



Florida Atlantic University Academic Program Review Self-Study Report

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A. Mission and Purpose of the Program

Mission

The mission of the Florida Atlantic University Department of Music is to offer comprehensive academic and performance training in all aspects of the discipline in order to prepare students for advanced study and successful careers in music. It also seeks to represent Florida Atlantic University through community outreach.

The Department of Music is an accredited institutional member of NASM (National Association of Schools of Music). The Department offers Bachelor of Music (B.M.) degrees with majors in Music or Commercial Music, a Bachelor of Arts (B.A.) degree with major in Music, a Bachelor of Music Education degree (B.M.E.) with major in Music Education, an Honors Program in Music and a minor in Commercial Music.

At the graduate level, the Department offers a Master of Music degree with Major in Music, including concentrations in Commercial Music and Performance, the areas of which include Choral Conducting, Wind Conducting, Composition, and applied performance.

Faculty members of the Department of Music are active regionally, nationally and internationally as solo and collaborative performers, conductors, recording artists, scholars, composers, educators, lecturers, adjudicators and mentors, while adhering to NASM standards regarding creative and scholarly research and service. These include music making, the study of music and its influences, the advancement of music pedagogy and the facilitation of musical activities. The department faculty works closely with students to reach the highest levels of artistic expression, allowing students to build a versatile set of skills that will ensure success in their chosen area of the profession.

The Department of Music provides extensive performance and teacher education experiences through its comprehensive classroom curriculum in music theory, history and literature; culturally diverse perspectives provided by courses in American popular music, jazz and world music; applied studio instruction in piano, brass, woodwind, percussion, string and vocal areas; and collaborative performance experience in a wide variety of large and small ensemble settings. Furthermore, the department's Commercial Music Program offers practical music industry training through its Commercial Music Composition, Music Technology and Music Business concentrations. The program's affiliated Hoot/Wisdom Records L.L.C. label affords students hands-on experience in its state-of-the-art studios.

As a prominent point of contact between the local community and University, the Department of Music serves as a vehicle for outreach and service in the arts. The marching and pep bands represent the department at a wide variety of athletic and University events. Annual summer music camps for elementary and secondary students make the university environment accessible to young musicians and their families. Throughout the year, the department seeks to enhance the cultural life of the region through its annual season of concerts and music festivals, which feature performances by student ensembles, faculty, ensembles-in-residence and guest artists.

Board of Governors and Florida Atlantic University Mission and Strategic Plan

The Department of Music offers several professionally-oriented music degrees, which align with the Florida Board of Governors and Florida Atlantic University's strategic plan goals. Each plan goal is discussed in detail in the following sections.

Board of Governor's Programs of Strategic Emphasis

The Board of Governors has identified degrees in Music Education as Programs of Strategic Emphasis. Florida Atlantic University's Strategic Plan prioritizes Strategic Emphasis Programs as well: *Develop and implement a comprehensive enrollment management strategy by increasing enrollment in Board of Governors' areas of strategic emphasis.*

The Department of Music implemented the following initiatives to support and enhance the Bachelor of Music degree:

- Prioritized the hire of a tenure-line Music Education faculty member to broaden the full-time faculty in this degree.
- Transitioned the BME degree into the Dorothy F. Schmidt College of Arts and Letters in order to provide focused advising and tracking of the BME student cohort.
- Developed a Music Education Faculty Committee, which serves to process music education students into the professional sequence of the degree.
- Developed a tracking system to ascertain each BME student's completion of requirements, such as the Florida Teacher Education Certification testing, piano proficiency and degree recitals.
- The Department's faculty liaise with area public school teachers to develop more clinical educator-trained faculty and student teaching placements.
- The Department tracks completer employment in private school settings. Reporting the cohort's employment status will increase the BME degree's Annual Program Performance Report (APPR) summative ratings.

Collection and reporting of enrollment data for the BME degree has been problematic because it has been listed across two colleges and four separate major codes during the period of review. All degrees within the Department are Selective Access, which requires students to pass a rigorous performance audition. Many students who selected music education were coded into the degree during the initial admissions application without being eligible candidates: they did not have prior music performance training and could not complete the entrance audition.

Enrollment data collection improved in 2012 when Admissions by created a Pre-Music code for the initial admissions application. Once students are accepted into the Department by audition, the Department processes them into the BME degree in time for data capture by FAU's Office of Institutional Effectiveness and Analysis (IEA). As enrollment data collection has become more accurate, it is now possible to compare BME graduation rates to actual enrollment figures, and demonstrate strong retention of qualified students.

The Florida Department of Education gathers data regarding public school employment of BME program completers, with the results being reported in the Annual Program Performance Report (APPR). A program completer is a candidate who has satisfied all teacher preparation program requirements established by Florida Statutes and State Board of Education Rules and who meets the qualifications for the Florida Professional Educator's Certificate.

