meet your deadline.
per information refered by Eugenia Garrity.

I am interested in Master's program. Main interests are woodwind instruments, need to
improve conducting & rehearsing skills.

I am playing & teaching clarinet, saxophone, oboe.

Thank you,

Ann Satterfield

~~~Ann Satterfield~~(Central Florida)~~~~~  
Instrumental Assistant, Polk Community College  
Principal Clarinet, Imperial Symphony Orchestra  
Principal Bass Clarinet, Central Florida Winds

**Subject: FW: Masters Degree in Conducting**

**Date:** Tuesday, October 5, 2004 4:27 PM

**From:** Keith Koons <kkoons@pegasus.cc.ucf.edu>

**To:** Johnny Pherigo <jpherigo@mail.ucf.edu>

Dear Johnny,

FYI.

Keith

----- Forwarded Message

From: Laszlo Marosi <lmarosi@mail.ucf.edu>

Date: Mon, 4 Oct 2004 18:43:25 -0400

To: kkoons@pegasus.cc.ucf.edu

Subject: Fwd: Masters Degree in Conducting

Keith,

Here is the third person who is interested in conducting in Masters,

Laszlo

Begin forwarded message:

> From: SusanBDavison@aol.com

> Date: Fri Oct 01, 2004 09:13:08 PM US/Eastern

> To: lmarosi@mail.ucf.edu

> Subject: Masters Degree in Conducting

>

> Hello Dr. Marosi,

>

> Just to let you know that I am going to be enrolled in the Conducting

> Masters Program in Fall 2005 and thank you for offering the program.

>

> Sincerely,

>

> Susan Davison

----- End of Forwarded Message

**Subject: Masters program**

**Date:** Wednesday, October 6, 2004 1:25 PM

**From:** George Atwell <GAtwell@fpc.org>

**To:** <jpherigo@mail.ucf.edu>

Dr. Pherigo,

I have been in contact over the years with Keith Coons regarding the Masters program. I have filled out the online survey (maybe twice or thrice!) and have been in hopes for some time that this program would finally get off the ground. When I was a student in the 1980's there was much talk about it and we thought at that time it was "just around the corner!" At any rate, this is to let you know of my interest in the program, particularly in the area of composition. I know there are other places I could go (out of town) for this, but have been holding out for UCF. Please keep in touch about this and count on me to be the first in line to sign up. I am currently associate director of Music and Arts/Organist at 1st Presbyterian Church, Orlando, but have a very flexible schedule and could easily accomodate this.

Thank you,  
George Atwell

407-625-7818



---

**From:** Johnathon Jadvani <jsnippits@yahoo.com>

**Date:** Tue, 12 Oct 2004 17:30:05 -0700 (PDT)

**To:** <jmoore@mail.ucf.edu>

**Subject:** Graduate Study

To Whom it May Concern:

My name is Johnathon Jadvani and I am a graduating senior from Butler University in Indianapolis Indiana. I am writing as to be considered for the M.A. program starting in the Fall of 2005. I am very interested in the program at UCF and I look forward to auditioning in the Spring semester. I will send a formal letter with my application in the near future.

Johnathon Jadvani

---

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**Subject:** (No subject header)

**Date:** Thursday, October 14, 2004 7:24 PM

**From:** lobsterich@joimail.com <lobsterich@joimail.com>

**To:** <jpherigo@mail.ucf.edu>

Dr. Pherigo,

I've spoken with Jeff Rupert about pursuing a masters degree at UCF and would like some general information on what is involved. I'll be in contact with Jeff about specifics as I periodically perform with him.

I'm interested in music composition and have a system of jazz harmony that could be developed into a duplicatable approach. I have a number of large-scale compositions (jazz, classical and mixture) planned and assume I could include accomplishing those as part of fulfilling degree requirements.

Thanks.

Richard Drexler  
www.richarddrexler.com  
richard@richarddrexler.com  
727/539-7921 home  
POB 23121  
Tampa FL 33623-3121

P.S. - I thought the UCF jazz ensemble sounded amazing last fall when I was a judge at the jazz festival at Walt Disney World, especially considering the short period of rehearsing with many freshmen in the band.

**Subject: Masters of the Arts program**

**Date:** Thursday, October 14, 2004 1:34 PM

**From:** H. Kanoa Greene <hkanoagreene@hotmail.com>

**To:** <jpherigo@mail.ucf.edu>

Dr. Pherigo,

Hello, my name is Kanoa Greene. I've recently recieved responses from both the department Secretary and Dr. Koons telling me to contact you about the Masters of the Arts degree starting in the spring of 2006. I am very interested in pursuing a Masters at UCF and would like more information about this program. I am currently running a private voice studio in the Orlando area and happen to be a voice student of Miss Priscilla Bagley, who has peeked my interest in this program. I've come to understand that there isn't information on the website due to fact that this program isn't in affect as of yet, but I would appreciate any information and/or advice on how I may pursue this when available.

With much gratitude,

H. Kanoa Greene

**H. Kanoa Greene**

Vocal Instructor / Soprano

---

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---

**Subject: Fwd: Interested**

**Date:** Tuesday, October 19, 2004 1:13 PM

**From:** FLUTENORA@aol.com

**To:** <jpherigo@mail.ucf.edu>

---

**From:** Felipe Tristán <felipe\_tristan@yahoo.com.mx>

**Date:** Wed, 13 Oct 2004 21:47:39 -0500 (CDT)

**To:** <FLUTENORA@aol.com>

**Subject:** Interested

Dr. García,

I am a flute student from Monterrey, México. I have attended some masterclasses here in Mexico and i like very much your system of education.

I'm interested in your master program. I will thank you if you can tell me the requierments, the info neccesary to join UCF or anything i should know.

Thank you,  
Felipe Tristán.

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**Subject: Fwd: Information**

**Date:** Tuesday, October 19, 2004 1:12 PM

**From:** FLUTENORA@aol.com

**To:** <jpherigo@mail.ucf.edu>

---

**From:** teresa caballero jaimé <tere\_tere10@hotmail.com>

**Date:** Thu, 14 Oct 2004 02:54:01 +0000

**To:** <FLUTENORA@aol.com>

**Subject:** Information

Dr. Nora Lee García,

I study in Monterrey, México. I saw you in a masterclass here in Monterrey and i wish to study with you.

I need to know some information about the degrees you offer. I am interested in a master program. I will be very glad if you can send me back some information about the requierments and all that. Thank you.

Sincerely,  
Teresa Caballero.

---

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<http://search.tlmsn.com.mx/>



**Subject: Re: New MA in Music Program at UCF**

**Date:** Tuesday, October 26, 2004 8:30 AM

**From:** Wallersr@aol.com

**To:** <jpherigo@mail.ucf.edu>

**Cc:** <kkoons@mail.ucf.edu>

Dr. Pherigo,

I am contacting you in support of the proposed MA in Music Program at UCF. I would be interested in taking classes at UCF towards a MA degree. I am an adjunct instructor (since 2001) of voice and vocal jazz at Brevard Community College and have been looking for a program of additional study in commuting distance for quite awhile. If this degree is offered, I would be very interested in attending UCF as a graduate student.

Thanks,

Shelle Waller

Adjunct Instructor of Voice

Brevard Community College

# **APPENDIX VI**

## **Productivity**

## **2004–05 Music Department Annual Report**

### **College of Arts and Sciences**

#### **Highlights**

- In the area of Research/Creative Activity full-time music faculty gave almost 800 public performances, including 58 internationally in 18 countries; 158 master classes/clinics, 33 at the international level; 25 presentations, 9 refereed at the national or international level; 25 articles; 4 CDs; at least 13 commissions for new works and 20 new works composed; and over 40 performances of compositions.
- 121 performances, presentations, and lectures on campus, with a total audience of over 11,000.
- Music Department ensembles performed at UCF Football and men's and women's basketball games to a combined audience of over 162,000.
- The Music Department completed its NASM re-accreditation self study and on-campus visit.
- A Gift for Music, one of the Music Department's most important partnering relationships, received the United Arts Award for Children's Program and the Children Must Count Award for Community Partnership.
- On-campus concert highlights include the Horowitz Piano Recital by Laurent Boukobza, the Sam Rivers Jazz Band Concert, the University Orchestra Latin-American Music concert, and the University Orchestra Mussakayeva/Yonetani/Sung Concert.
- Three faculty, Nora Garcia, Melissa Kraut, and George Weremchuk received tenure and promotion to Associate Professor.
- The search for two voice professors ended successfully with the hiring of Thomas Potter and Jeremy Hunt.
- New music student commitments to UCF is at a pace projected to be the highest in the department's history.
- Eladio Scharron awarded a Fulbright-Hayes Fellowship Summer 2004.
- David Brunner received a TIPs award as well as a CAS Distinguished Researcher Award.
- Laurent Boukobza was named a Steinway Performing Artist.
- The UCF Trumpet Ensemble performed at the International Trumpet Guild Conference in Denver, CO.

#### **Undergraduate Education**

- The Music Department sponsored 121 public performances and presentations on-campus.
- Marysol Quevedo received a Regents Fellowship for graduate study in musicology and flute at Indiana University.
- The BA in Music was substantially revised to return to a liberal arts focus.
- Twelve new upper level history and theory courses were developed and submitted to enhance the upper level electives available to music students.
- The Music Department completed its NASM re-accreditation self study and on-campus visit.

- Proficiency exams in music history and theory were dropped from all music degrees to improve graduation rates.
- Assessment plans were revised for all three degrees, with two plans being evaluated as “Excellent” and one being evaluated as a “Model.”
- The department hosted many on-campus guest artists to perform and give master classes for music students. These include David Kim, Aiman Mussakayaeva, Sam Rivers, Dick Hyman, Vance Villastrigo, William Purvis, Nancy Bacchus, Amy Porter, Evelyn Glennie, and Michael Burrit, among others.

## Graduate Education and Research

- The Music Department prepared a proposal for the start of a Master of Arts in Music. On the recommendation of the NASM accreditation visitors, the proposal will not be submitted until 2007.
- The Music Department continued its collaboration with the College of Education by offering summer courses in the MEd in Music Education and the MA in Music Education.
- Several new graduate level courses were developed and submitted in support of the MEd in Music Education and the MA in Music Education.
- Research and Creative Activities (Full-time faculty only)
  - Scholarly Presentations
    - Refereed: 9
    - Non-Refereed: 16
  - Publications
    - Non-Refereed articles/reviews: 25
    - Book chapters: 2
    - CDs: 4
  - Compositions
    - Commissions: 13
    - New Compositions: 20
    - Publications: 1
    - Performances
      - International: 3
      - National: 25
      - State/Local: 16
  - Performances
    - International: 58 (countries other than US: 18)
    - National: 66
    - State/Local: 542
    - On-Campus: 121
  - Master Classes/Adjudications/Workshops
    - International: 33
    - National: 31
    - State: 11
    - Local: 83



- External Funding
  - Contributions to Music Department: \$15,599.00
  - Workshops and Special Programs: \$18,239.65
  - On-Campus Concert Tickets: \$6,043.00
  - Piano Sale proceeds \$7,000.00
  - Donations to Foundation Accounts: \$12,150.00
  - Total \$59,031.65

## International Focus

- Music Department faculty gave 91 performances, presentations, adjudications, and master classes in 18 countries other than the USA. These countries include: Brazil, Ecuador, Argentina, Bolivia, Mexico, England, France, Ireland, Germany, Austria, Hungary, Spain, Italy, South Africa, Kazakhstan, Thailand, Australia, and Japan.
- The Music Department hosted guest artists/lecturers from Kazakhstan, Argentina, and Brazil.
- Professor Diane Cardarelli is offering a summer abroad program to Ireland Summer 2005.

## Diversity

- Professor JoAnne Stephenson continues to serve in a joint appointment capacity in the Department of Music and as Director of African-American Studies.
- The University Symphony Orchestra featured Latin American music in its February 2005 concert, in collaboration with Latin American Studies.
- Professors Nora Garcia and Eladio Scharron are working with Latin-American Studies (Dr. Luis Fernandez Martinez) to enhance Latin-American studies on campus as well as cultural partnerships with the local Latin-American community.
- The Music Department is making plans to diversify its GEP offerings (MUL 2010) beyond Western Classical Music to include World Music, Jazz, Popular Music, Latin-American Music, African-American Music, and American Music (including folk). The first pilot courses will be offered 2005/06, with expansion 2006/07.