The Department of Music's BME completer rate as reported in Fall 2015 (the most recent available report), shows an increase of completers from 2010 through 2014, as below:

2008-2009	2009-2010	2010-2011	2011-2012	2012-2013	2013-2014	Total (over 6 yrs)
6	3	4	3	7	7	30

In Fall 2015, FAU's BME degree was moved to the Dorothy F. Schmidt College of Arts and Letters (DFSCAL). FAU's Office of Institutional Effectiveness and Analysis (IEA) now includes the BME data in the DFSCAL data set. The Department anticipates a significant increase in graduation rates projected for 2016-2017 based on the students currently enrolled in the MUE 4940 Student Teaching course in Fall 2016 (6) and projected for Spring 2017 (5).

FAU Strategic Plan Initiative: *Recruit and retain nationally competitive students by improving admission standards through high quality selectivity*

FAU granted the Department of Music Selective Access Program status in response to its application for Limited Access Status. FAU's music degrees are restricted-entry by audition, with each degree requiring students to meet specific levels of pre-professional accomplishment. Audition requirements are posted on the Department of Music website and are structured to evaluate a student's potential for success in their desired degree. Performance majors and music education majors require performance exit recitals, and the National Association of Schools of Music requires a significant percentage of music performance coursework in each degree option. In addition to restricting entry to only highly-qualified candidates, the Department of Music requires all students to earn a letter grade of "C" in all major courses.

FAU Strategic Plan Initiative: *Develop an academic support structure for timely student graduation*

- *Improve undergraduate student retention and graduation rates*
- *Promote timely graduation for full-time graduate students*
- *Develop advanced advising strategies to assist students in course selection, career development, "Flight Plans," and accepting personal accountability for success*

The Department of Music employs several strategies to assist students in timely graduation, course selection and career development:

1. All music majors are advised each semester by music faculty advisors, some of whom are degree-specific advisors charged with tracking each student's individual progress through the degree.
2. The Department manages several tracking processes for degrees with complex sequences of study, including the BME and the Commercial Music degrees. Samples of these tracking charts are included in **Appendix A: BME Tracking Sheet**.
3. The Department has revised each degree's course rotation in order to facilitate a sequential flow through the curriculum, tailored in a manner that allows First Time in College (FTIC) and Transfer students to meet all degree requirements in order to graduate in a timely manner. Curricular guides and rotation charts are included in **Appendix B Curricular Guides**.
4. Music faculty advisors serve as mentors and career counselors during advising.

The Department of Music retention rates, compared to the university's rates overall for the same

cohort, are documented here:

Cohort	2009	2010	2011	2012	2013	2014
University FTIC Enrollment	2524	2702	3231	3157	3400	2976
Music FTIC Enrollment	41	52	29	31	33	32
University % retained after 1 year	78.7	78.4	77.8	73.8	73.8	75.5
Music % retained after 1 year	68.3	82.7	79.3	71	66.7	84.4

The data suggests that the music program has a similar retention rate as that of university at large. Again, it is important to note that data collection from this period includes students who were not eligible to be coded as music majors at the start. Music majors who have successfully passed their auditions declare their major for the first semester of freshman study, and not when starting the junior year. Music students have already decided that the music major is appropriate for them; it is more attractive to students to pursue the major curriculum right away in order to keep them engaged. On the other hand, the music major is very rigorous from the very start of the degree, so students may elect to change degrees during the reported retention period. For some music students who leave the music program after the first year, it is often as a result of inadequate progress through the coursework and/or inadequate pre-college preparation for the specialized degree.

FAU Strategic Plan Platform Undergraduate Research and Inquiry: *Distinction through discovery and research experiences that promote scholarship and graduation*

The Department of Music actively engages students in formalized research opportunities at the undergraduate level:

- The Bachelor of Music in Commercial Music will formally join the Undergraduate Research and Inquiry platform by proposing MUS 4913 Commercial Music Research Project as Research Intensive. This capstone course is comprised of an independent project, which is reviewed by the Commercial Music Faculty committee. Each project aligns with the specialization of Commercial Music Composition, Music Technology or Music Business.
- Dr. Sean Murray, Associate Professor of Music, has been appointed to serve a two-year term as the Dorothy F. Schmidt College of Arts and Letters Liaison for Research to the Office of Undergraduate Research Initiative (OURI). The position involves two focuses: supporting and communicating research initiatives put forward by the OURI inside the College of Arts Letters to identify courses that could be developed into research-intensive classes; and serving on the Undergraduate Research Curriculum Committee, which reviews and approves courses put forward for research-intensive designations. As a member of the Department of Music, this position allows Dr. Murray to help support and advocate for those college disciplines in which creative activity may not appear to fit the traditional model of research and lab work.

- Hoot/Wisdom Recordings LLC, housed in the University's Research Division, is FAU's professional record label with an extensive catalog of releases as documented by Forbes: "*FAU is also home to one of the nation's most active university record label companies, Hoot/Wisdom Recordings.*" <http://www.forbes.com/colleges/florida-atlantic-university/>. Featured artists on Hoot/Wisdom releases include Alex Kinsey (Alex and Sierra), who were the 2013 winners of the X Factor. Commercial Music students participate in the artist and repertoire selection process, recording and production, and marketing and distribution cycles of Hoot/Wisdom's CompOWLation albums, which are developed by the students in the faculty-led label. The label releases at least one major album every three semesters, with other shorter releases being made continuously. Each phase of the production of an album requires all team members in MUS 1010 Commercial Forum to participate in each project over several semesters. Students also have the opportunity to participate in faculty productions. The album "Bogotá – Buenos Aires," which was produced at through Hoot/Wisdom Recordings under the direction of FAU associate professor Alejandro-Sánchez Samper, received a GRAMMY nomination in the "Best Tango Album" category for the 16th annual Latin GRAMMY Awards®.

FAU Strategic Plan Platform South Florida Culture: *The region as an international hub for the arts and the humanities*

The Department of Music presents a comprehensive on-campus performance schedule of about 45 concerts per academic year. These concert programs generated audience attendance of 100,209 during the period in review. More details regarding the Department of Music's role in FAU's plan goals are reported in **E. Service and Community Engagement**.

External Program Accreditation

The Department of Music is an accredited institutional member of the National Association of Schools of Music (NASM). The department offers Bachelor of Music (B.M.) degrees with majors in Music or Commercial Music, a Bachelor of Arts (B.A.) degree with major in Music, a Bachelor of Music Education degree (B.M.E.) with major in Music Education, an Honors Program in Music and a minor in Commercial Music.

At the graduate level, the department offers a Master of Music degree with Major in Music, including concentrations in Commercial Music and Performance.

The Department of Music underwent its onsite NASM review in 2012. As a result of that review, Florida Atlantic University is in good standing.

NASM has accredited several of the music degrees as "Final Approval for Listing". Final Approval for Listing is the procedure for official NASM Commission review of transcript evidence that validates the granting of Plan Approval. At least three transcripts are required for every program at the non-degree-granting, associate, and baccalaureate level, and at least two transcripts are required for every program at the graduate level. Curricular programs that have successfully completed the Final Approval for Listing process are listed in regular type in the NASM Directory List.

- Bachelor of Arts in Music
- Bachelor of Arts in Music Education
- Bachelor of Music in Commercial Music (Music Business, Music Technology)

- Bachelor of Music in Performance (Guitar, Instrumental, Piano, Vocal)
- Master of Music in Performance (Choral Conducting, composition, Instrumental, Wind Conducting, Vocal)
- Master of Music in Commercial Music

The Department's remaining degrees are listed as "Plan Approved". Plan Approval is the procedure for official NASM Commission review of a new curriculum that is under development at a member or applicant institution. NASM rules require that Plan Approval be sought before students are admitted into the program. The status of curricular programs that have successfully completed the Plan Approval process are listed in italics in the NASM Directory List. Plan Approved status is warranted whenever significant changes have been made to the curriculum, degree title, or other changes to an approved degree. The following degrees changed significantly in response to NASM's recommendations.

- Bachelor of Music (Music Business)
- Bachelor of Music in Commercial Music Commercial Music Composition
- Bachelor of Music in Music Education

B. External Review and Previous Program Review Findings

Findings and Recommendations of External Accreditation Review

The Department of Music underwent reaccreditation review with NASM in 2012, responded to several recommendations for changes to the degrees, and was tasked with providing further information and documenting outstanding issues to be addressed for reaccreditation. The approval and remediation process is lengthy, requiring significant reporting and the submission of several years of student information, including submission of program completer transcripts from each degree emphasis. The Department expects to submit transcript evidence regarding all of the Plan-Approved degrees previously mentioned once the requisite number of graduates are available that reflect the curricular changes recommended by NASM. The first cohort of students whose transcripts should reflect the revisions is expected to graduate AY 2016-2017.

Degrees

Though the Bachelor of Arts degree was accredited at the Final Approval for Listing status with NASM, NASM recommended the termination or revision of the degree, citing lack of faculty resources needed to support the degree in its configuration at the time. The faculty voted to review the content and purpose of the BA, made several changes to the degree to streamline its impact on departmental resources, and it now has significant value to the program. This degree allows students to pursue dual majors or add minors, and it has also served as a valued transition degree for those students who have run into time-to-degree limitations who would still like to earn a degree in music. Many students have been able to retain a music major degree instead of graduating with a Bachelor of General Studies, therefore allowing them the option to pursue music in graduate school or to gain employment in music-oriented professional opportunities.

NASM supported the move of the Bachelor in Music Education from the College of Education into the College of Arts and Letters. The official transition occurred during Fall 2015. The degree title changed from Bachelor of Arts in Music to Bachelor in Music Education effective Fall 2013 in order to reflect its professional status and to align its title with those of other music education degrees within the SUS. NASM has approved the current degree as Plan Approved, and the Department can submit it for Final Approval for Listing once the required number of graduated student transcripts are available.

NASM supported the curricular redesign of the Master of Arts degree in Music to develop it into a Master of Music. The Master of Arts in Music graduated its last student Spring 2016, and the Master of Music graduated its first students in Fall 2014. NASM has approved the Master of Music as Plan Approved, and the Department can submit the degree for Final Approval for Listing once the requisite number of Master of Music student transcripts are available.

NASM recommended the termination of the Bachelor of Music in Performance Jazz Studies Concentration, as well as the Piano Performance Graduate Certificate, because they did not meet viable enrollment or graduation outcomes. NASM recommended termination of all music minors except for the Commercial Music Minor, due to strain on available faculty and budgetary resources. The department complied with these recommendations.