- The Music Department will revise its curriculum during 2005/06 to ensure that all music majors experience music from non-Western cultures.

## Partnerships

- Melissa Kraut was appointed Education Director of A Gift For Music. Music faculty serving on the Board for AGFM include Professors Kraut, Pherigo, Koons, Palmer, Holcomb, and Brunner. AGFM has agreed to buy-out 25% of Professor Kraut's line (and salary) in the form of a grant for her work with AGFM. This is the Music Department's most important partnership at present and has the potential to bring great recognition to the department as well significant benefits in the lives of the students it serves.
- The Music Department and the Orlando Philharmonic continue their collaboration, with UCF providing significant financial support to the OPO and the OPO offering guest lectures, a course taught by David Schillhammer, and free concert tickets to UCF music



students. Enhancing this partnership's tangible benefits to the Music Department is a high priority for 2005/06. Johnny Pherigo serves on the Board of the Orlando Philharmonic Orchestra.

- The UCF Music Department partnership with the Florida Young Artists Orchestra (FYAO) will continue through the 2005/06 year, after which the FYAO will need to find other rehearsal space off-campus due to the transfer of VAB 146 from the Music Department to the Art Department. The Music department and FYAO will seek other ways to continue the partnership. Diane Cardarelli has been appointed to the Board of the FYAO.
- The University collaborated with the Orlando Opera in productions of *Elixir of Love* and *Aida*.
- The Music Department has taken active steps to improve partnerships with area community colleges, especially Valencia CC, Seminole CC, Brevard CC, and Daytona Beach CC. The Music Department plans to continue developing these relationships.
- The Music Department, especially through the efforts of Professor Al Holcomb, continues to develop the partnership with Orange County Public Schools with workshops, research, and intern teachers.
- The Music Department continues to partner with the College of Education with the music education graduate program.
- The Music Department continues to develop the partnership with the Digital Media program. Professor Stella Sung now has a joint appointment with Music and Film/Digital Media, and the two units are working together to offer mutually beneficial programs and share resources.
- Music faculty serve as President of the Southern Division of the College Music Society, President of the Central Florida Music Teachers Association, President of the Southern Division of the College Band Directors National Association, President of Florida College Music Educators National Convention, on the national board of the College Music Society, and as Past President of the International Horn Society. Music faculty also serve as consultants for a wide array of music industry corporations.

## Other

- The Music Department prepared its self study and hosted the on-site visitation for its ten-year re-accreditation by the National Association of Schools of Music. The visitors' report should arrive by the end of May. The Music Department will then prepare a response to be submitted, along with the Visitors' Report, to the NASM Commission on Accreditation for consideration at its November 2005 meeting.
- The Music Department continued to refine its program assessment plans, with two plans rated "Excellent" and one rated a "Model."
- Steps are being taken to improve student enrollment and SCH through more vigorous recruiting, to improve facilities, increase external support, raise the unit's profile, and update the curriculum.

## Regional Campus Activity

- The Music Department does not currently engage in regional campus activities.

## Strategic Directions

- During the 2005/06 year the Music Department will embark on a strategic planning process with the following goals:
  - Re-evaluate and articulate department values, mission and goals consistent with the University's Five Goals and Strategic Initiatives.
  - Update curriculum to better provide students with the knowledge, skills, and experiences to help them prosper in a constantly changing profession. (University Goal 1.)
  - Increase productivity in terms on number of music majors and SCH generated.
  - Restructure departmental governance for better efficiency and input.
  - Raise the department's profile on- and off-campus through improved partnerships, performance, and service. (University Goal 5.)
  - Revise GEP offerings for more diversity. (University Goal 4.)
  - Increase external funding to support program improvements, scholarship enhancements, and facilities upgrades.

Submitted by Johnny Pherigo

May 16, 2005

2003-2004 Music Department Annual Report  
College of Arts and Sciences

1. OVERALL SUMMARY

- In the area of Research and Creative Activity, faculty have continued to be extremely active. Among the fulltime faculty, there was a total of 131 examples of publications of articles, music compositions, recordings or others; 19 scholarly presentations, 37 international performances and 43 national performances out of a total of 580 performances.
- The International exposure of the department was strengthened by 9 faculty having activity outside the United States.
- A Gift for Music, our prominent partnership program of teaching music in inner-city elementary and middle schools in Orlando, was continued and strengthened with improved direction, communication and curricular guidance.
- The excellence of our faculty was recognized by Teaching Incentive Program awards for two faculty; four faculty received promotion.
- We continued the preparation for the upcoming NASM accreditation visit, including hosting a visit by a pre-accreditation consultant.
- The Department successfully filled the important positions of Chair (Johnny Pherigo) and Piano (Laurent Boukobza).
- The department benefited from many prestigious guest artists this year.

2. UNDERGRADUATE EDUCATION

- Public concerts offered on campus and nearby by faculty, students, and guest artists numbered at least 121 events during this year.
- Students benefited from an improved advising system put in place in Fall 2003. Four new advisors are now working to advise students in the Bachelor of Arts and Bachelor of Music programs.
- Students benefited from a large number of distinguished guest performers and speakers to the campus. Our students were able to see and hear Claude Delangle, Kathleen Chastain, Julie

DeRoche, Jean Geoffroy, Bernard Goldberg, Skip Healy, Remi Boucher, David Leisner and Vance Villastrigo, among others.

- Faculty Awards:
  - David Brunner, American Society of Composers, Authors and Publishers Award, 2003-2004.
  - Stella Sung, American Society of Composers, Authors and Publishers Award, 2003-2004.
  - Jeffrey Moore and Roy Pickering, winner of TIP awards for 2003-2004.
  - Eladio Scharron received the “El Coquí de Oro” community recognition award from the Premios Casa de Puerto Rico, an Orlando based Puerto Rican association.

### 3. GRADUATE PROGRAMS

- Music Department faculty continued to offer summer courses to collaborate with the College of Education in support of the current Master of Education degree in Music Education.