All of FAU's music degrees generally met with full approval from NASM, with small changes to titles or adjustments to the ratios of performance courses versus academic courses.

Facilities

NASM required the Department to provide specific reports of improvements recommended to remediate FAU's facilities deficiencies in its practice rooms, rehearsal rooms and teaching studios. Of significant concern was the hearing loss potential posed by the practice and ensemble rehearsal rooms. FAU made the commitment to renovate the practice rooms to approved acoustical standards by treating the percussion rooms with floating floors, enhanced wall and ceiling treatments and door seals that significantly reduces sound transfer to other rooms. All practice rooms received acoustical ceiling and wall treatments, mildew- and mold-resistant carpeting, and new door seals, which lowered sound transmission and improved internal sound management to acceptable safety standards. The renovation was completed during Summer 2014.

Large ensembles courses meet in the University Theatre, which is more acoustically favorable for their size and for hearing safety health. The choral room was outfitted with portable risers, which allows the space to be reconfigured to produce more favorable acoustical properties.

Equipment

NASM was significantly concerned with the status of the piano fleet, and required a specific and detailed plan for instrument improvement, repairs, and maintenance. At that time, the Department did not have a budget allocation for instrument maintenance and repairs. The Department submitted a proposal to implement a special degree-specific Music Major Fee of \$75 per student, which was put into effect in Fall 2014. (FAU was one of the only SUS institutions who did not have such a fee, and most institutions charge significantly more.) To date, this fee has allowed for the purchase or renovation of the following instruments, which are used by students and faculty in the following classrooms, teaching studios and on stage for rehearsals and performances:

- 2016: Purchase of Steinway S baby grand (AL-219)
- 2016: Renovation of Steinway S baby grand (Studio A AL-134)
- 2013: Renovation of Steinway B grand piano (AL-219)
- 2015: Renovation of Kingston and Flemish harpsichords (AL 250, 254). Both instruments have been used in faculty and student concerts since their renovations.
- Regular tuning of entire fleet of pianos in practice rooms, classrooms, teaching studios 3-4 times per year, with additional maintenance and repairs completed on an as-needed basis.
- Tuning of concert pianos prior to each concert (University Theatre)
- 2013: Renovation of four Steinway B pianos in faculty piano teaching studios
- New hammers, action and wheels on Kawai EX concert grand (University Theatre)
- Voicing of Kawai EX and Steinway concert grand pianos (University Theatre)

NASM agreed that the implementation of the music major fee, and the above improvements, demonstrated that FAU has a sustainable maintenance and improvement plan in place for its piano fleet.

The Music Major Fee has also purchased the following:

- piano benches for practice rooms
- music stands for rehearsal rooms and practice rooms
- music-specific ergonomic chairs for practice rooms
- musician's ear plugs for Marching Band, Jazz Band and Commercial Music Ensembles (each

- semester)
- instrumental risers for the stage (used by symphony orchestra, wind ensemble, symphony band, jazz band and guest ensemble rehearsals and performances)
- repairs and maintenance to other departmental instruments

Music Program Review: Major Changes Made Since Last Music Program Review

Improvements

- Significant increase in Intellectual Foundations Program enrollment, as documented in section C. Instruction.
- Full-time hires in areas previously indicated as insufficient: Music Education, Music Theory/Composition, Commercial Music Technology.
- Piano fleet is maintained at regular intervals, with new instrument acquisitions, extensive renovations, tuning and repairs several times each academic year, resulting in a measurable increase in the quality of the instruments.
- Scholarship support has significantly increased due to the Georgina Dieter Dennis Foundation Vocal Scholarships (annual giving increased from \$25,000 to \$50,000, with two years at \$75,000 when the market could support that level of giving); Wells Fargo Matching Gift Program (\$25,000 annually for the past five years); Marie Landoli Music Education Scholarships (\$3000 annually); additional scholarship donations in support of music scholarships.
- Renovation of Arts and Letters 3rd floor practice suite, resulting in improved acoustical conditions and swipe card security access.
- Reassignment of faculty studio teaching spaces in order to maximize usage among full and part-time faculty.
- The entire concert season of Department of Music events is ticketed, with the box office publishing the events on their events website. This has significantly increased concert proceeds revenue, which is used for matching the Wells Fargo matching gift program.
- Inclusion of concert ushering requirement into the Concert Attendance course, which provides trained ushers for Department of Music concert events. This course requirement gives music majors valuable concert management experience that can be utilized on their resumes and assists in job placements in the arts facilities industry.
- The Department of Music hires house managers for the University Theatre for all music events. House managers supervise ushers, implements crowd management safety procedures, coordinates with the box office and theatre manager staff, and serve as the public face of the Department at music events.
- Purchase of instruments and equipment, such as choral risers and instrumental risers. Regular purchases of music stands, music performance chairs, piano benches to maintain quality equipment.
- Implementation of a Hearing Health policy, which includes annual hearing health lecture, improvements to some of the rehearsal facilities, and membership in Etymotic's Adopt-a-Band program, which allows the Department to purchase discounted music earplugs for high-risk ensembles, such as Marching Band, Commercial Music Ensembles, and Jazz Band.
- Acquisition of Arts and Letters room 348, which allowed for the expansion of the Music Computer Sequencing Lab from 15 to 25 computer stations.

Changes That Impact Current Resources

- Significant increase in capacity of large-enrollment courses from 100 seats to 469. This requires significant support from graduate assistants, without an increase in the number of assistantships allocated to the department.
- Reallocation of departmental budget priorities in order to increase adjunct faculty remuneration from \$450 per student per semester to \$700 per student per semester. This scale is still below national norms and lower than other music institutions in the immediate area, but has assisted in retention of valued adjunct faculty.
- Use of the FAU shuttle bus for all Department of Music concert events. Due to the accessibility issues and lack of handicap parking adjacent to the University Theatre, the Department pays \$250 per event to utilize the FAU shuttle bus, and pays additional fees for Traffic and Parking assistance for concerts with high-capacity audience attendance. The Department coordinates with the Department of Theatre and Dance to create a shared-use schedule that reduces the cost of the shuttle and other services when both programs are presenting events. The 2016-2017 shuttle schedule is attached in **Appendix C--Shuttle Schedule for Music Events**.
- Half-time University Theatre Manager hired in Fall 2015. However, due to the doubling of events in the University Theatre (including academic class use), this additional half-time position is still not adequate to staff all the music events scheduled the space.

Curricular Changes

- Changed the title of FAU's music education degree to Bachelor of Music Education, which is a standard designation of the professional music education degree.
- Transitioned the Bachelor of Music Education degree into the Dorothy F. Schmidt College of Arts and Letters, which aligns with the administrative structure of music education programs at other SUS institutions.
- Converted the Master of Arts in Music degree to Master of Music degree, which is considered a terminal professional degree for many areas of applied music instruction. (The former Master of Arts is not considered a terminal degree for applied instruction).
- Redesignated the graduate curriculum to meet specific standards for the Master of Music degrees as required by NASM. The redesigned curriculum is Plan Approved by NASM.
- Redesignated the Bachelor of Arts degree, making it a popular choice for music majors upon entry, while proving useful in keeping students in a music degree when time-in-degree becomes an issue.
- Terminated of Master of Science in Music Business Administration (as required by the Board of Governors). Effective when current cohort of students graduates, during AY 2016-2017.
- Termination of Jazz Studies concentration in the Bachelor of Music with Major in Music (Performance).
- Terminated of Graduate Piano Certificate.
- Created degree recital courses MVO 3330 Junior Performance Recital, MVO 4340 Senior Performance Recital, MVO 4342 Senior Music Education Recital, and MUS 6972 Graduate Recital, which document successful completion of degree recital requirements on the transcript.
- Created MUS 6957 Graduate Project, which documents the completion of the requirement in the Master of Music in Commercial Music and the Master of Music Performance Music Composition Option.
- Created BME music pedagogy courses in Marching Band and Jazz Ensemble.

- Changed the music core curriculum to expand the Music History sequence over several semesters, with the intent that it will improve student success rates in the music history curricular sequence.
- Increased credits for three music education courses, proposed in Fall 2016, that strengthens the introductory and capstone experiences in the BME degree. MUE 2040 Introduction to Music Education, MUE 4330 Secondary Instrumental Methods and MUE 4140 Choral Methods are increasing from two credits to three.

C. Instruction

Teaching Quality

The Department of Music faculty's SPOT scores regarding teaching effectiveness are higher than the College or University mean. However, there are several issues regarding the collection of SPOT data for music major courses, which result in an incomplete reporting of the successful teaching in the Department.

1. The Department of Music uses a separate assessment instrument to evaluate teaching in the applied lessons, which IS NOT reported by IEA in its database. Applied teaching represents a significant portion of the overall teaching completed by the department and its faculty, yet that data appears only in the individual annual faculty reports. A significant majority of applied faculty receive a rating of 1.0 for items 20 and 21, data that does not reach the BOG as reported by the institution.
2. Music major courses enrolled at 5 and below do not poll students regarding teaching results. Many of our chamber music courses and graduate specialty courses remain un-pollled. The Department has faculty who never receive a SPOT score regarding ANY of their teaching that would appear in the IEA database.
3. A significant portion of the music SPOT results are gathered from the IFP MUL 2010 History and Appreciation of Music classes, which do not include music majors. The SPOT results are generally favorable but they do not reflect the experience of the music major or a majority of the music faculty.
4. For two years during this period of review, the institution did not support applied teaching SPOT surveys at all. The Department utilized an external polling service (SurveyMonkey) to gather SPOT data for all the applied lessons during those four semesters. The ability to assess course content and faculty is a student right, and during those four semesters, music major's assessments were not tabulated by the institution in an official capacity.