- Music Department faculty participated in an internal review of the MA and M. Ed. programs in Music Education conducted by the Dean of Graduate Studies

### 4. RESEARCH AND SCHOLARLY ACTIVITIES

*(These figures include Full-time faculty only; including activity of adjunct faculty would greatly increase the numbers, especially of performances)*

- Refereed publications: 4
- Non-refereed publications (articles, book chapters, compositions, and commentaries): 97
- Scholarly presentations
  - International: 3
  - National: 7
  - Regional: 9
- Performances
  - International: 37
  - National: 43



- Regional: 58
- Local: 442
- All performances: 580
- Other:
  - Recordings (faculty participating as performer or composer): 14
  - Other activities including clinics and workshops: 16

## 5. INTERNATIONALIZATION OF PROGRAMS

- Trumpet Professor John Almeida and UCF hosted the Carmine Caruso International Solo Jazz Trumpet Competition in collaboration with the International Trumpet Guild, which brought international attention to UCF.
- The Study Abroad Music Program at Moulin D'Andé, France, was discontinued due to the departure of its director. An innovative study abroad program was planned for Ireland but did not attract enough enrollment.
- International appearances and activity by Professors Garcia, Greenwood, Marosi, Moore, Rupert, Scharron, Stephenson, and Yonetani.
- Guest recitals and special events included performers from France and Canada.

## 6. CULTURAL DIVERSIFICATION

- JoAnne Stephenson worked as Director of the African-American Studies program.
- Approximately 25 percent of the music faculty is minority (African-American, Hispanic, or Asian)
- Among the full-time music faculty are natives of Puerto Rico, Ireland, Hungary, Japan, and Canada.

## 7. PARTNERSHIP ACTIVITIES

- This year the Orlando Philharmonic Orchestra provided three lectures to music students on our Music Forum series: two by Music Director Hal France from his "Informance"



presentations, and one by Executive Director David Schillhammer about arts administration. We have had discussions about setting up a UCF String Student Fellowship with the OPO.

- In partnership with the Orlando Opera Company, the University Chorus performed in three performances of an innovative production of *Carmina Burana* in the Bob Carr Auditorium.
- The Atlantic Center for the Arts continued opportunities for UCF faculty and students to participate without charge as Associate Artists in its residencies.
- The UCF Music Department has a partnership with A Gift For Music, a program sponsored by A Gift for Teaching. Until September 2003, UCF provided partial support for the Director of AGFM, Diane Cardarelli. After that time, we have provided curriculum consultation through Dr. Melissa Kraut. UCF undergraduate and graduate students often work in the program as teachers or assistants.
- The Florida Young Artists Orchestra is one of two strong youth orchestra programs in the Orlando area. UCF provides substantial support for this organization by providing rehearsal spaces on weekends. UCF faculty occasionally work with FYAO groups as teachers or coaches.
- The Music Department enjoys a partnership with Piano Distributors. They provide a complimentary loan of approximately 25 pianos for our use throughout the year, and we share in the proceeds of the annual piano sale we allow them to have at UCF.

## 8. INSTITUTIONAL EFFECTIVENESS

- The department had vigorous discussions on internal assessment instruments (proficiency exams) towards the goal of program improvement.
- The Department of Music is accredited by the National Council for Accreditation of Teacher Education and the National Association of Schools of Music.

## 9. STRATEGIC PLANNING ACCOMPLISHMENTS

- Department faculty planned, discussed and approved Objectives to accompany our Mission and Goals statement.

- A committee worked throughout the year in preparation for writing the Self-Study required for the upcoming NASM accreditation visit.
- A pre-accreditation consultant visited for two days to provide feedback and guidance; he also met with the UCF Program Review Committee.

#### 10. DEPARTMENTAL PLANS, GOALS, AND BUDGET ISSUES

- In 2004-2005, the department expects to search for a fulltime replacement position in Voice.
- Planning and writing in preparation for the NASM accreditation visit (scheduled for February 2005) will continue.
- We will proceed with planning for a Master of Music degree, in preparation for the expected approval in Spring 2005.
- We expect to continue with the growth of music majors.
- We all hope for an improved budget for next year, which would allow many needs to be addressed, including badly-needed acoustical improvements to our current space.

Submitted by Keith Koons

June 1, 2004

2002-2003 Music Department Annual Report  
College of Arts and Sciences

1. OVERALL SUMMARY

- In the area of Research and Creative Activity, faculty have continued to be extremely active. There was a total of 33 examples of publications of articles, music compositions, or recordings; 14 scholarly presentations, 40 international performances and 80 national performances out of a total of 537 performances.
- The International exposure of the department was strengthened by 10 faculty having international activity. The Department's summer Study Abroad Program at Moulin D'Andé, France, continued to develop.
- A Gift for Music, our prominent partnership program of teaching music in inner-city elementary and middle schools in Orlando, was continued and expanded; it now includes 11 schools.
- The excellence of our faculty was recognized by the Research Incentive Award for Ayako Yonetani, and promotion approved for Stella Sung.
- As part of our preparation for the upcoming NASM accreditation visit, the department approved a Mission and Goals statement.
- The Department successfully filled the important position of Orchestra Director with a strong candidate, Dr. Laszlo Marosi. Two instructor positions in the area of Music Theory were also filled, which will reduce our reliance on adjuncts.
- The department benefited from many prestigious guest artists this year.

2. GOAL 1: UNDERGRADUATE PROGRAMS

- Public concerts offered on campus and nearby by faculty, students, and guest artists numbered at least 118 events during this year.
- Students benefited from a large number of distinguished guest performers and speakers to the campus. Our students were able to see and hear the famous jazz flutist Hubert Laws, former longtime Principal Trumpet of the Chicago Symphony Orchestra Adolf Herseth, clarinetist James Campbell, saxophonist Kenneth Fischer, flutists Bonita Boyd and Michele Debost,

jazz saxophonists Ralph Bowen and Cliff Pecota, avant-garde flutist Robert Dick, jazz trumpeter Michael Mossman, and pianist Charles Webb, among others.

- Faculty Awards:
  - David Brunner, American Society of Composers, Authors and Publishers Award, 2002-2003
  - Stella Sung, American Society of Composers, Authors and Publishers Award, 2002-2003
  - Ayako Yonetani, winner of Research Incentive Award for 2003.

### 3. GOAL 2A: GRADUATE PROGRAMS

- Music Department faculty continued to offer summer courses to collaborate with the College of Education in support of the current Master of Education degree in Music Education.