The SPOT table for the Department of Music is seen below:

E 1 Rating Course as a whole (item 20) and Instructor's Overall Teaching Effectiveness (item 21) from Student Perception of Teaching (SPOT)
Music

Scale: 1=Excellent 5=Poor		21. Rate your instructor's overall teaching effectiveness in this course								
		Music			College Total			University Total		
		Fall 2014	Spring 2015	Summer 2015	Fall 2014	Spring 2015	Summer 2015	Fall 2014	Spring 2015	Summer 2015
Undergraduate	# Sections	42	49	9	852	795	201	2,450	2,401	844
	Mean Rating	1.7	1.5	1.6	1.8	1.8	1.7	1.9	1.9	1.8
Graduate	# Sections	2	8		46	67	3	368	452	154
	Mean Rating	1.0	1.6		1.4	1.4	1.2	1.8	1.8	1.6
Total	# Sections	44	57	9	898	862	204	2,818	2,853	998
	Mean Rating	1.7	1.5	1.6	1.8	1.8	1.7	1.9	1.9	1.8

The Department urges the institution to reevaluate its SPOT deployment policy and data collection regarding smaller courses and applied lessons. This has been an issue of concern to faculty for several years, with no changes to the policy in spite of repeated requests.

The Department of Music values artistic and exemplary teaching. Its annual faculty reporting criteria outline the standards of achievement expected of music faculty in teaching and instruction-related activities, as excerpted below:

Annual Reporting Guidelines

- Activities are documented in the Teaching, Research/Creative Activities, and Service categories in the annual assignment.
- Student ensembles are considered to be teaching activities when evaluating the classroom rehearsal experience.
- Outstanding achievements by students or student ensembles may be considered evidence of outstanding teaching or creative work by the respective faculty member and may be reported in either Teaching or Creative categories.
- Date(s) of performances, presentations, publications, etc., should be included for all activities as appropriate. The date should be that of when the activity occurs. If multiple performances of the same repertoire or presentations of the same paper are reported, each performance or presentation counts as a separate event.
- Tenured and tenure-track faculty will be evaluated in all three professional areas. Instructors will be evaluated for assigned categories only.
- Additional activities by instructors, such as recruiting, performance or service, will be documented but not rated if not in the annual assignment.
- The Chair shall meet with each faculty member at the faculty member's request to discuss plans for future activities and the Chair's expectations regarding those activities in the annual evaluation process. It is recommended these meetings occur annually, generally at the time of the annual assignment. Agreements between the Chair and the faculty member as a result of these discussions will be documented by the Chair and shared with the faculty member.

Standards for Teaching

The quality of a faculty member's teaching performance will be judged by the following standards:

Good: To achieve the rating of "Good," the faculty member must demonstrate meritorious performance in the category under consideration during the review period by fully attaining the high standards of performance expected of the faculty at Florida Atlantic University. This rating serves as a recognition that the faculty member's accomplishments have been commendable and that challenging objectives have been met.

The faculty member will receive at least a "Good" evaluation in teaching if she/he:

- A) Meets class regularly and punctually and as scheduled, including giving the final exam during the final exam period, as appropriate.
- B) Schedules office hours and meets scheduled appointments.
- C) Demonstrates a current knowledge base for each course taught.
 - 1) Demonstrates a methodology and pedagogy that adequately conveys the knowledge base defined by the course objectives and course requirements as listed in each course syllabus: Objectives should be stated in the course syllabus, demonstrating clarity of instructor's expectation and all major objectives should be met.
 - 2) For applied music, demonstrated student progress shall be considered in evaluating achievement of objectives. Progress should be demonstrated in public performances and music juries.
 - 3) For ensembles and for classroom teaching, demonstrated organizational skill is essential.

- D) Actively participates in recruitment as appropriate. (e.g.; letters, emails, visits to prospective students; student retention; master classes & workshops)
- E) Creates a fair and clearly stipulated evaluation system capable of adequately measuring and demonstrating each student's achievement in the course.
- F) Submits grades and textbook orders on time(as required by state legislation).
- G) Participates fully in program assessment in support of departmental and university program assessment goals. (e.g.; assessment rubrics for juries, hearings, projects, etc.)

Outstanding: The faculty member will receive an "Outstanding" rating in teaching if he/she:

- 1) Meets all of the standards for a Good rating
AND
- 2) Submits evidence of success in teaching, such as student evaluations, faculty peer observations, chair observation, and other documentation (e.g.; syllabi, course materials, student achievement, etc.) All measures of success in teaching shall be given comparable weight.
AND
- 3) Successfully demonstrates at least **three** of the following
 - A) Assignment of an overload of courses or students and completion of the assignment without substantially diminished effectiveness.
 - B) Assignment of an unusual number of different class preparations, ensembles, or applied music students performing degree recitals.
 - C) Substantial revision of course materials or development of new courses.
 - D) Substantial teaching-related duties required by departmental mission but not included in course F.T.E. assignments (music juries, auditions, facilities management e.g. production labs, ensemble rooms, instrument inventories).
 - E) Demonstrated success in recruiting and retaining music majors in applied studios, ensembles, degree programs.
 - F) Teaching excellence awards.
 - G) Evidence of an unusually high level of student achievement in scholarship, performance, or in ensembles. Examples include student awards; publications; competitions won; fellowships or assistantships awarded; professional positions won; invitations to perform at state, regional, and national conferences; student intern placements, etc. Such achievement may also be documented via peer evaluations, studio visitations, performances, and jury examinations.
 - H) Development or revisions/upgrades of laboratory, classroom, or studio teaching materials or equipment.
 - I) Publication of textbooks, casebooks, readings, or other teaching materials which are adopted by other schools-including public and pre-college school.
 - J) Demonstrated unusual effectiveness in academic advisement.
 - K) Supervision of interns, directed independent study, research projects, theses, dissertations; document role as chair, reader, major professor.
 - L) Unusual and/or time-consuming teaching activities of benefit to the department. (e.g., teaching large sections of IFP classes)
 - M) Participation in university initiatives including but not limited to Undergraduate Research Initiative, Distance Learning.
 - N) Award of Technology Fee Grants