### 4. GOAL 2B: RESEARCH AND SCHOLARLY ACTIVITIES

*(These figures include Full-time faculty only; including activity of adjunct faculty would greatly increase the numbers, especially of performances)*

- Refereed publications: 2
- Non-refereed publications (articles, book chapters, and compositions): 15
- Scholarly presentations
  - International: 0
  - National: 5
  - Regional: 9
- Performances
  - International: 40
  - National: 80
  - Regional: 43
  - Local: 374
  - All performances: 537
- Other:



- Compact disk recordings (faculty participating as performer or composer): 16
- Ayako Yonetani received a Research Incentive Award.
- Eladio Scharrón was Principal Investigator and funded for a UCF Office of Research grant in the amount of \$7500, "Music for Voice and Guitar." This grant incorporated the commission and performance of a world premiere work by Samuel Adler. It will result in a CD recording of this work and others for voice and guitar.
- Important local commission and performance of a new work by Stella Sung by the Orlando Philharmonic Orchestra.

## 5. GOAL 3: INTERNATIONALIZATION OF PROGRAMS

- The Study Abroad Music Program at Moulin D'Andé, France, was continued for its fourth year. This summer program for college music students was administered by Deniz Arman Gelenbe, with additional faculty Melissa Kraut and Nora Lee García.
- International appearances and activity by Professors Brunner, García, Gelenbe, Koons, Kraut, Moore, Rupert, Scharrón, Stephenson, and Yonetani.
- Guest performers from Paris, France, performed with Deniz Arman Gelenbe on campus.
- Guests in the guitar recital series included performers from Italy, Greece and Ecuador.
- The Pegasus Wind Quintet, the resident faculty woodwind quintet of UCF, visited San Juan, Puerto Rico in the second part of an exchange arrangement. Activities included a recruitment visit to the predominant high school for performing arts, master classes at the Conservatorio, a performance and interview on live public television, and a public concert.

## 6. GOAL 4: CULTURAL DIVERSIFICATION

- JoAnne Stephenson worked as Director of the African-American Studies program.
- Approximately 30 percent of the music faculty is minority (African-American, Hispanic, or Asian)
- Among the full-time music faculty, four are foreign nationals with one more among the part-time faculty.



## 7. GOAL 5: PARTNERSHIP ACTIVITIES

- A Gift for Music: This program was continued this year in cooperation with A Gift for Teaching, represented by Gary Landwirth, the Orange County Public Schools, and the Walt Disney Corporation. UCF Music Department instructor Diane Cardarelli directs the program. UCF students were employed as instructors and assistants. The program now includes 11 middle and elementary schools, approximately 700 young children in Orlando urban areas. The program's budget is approximately \$200,000 and is supported by a major grant from the Walt Disney Corporation. Through the generous support of donated string instruments, many school children had the benefit of learning to play an instrument who would not do so otherwise. This program has attracted local attention and coverage in the television and print media. The program is planned to continue expansion.
- Our partnership with the Orlando Philharmonic Orchestra further blossomed in 2002-2003. Composer Stella Sung was commissioned to write a new work, *Constellations*, which was featured on the orchestra's tenth anniversary concert. In addition, the concert was sponsored by UCF Academic Affairs.
- Our partnership with the Florida Young Artists Orchestra has continued. They greatly appreciate the use of UCF facilities on weekends, and some of our faculty have provided coaching for FYAO students.

## 8. INSTITUTIONAL EFFECTIVENESS

- Late in the year, the faculty wrote and approved an Assessment Plan for each of our three degrees.
- The Department of Music is accredited by the National Council for Accreditation of Teacher Education and the National Association of Schools of Music.

## 9. STRATEGIC PLANNING ACCOMPLISHMENTS

- Department faculty planned, discussed and approved a Mission and Goals statement.

- A committee worked throughout the year in preparation for writing the Self-Study required for the upcoming NASM accreditation visit.

#### 10. DEPARTMENTAL PLANS, GOALS, AND BUDGET ISSUES

- In 2003-2004, the department expects to search for fulltime positions in Piano and Voice, to replace retirements.
- We will conduct another nationwide search for Chair, and hope our results are better next year.
- Planning and writing in preparation for the NASM accreditation visit (now postponed until 2004-2005) will continue.
- The University timetable for new graduate degrees calls for the Master of Music degree to be approved in March of 2005. Towards that end, much planning and preparation will take place next year.
- Closer management of the department budget throughout the year is planned.

Submitted by Keith Koons

May 28, 2003

2001-2002 Music Department Annual Report  
College of Arts and Sciences

1. OVERALL SUMMARY

- In the area of Research and Creative Activity, faculty have continued to be extremely active. There was a total of 29 book, article, CD and music composition publications, 3 scholarly presentations, 92 international performances and 191 national performances out of a total of 769 performances.
- The International exposure of the department was strengthened by 10 faculty having international activity. The Department's summer Study Abroad Program at Moulin D'Andé, France, continued to develop, and the UCF Wind Ensemble had a successful trip to Hungary and the Czech Republic.
- A Gift for Music, our prominent partnership program of teaching music in inner-city elementary schools in Orlando, was continued and expanded.
- The excellence of our faculty was recognized by the Research Incentive Award for David Brunner, and promotions approved for David Brunner and JoAnne Stephenson.
- Department faculty participated in a consultation visit by Dr. Carlotta Parr in March 2002.
- The Department has continued its comprehensive system of outcome checks for the best in Institutional Effectiveness.
- The Curriculum Committee put substantial work into reviewing and revising the current programs in Bachelor of Arts, Bachelor of Music, and Bachelor of Music Education.

## 2. GOAL 1: UNDERGRADUATE PROGRAMS

- Public concerts offered on campus and nearby by faculty, students, and guest artists numbered at least 123 events during this year.
- Students benefited from a large number of distinguished guest performers and speakers to the campus.
- Faculty Awards:
  - David Brunner, American Society of Composers, Authors and Publishers Award, 2001-2002
  - Stella Sung, American Society of Composers, Authors and Publishers Award, 2001-2002
  - David Brunner, winner of Research Incentive Award for 2002.
  - Stella Sung, winning composer for “Fresh Ink” competition, Jacksonville Symphony Orchestra, 2002.

## 3. GOAL 2A: GRADUATE PROGRAMS

- Music Department faculty are working with Mary Palmer in the College of Education to offer the current Master of Education degree in Music Education.