Exceptional: A faculty member will be rated as "Exceptional" when she/he:

- 1) Meets all standards for a "Good" rating
AND
- 2) Is able to demonstrate quality achievement in **four** or more of the categories listed in Sections 3A) through 3N) in the "Outstanding" portion of the Teaching guidelines.

Needs Improvement: To achieve the rating of "Needs Improvement," the faculty member must demonstrate performance that does not meet expectations in one or more aspects of A)-G) under consideration during the review period. The designation of "Needs Improvement" serves as an indication to the faculty member that future progress in this category is expected and that a performance improvement plan will be developed to clarify standards and set a timetable for remediation.

Unsatisfactory: To achieve the rating of “Unsatisfactory,” the faculty member must demonstrate performance that either egregiously fails to meet expectations in at least one aspect of A)-G) under consideration or generally fails to meet expectations in several aspects of the category under consideration during the review period. The designation of “Unsatisfactory” serves as a warning to the faculty member that significant improvement is urgently required, that a performance plan will be developed to clarify standards and set a timetable for remediation, and that sanctions may be imposed if these standards and/or timetable are not met.

Baccalaureate Assessment and Student Learning Outcomes

The Department of Music last revised the Student Learning Outcome Assessments in 2014 to reflect the significant changes to the Bachelor of Arts degree, as well as anticipated changes to the Bachelor of Music Education. The Department expects to revise its SLO's for the BME in order to reflect the new standards implemented by the Florida Department of Education. The Department's current Student Learning Outcomes Assessments document is included in **Appendix D--Student Learning Outcomes/Music**.

Music Student Achievement and Outcome Results 2015-2016

The following achievement and outcome results were reported for AY 2015-2016.

Outcomes Common to All Music Degrees

Outcome 1 Description: Students will demonstrate the ability to perform a broad range of repertoire appropriate to their performance area in juried, recital and/or ensemble performance.

Implementing Strategy: Students will be assessed during music juries according to music jury rubrics and/or through graded performance exams in the ensembles. Students must enroll in 6-8 semesters of applied MVx lessons appropriate to degree requirements. Students must enroll in a minimum of 8 semesters of assigned ensembles. Students in degree recital tracks must perform public recitals. Students must perform a recital pre-hearing for a panel of appropriate faculty members in order to progress towards the public recital, which is also graded by a faculty committee. Students must pass coursework with a C or better for it to count towards the music degree.

Assessment Method: Students will be evaluated by a panel of appropriate faculty at jury performances each semester. Students are evaluated on artistic expression, technique, and various unique skills required in the individual performance area according to the attached jury rubrics. Applied lessons are sequential: the jury faculty also evaluates each student's progress towards the next level of applied lessons, and therefore assesses progress towards degree completion. Ensemble grading is based upon each individual student's performance as assessed by periodic performance exams given throughout each semester. Students are also graded on participation in class meetings, dress rehearsals and concerts. The professional industry standard is that musicians do not miss rehearsals or concerts, so the department's attendance standard standards are rigorous. In the degrees where a public recital is required, a panel of appropriate faculty evaluate recital pre-hearings. Students are graded as pass or fail for the public recital performance. Student must receive a pass grade for the recital to count towards the degree. The Department of Music has been evaluated by the National Association of Schools of Music and Jan 2013 received a report containing recommended actions for this degree. The performance level exhibited by students in this degree as evidenced in a public recital during the NASM onsite visit received positive reaction from NASM.

Criterion for Success: 90% of students will successfully complete applied music juries each semester. 90% of students will earn a letter grade of C or better in ensembles. 90% of students will pass recital pre-hearings the first time presented.

Data Summary/Analysis and Evaluation

- 100% of BME students passed music juries, recital pre-hearings and recitals in 2015-2016. Three students successfully completed Senior Music Education recitals in F15; 7 successfully completed Senior Music Education recitals in S16.

- Fall 2015: Of the 286 enrollments in ensembles, 3 earned grades below C= 99% success rate. Please note that though many students in the department enroll in multiple ensembles; the failure rate reflects the results of three different students.
- Spring 2016: Of the 264 enrollments in ensembles, 3 earned grades below C= 98% success rate. As in Fall, students enroll in multiple ensembles; the failure rate reflects the results of three different students.

Recital results indicate that long-term flight plans are assisting in predicting recital semester, allowing area heads, applied faculty and students to prepare programs and set appropriate pre-hearing and recital timelines. Due to the limited availability of performance space options, recitals are occurring between the 8th to 10th weeks of the semester. Proactive planning at least one semester prior to the presentation semester is required for adequate preparation.