## 4. GOAL 2B: RESEARCH AND SCHOLARLY ACTIVITIES

*(Full-time faculty only; including activity of adjunct faculty would greatly increase the numbers, especially of performances)*

- Non-refereed publications (books and book chapters): 3

- Scholarly presentations
  - International: 1
  - National: 1
  - Regional: 1
- Performances
  - International: 92
  - National: 191
  - Regional: 33
  - Local: 453
  - All performances: 769
- Other:
  - Miscellaneous activities (Master Classes and clinics): 147
  - Compact disk recordings (faculty participating as performer or composer): 13
  - Music compositions published: 9

## 5. GOAL 3: INTERNATIONALIZATION OF PROGRAMS

- The Study Abroad Music Program at Moulin D'Andé, France, was continued for its third year. This summer program for college music students was administered by Deniz Arman Gelenbe, with additional faculty George Weremchuk and Roy Pickering.
- International appearances and activity by Professors García, Gelenbe, Greenwood, Moore, Pickering, Rupert, Scharrón, Stephenson, Weremchuk and Yonetani.
- The UCF Wind Ensemble performed a tour of Hungary and the Czech Republic, with performances in Prague, Budapest, and Brno.



- Guest performers from Paris, France, performed with Deniz Arman Gelenbe on campus.
- Guests in the new guitar recital series included performers from Argentina.
- Master classes were given on the UCF campus by the principal flute of the London Symphony Orchestra.

#### 6. GOAL 4: CULTURAL DIVERSIFICATION

- JoAnne Stephenson presented a lecture recital on the UCF campus on the topic of African American spirituals.
- JoAnne Stephenson was selected to become Director of the African-American Studies program.
- Thirty-five percent of the music faculty is minority.
- Among the full-time music faculty, four are foreign nationals.

#### 7. GOAL 5: PARTNERSHIP ACTIVITIES

- A Gift for Music: This program was continued this year in cooperation with A Gift for Teaching, represented by Gary Landwirth, the Orange County Public Schools, and the Walt Disney Corporation. Former UCF faculty member Diane Cardarelli was appointed to direct the program. UCF students assisted the program's teachers, working with 460 young children in eight inner-city schools in the central (Parramore) area of Orlando. The program was supported by a \$175,000 grant from the Walt Disney Corporation. Through the generous support of donated string instruments, many school children had the benefit of learning to

play an instrument who would not do so otherwise. This program has attracted local attention and coverage in the television and print media. The program is planned to continue expansion.

#### 8. INSTITUTIONAL EFFECTIVENESS

- Faculty worked to revise the Department's established program of outcome confirmation checks (semester juries for applied music students, recital hearings, proficiency exams in Piano, Music History, Ear Training and Sight Singing, and written Music Theory, and the music education Pre-Professional Interview). The work, which is ongoing, seeks to make these evaluations more objective and to conform to university standards.
- The Department of Music is accredited by the National Council for Accreditation of Teacher Education and the National Association of Schools of Music.

#### 9. STRATEGIC PLANNING ACCOMPLISHMENTS

- The new electronic piano/computer laboratory was implemented in Summer 2001.

#### 10. DEPARTMENTAL PLANS, GOALS, AND BUDGET ISSUES

- Department faculty participated in a consultation visit by Dr. Carlotta Parr in March 2002.

- The department held searches in 2001-2002 for positions in Music Theory and Music History. At this writing, both searches are expected to be successful. The department is planning at least four searches in the 2002-2003 year, including the post of Chair.

# **APPENDIX VII**

**Provost**

**Subject: Conditions**

**Date:** Tuesday, December 12, 2006 7:53 PM

**From:** Terry Hickey <thickey@mail.ucf.edu>

**To:** Jose Fernandez <jfernand@mail.ucf.edu>, Johnny Pherigo <jpherigo@mail.ucf.edu>, Patricia Bishop <pbishop@mail.ucf.edu>

**Cc:** Christine Morgan <cmorgan@mail.ucf.edu>, Lynn Gonzalez <lgonzale@mail.ucf.edu>

**Conversation:** Conditions

To all involved:

While I have signed the proposal for the Master of Arts in Music, I remind you that I was assured that no new resources would be required to mount this new degree program. Yet, I now find that significant resources are requested. In order to avoid misunderstandings, I am clarifying my position regarding the proposed sources of new funding. My views are shown in bold print.

- 1) Faculty (salary & benefits): This is the sole responsibility of the college.
- 2) Staff: The proposed source is anticipated enrollment growth funds. Enrollment growth is not guaranteed, nor is new enrollment growth funding from the state. The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.
- 3) Graduate Assistantships: The proposed source is anticipated enrollment growth funds. Enrollment growth is not guaranteed, nor is new enrollment growth funding from the state. This funding commitment is also based on fund raising and potential shifting of support from current activities to the proposed new program, neither of which is guaranteed. The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.
- 4) Operating Costs: The proposed source is anticipated enrollment growth funds. Enrollment growth is not guaranteed, nor is new enrollment growth funding from the state. The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.
- 5) Library: The proposed funding remains the sole responsibility of the college and is not, nor will become, the responsibility of others.

While I do not doubt the value of this program, I have significant concern about the proposed sources of funding. This communication serves as formal notice that the College of Arts and Humanities is assuming total responsibility for the funding of this program, even if doing so requires that funds to other units within the college be reduced.

This document is to remain as a permanent addendum to this application.

Terry L. Hickey  
Provost and Executive Vice President  
University of Central Florida



**Subject: Music Education**

**Date:** Friday, July 21, 2006 10:24 AM

**From:** Terry Hickey <thickey@mail.ucf.edu>

**To:** Grant Hayes <ghayes@mail.ucf.edu>, Jose Fernandez <jfernand@mail.ucf.edu>, Johnny Pherigo <jpherigo@mail.ucf.edu>, Mary Palmer <mpalmer@mail.ucf.edu>, Patricia Bishop <pbishop@mail.ucf.edu>, Robert Williams <rdwillia@mail.ucf.edu>, Sandra Robinson <srobinso@mail.ucf.edu>, Consuelo Stebbins <stebbins@mail.ucf.edu>

**Conversation:** Music Education

In order to comply with both NASM and NCATE standards and taking into account input received from all involved parties, including NASM, I direct that the following actions be taken:

1. Admissions to the M.A. in Music Education program should cease immediately. Students currently enrolled in the program (see attachment), post-baccalaureate students Jonathan Gautier and Qin Li, and recently-admitted student Gulnara Saint-Louis should be given until Fall 2008 to finish the program. No other students should be admitted to the program. The College of Education will not request reinstatement of this program. In order for students to complete their degree program, the Music Department will continue to offer the graduate music courses needed to complete the remaining two summers of the M.A. in Music Education program (3-week format - 6 hours of credit).

2. Admissions to the M.Ed. in Music Education program should cease immediately. Students currently enrolled in the program (see attachment) should be given until Fall 2008 to finish the program. Applying students Tom Glaister, Scott Devlin, and Robyn Samuelson may be offered admission for Fall 2006, assuming they complete all required application materials and are deemed eligible for immediate admission. No other students should be admitted to the program. In order for students to complete their degree program, the Music Department will continue to offer the graduate music courses needed to complete the remaining two summers of the M.Ed in Music Education program (3-week format - 6 hours of credit).

While the College of Education may seek permission to reinstate the M.Ed. in Music Education, no application-for-reinstatement will be considered before Fall Semester 2008. Reinstatement of the program will require prior review and approval by the Dean of Graduate Studies and the Provost and Vice President for Academic Affairs. Furthermore, written confirmation by NASM that all NASM accreditation requirements are met will be required before approval is given for program reinstatement.

3. The College of Education may propose a new option to an existing M.Ed., such as Curriculum and Instruction, with the clear understanding that the new option will provide no more than 6 hours of electives in either music or music education so as to not fall under the accreditation purview of NASM.

4. The Department of Music will propose a new M.A. in Music with the understanding that no new resources will be provided by Academic Affairs to support this program. Any forthcoming proposal will undergo the normal review process and be subject to all necessary approvals,

including approval by the Provost, President, and UCF Board of Trustees.

The Department of Music agrees to not offer an M.A. in Music Education degree but may choose to offer a track in Music Education as part of the proposed M.A. in Music program. Should the Department of Music choose to pursue this option, a standing Graduate Curriculum Committee will be created and will include faculty from both the College of Education and the Department of Music. The Graduate Curriculum Committee will be chaired by the program director for the M.A. in Music program. Student credit hours would be credited to the home college of the faculty members teaching the courses. If students currently enrolled in the M.Ed. in Music Education program wish to transfer courses to the M.A. in Music instead of completing the M.Ed. in Music Education, the Department of Music will facilitate the transfer of credits taken by these students.

Should the Department of Music initiate a track in Music Education in the M.A. in Music, the Department of Music will work cooperatively with the Director of Teacher Education in making arrangements for the NCATE on-site visit. The Director of Teacher Education will approve curricular changes to the track in Music Education, per NCATE regulations. Existing music and music education courses will remain in their current colleges; no transfer of faculty from one college to another or duplication of existing Music Education courses, will occur.

Should the College of Education propose a Graduate Certificate in Music Education, the hours taken could apply toward the proposed M.A. in Music program track in Music Education with the consent of the Department of Music and assuming no adverse impact on NASM accreditation.

Terry L. Hickey  
Provost and Vice President, Academic Affairs  
University of Central Florida

The current students in the M.A. program in Music Education are:

|          |          |              |
|----------|----------|--------------|
| Swain    | Katie    | Taken 18 hrs |
| Toth     | Andrew   | Taken 36 hrs |
| Robinson | Paul     | Taken 30 hrs |
| White    | Rebecca  | Pending grad |
| Lacour   | Monique  | Taken 28 hrs |
| Terrell  | Maurice  | Taken 26 hrs |
| Doss     | Karen    | Taken 9 hrs  |
| Lynch    | Nikki    | Not active   |
| Litke    | Dana     | Taken 12 hrs |
| Gautier* | Jonathan | Just begun   |
| Li*      | Qin      | Just begun   |

The current students in the M.Ed. program in Music Education are:

|           |           |                      |
|-----------|-----------|----------------------|
| Fahmie    | Deborah   | Taken 33 hrs         |
| Bright    | Rachel    | Taken 17 hrs         |
| Heskett   | Gayle     | Taken 28 hrs         |
| Mcknight  | Lynne     | Near graduation      |
| Kornhaus  | Cindi     | Taken 24 hrs         |
| Royals    | Jennifer  | Taken 6 hrs          |
| Birdsong  | Adelia    | Taken 15 hrs         |
| Carbonell | Sheryl    | Taken 6 hrs          |
| Holton    | Teresa    | Taken 12 hrs         |
| Saxman    | Emily     | Taken 35 hrs         |
| Salgueiro | Aristides | Taken 28 hrs         |
| Carter    | Christina | Taken 33 hrs         |
| Sanders   | Matthew   | Taken 12 hrs (2 F's) |
| Longoria  | Elise     | Taken 17 hrs         |
| Pence     | Brenda    | Taken 21 hrs         |
| Nelson    | Dianne    | Taken 18 hrs         |
| David     | Tashianna | Taken 26 hrs         |
| Chase     | Justin    | Taken 20 hrs         |
| Bennett   | Jason     | Taken 20 hrs         |
| Tobin     | Andrea    | Taken 21 hrs         |
| Smith     | Phillip   | Taken 9 hrs          |
| Gillet    | Brad      | Taking 9 hrs         |

# **APPENDIX VIII**

## **Graduate Assistants**







**University of Central Florida  
Department of Music**

**MA in Music Proposal 2006**

**OPS and other E&G savings as a result of using  
GTAs and new full-time faculty**

|                                                                                                         | Annual Savings      |                    |                    |                    |
|---------------------------------------------------------------------------------------------------------|---------------------|--------------------|--------------------|--------------------|
|                                                                                                         | 2007-08             | 2008-09            | 2009-10            | 2010-11            |
| Piano GTA to accompany University and Opera Studio (E&G)                                                | \$4,000.00          | \$4,000.00         | \$4,000.00         | \$4,000.00         |
| Marching Band GTAs reduce need for adjuncts asst.                                                       | \$1,800.00          | \$3,600.00         | \$3,600.00         | \$3,600.00         |
| OPS Savings from Keyboard Class and Class Piano taught by GTA (each section @\$1200)                    | \$                  | 9,600.00           | \$                 | 9,600.00           |
| Adjunct reduction provided by cello/theory faculty                                                      | \$                  | 10,800.00          | \$                 | 10,800.00          |
| GTA support in music ed intern supervision; reduce adjunct requirements                                 | \$                  | 3,600.00           | \$                 | 3,600.00           |
| Reduction of OPS student assistants with GTA computer lab coordinator                                   |                     | \$1,200.00         | \$2,100.00         | \$2,100.00         |
| 2 course music ed adjunct reduction:<br>2nd year GTA teaching Women's Chorus; Holcomb reassigned to MUE |                     |                    | \$                 | 3,600.00           |
| <b>Total Annual Savings</b>                                                                             | <b>\$ 16,600.00</b> | <b>\$32,800.00</b> | <b>\$37,300.00</b> | <b>\$46,900.00</b> |

University of Central Florida  
Department of Music

MA in Music Proposal 2004-05

| GTA Undergraduate SCH Production Projections, 2006-2011            | Student Credit Hours (SCH) |            |            |            |            |
|--------------------------------------------------------------------|----------------------------|------------|------------|------------|------------|
|                                                                    | 2007-08                    | 2008-09    | 2009-10    | 2010-11    | 2011-12    |
| Additional section of Evolution of Jazz taught by new jazz faculty | 225                        | 450        | 750        | 750        | 750        |
| Additional Keyboard class taught by 2nd year piano GTA             |                            |            | 32         | 64         | 64         |
| <b>Total Annual New SCH</b>                                        | <b>225</b>                 | <b>450</b> | <b>782</b> | <b>814</b> | <b>814</b> |

**University of Central Florida  
Department of Music**

**September 2006**

**Music Graduate Student Support and Duties**

**Graduate Teaching Assistantships**

|              |                                                                                                                                                                                                                                                                                                                 |
|--------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Strings      | Perform with orchestra and chamber orchestra, assist conductor (bowing , etc.)<br>.25FTE funded by CAH/Music; teach in AGFM program, .25 FTE funded by AGFM; full tuition waiver. Fellowship with OPO possible after first year. Could also teach secondary students or minors after achieving 18 credit hours. |
| Piano        | Accompanying student ensembles and student soloists. .5 FTE funded by CAH/Music, full tuition waiver. Could also teach secondary students, minors, and keyboard class after achieving 18 credit hours.                                                                                                          |
| Band         | Assist with athletic bands; lead section rehearsals; .50 FTE funded from Band non-salary operations; would be brass, percussion, or conducting students                                                                                                                                                         |
| GEP support  | Assist with MUL 2010; proctoring, grading, monitoring concert attendance, .25 FTE funded by CAH/Music GTA help should make it possible to run more large sections of MUL 2010 and generate more SCH.                                                                                                            |
| Computer Lab | Monitor computer lab; assist students as needed; .25 FTE funded by CAH/Music                                                                                                                                                                                                                                    |
| Percussion   | Assist with lessons, teach secondary students after 18 credits; coordinate percussion equipment; .25 FTE funded by CAS/Music                                                                                                                                                                                    |
| Conducting   | assist major ensembles, conduct under supervision; could teach basic conducting course after 18 credits. Funded by CAH/Music and Band.                                                                                                                                                                          |
| Voice        | recruiting for opera, one-year award, then Orlando Opera fellowship. Could also teach secondary voice or voice class after 18 credits                                                                                                                                                                           |
| Winds/Brass  | May be combined with assistantship; perform with band or orchestra, lead section rehearsals; initial funding by CAH/Music; additional scholarships funded by development (Chamber Winds program, eventually leading to graduate brass and wind quintets. Could teach secondary lessons after 18 credits.        |

**From:** Rhonda Nelson  
**To:** Borden, Paige  
**Date:** 9/12/2006 11:39:53 AM  
**Subject:** APPROVED: Addition of an accelerated B.S. to M.S. in Computer Science

MEMORANDUM

TO: Paige Borden, Director, Institutional Research

FROM: Patricia Bishop, Vice Provost and Dean of Graduate Studies

DATE: September 12, 2006

SUBJECT: Addition of an Accelerated B.S. to M.S. Program in Computer Science, College of Engineering and Computer Science

Program Name: M.S. in Computer Science (Accelerated B.S. to M.S. track)  
Program CIP code: 11.0101  
Program HEGIS code: 07.01  
Requesting subplan (track) code: \_\_\_\_\_  
Implementation date: Fall 2007

Describe Change:

\_\_\_\_\_ Program Addition \_\_\_\_\_ x \_\_\_\_\_ Track Addition  
Program Change \_\_\_\_\_ Track Change \_\_\_\_\_ Program Deletion  
\_\_\_\_\_ Track Deletion \_\_\_\_\_ Certificate Addition \_\_\_\_\_  
Certificate Deletion \_\_\_\_\_ Certificate Change

The College of Engineering and Computer Science requests the addition of an accelerated B.S. to M.S. program in Computer Science.

The Graduate Council has reviewed and recommended approval of this accelerated program in Computer Science. This program has also received approval from the Undergraduate Curriculum Committee. It has received final approval to become effective for Fall 2007. Please proceed to implement this program and update all records in PeopleSoft, the online application, and all university record systems and degree program inventories.

This memo will serve as the official approval letter for this change. No additional hard copies will be mailed.

cc:

Dr. John Schell, Dean of Undergraduate Studies  
Dr. Neal Gallagher, Dean, CECS  
Dr. Jamal Nayfeh, Graduate College Coordinator, CECS  
Dr. Mark Heinrich, Interim CS Director, CECS  
Dr. Charles Hughes, Program Director, CECS  
Dr. Dennis Dulniak, University Registrar, Registrar  
Dr. David Dees, Associate Dean, Undergraduate Studies  
Ms. Beverly Azure, Assistant Director, Academic Services

Institutional Research Staff - Green, Sullivan  
Graduate Studies Staff - Jones, Rodriguez, Winter

Rhonda Nelson  
Sr. Administrative Assistant to  
Vice Provost and Dean, Graduate Studies  
Millican Hall 230  
PH: 407/823-6432 FX: 407/823-6442  
rlnelson@mail.ucf.edu

**CC:** "ceh@cs.ucf.edu".mime.I; Azure, Beverly; Bishop, Patricia;  
Dees, David; Dulniak, Dennis; Gallagher, Neal; Green, Derek;  
heinrich@cs.ucf.edu; Jones, Tracy; Nayfeh, Jamal; Rodriguez, Barbara;  
Schell, John; Sullivan, Linda; Winter, Debra