Program Improvement: The Department gathers recital candidate information prior to the start of the academic year. The creation of the MVO recital courses allows for all students, area heads and applied instructors the opportunity to stay on track with planning and scheduling of the recitals. Specific recital and dress rehearsal dates and times are planned within the 3rd week of the semester, which has greatly improved the success rate of the completion of the pre-hearing process. The Department continues to work to improve scheduling.

Outcome 2 Description: Students will define and place representative musical works, genres and styles into historical context.

Implementing Strategy: Students will be assessed through final exams in the following courses: MUH 3514: Music Cultures of the World MUH 4211: Music of Western Civilization 1 MUH 4212: Music of Western Civilization 2; MUH 4371 Music of Western Civ 3.

Assessment Method: MUH courses final exam scores measure historical context and definitions, and includes significant score analysis that documents thorough knowledge of music theory. In order to succeed in the listed courses, students must demonstrate synthesis of music history and theory content throughout the semester in multiple assignments.

The music assessment committee met in Fall 2014 to formalize the assessment procedures for this outcome in regards to the new music core curriculum. This year will be the first year to report the findings of all MUH courses (MUH 4371 was offered for the first time Fall 2014). The Music History scores continue to meet standards but we are concerned that so many majors still seem to be having problems in history consistently across the board. Of course, all three courses meet at 8 am and we recognize that this may be part of the issue.

Criterion for Success: Students must pass coursework with C or better to progress through the sequence. 70% of students will complete these courses with letter grade of C.

Data Summary/Analysis and Evaluation

Four music history courses are reviewed to create the results of this outcome, which measure students at different points in the curriculum. MUH 3514 Music Cultures of the World assesses Freshman 2nd semester and transfers 2nd semester; MUH 4211 Music of Western Civilization 1 assesses Junior 1st semester; MUH 4212 Music of Western Civilization 2 assesses Junior 2nd semester; MUH 4371 Music of Western Civilization 3 assess Senior 1st semester.

- MUH 3514: 66 enrolled, 10 below C= 15% (12% in 2014-2015). 25% more unsuccessful attempts.
- MUH 4211: 51 enrolled, 4 below C= 8% (14% in 2014-2015). 42% fewer unsuccessful attempts.
- MUH 4212: 50 enrolled, 3 below C= 6% (10% in 2014-2015). 40% fewer unsuccessful attempts.
- MUH 4371: 31 enrolled, 2 below C= 6% (14% in 2014-2015). 57% fewer unsuccessful attempts.

These results fall within the parameters of the expected outcomes for the music history sequence, and seem to indicate that the change of the music history sequence from two to three semesters is resulting in significantly increased success rates in the Music of Western Civilization sequence.

Program Improvement: Two of the faculty who teach in this sequence are on sabbatical 2015-16 and also Fall 2016. The department plans to wait until all faculty are back in the classroom before planning any further changes to the curriculum.

Degree-Specific Outcomes: Bachelor of Music Education

Outcome 3 Description: Students will demonstrate: -Pedagogical skills appropriate to the teaching area -Ability to conduct music ensembles appropriate to the area -Ability to create effective instructional organization and educational planning

Implementing Strategy: Students are assessed during the student teaching, MUE 4940 Student Teaching, K-12.

Assessment Method: Students are assessed through the final evaluation rubric for MUE 4940 Student Teaching. The rubric and data on each student is stored in LiveText.

Criterion for Success:

New assessment rubrics are attached in the Assessment Database which show the assignments the student teachers are to complete during their student teaching semester, as well as the rubrics and point values for each assignment. Each student teacher is scored on a Final Assessment rubric. The Final Assessment rubric is scored as: Not Using (0); Beginning (1); Developing (2); and Applying (3).

Criterion prediction: For AY 2015-2016, 50% of students will score *Applying* on the Final Assessment rubric for student teaching and 80% of students will score *Developing* or higher.

Data Summary/Analysis and Evaluation:

Criterion actual: 100% our students scored *Applying* on the Final Assessment rubric. In Fall 2015, the Department of Music took over the management of the BME degree, and is now actively involved in reporting to the FL Department of Education. That year, the reporting standards changed significantly, and the Music Department and the College of Education collaborated on generating reports for the new standards. **As a result, the current assessment objective reported here is different than in past reports.**

However, we have discovered several issues that need to be addressed that were brought to light in the transition and preparation for the new reporting:

The BME's summative rating regarding our completers, their students' performance outcomes and placement and retention currently stands at 1, with the scale from 4 as best to 1 as worst. Unless the department is able to better document completer placements and retention in private schools, and supply student performance outcomes data, we are not able to raise our summative rating. In order to create more accurate data, the department is exploring the following:

- Completer data must be gathered from LiveText. **We only have access to Live Text during the semester the students are in student teaching, as a result, we are now compiling data during each semester when the session is open.**
- Student completers are not tracked by the state for any placements outside of public school teaching. Therefore, the department is gathering evidence to document completer placements in private school settings and also documenting those who continue their education in Graduate School.
- Students are having a difficult time completing the Florida Teacher Certification Exam (FTCE) testing (General Knowledge, Professional and Subject area exams). We are now proactively advising them in terms of testing timelines, support resources, etc. to ensure timely completion.
- **Our degree completers must be tracked according to their student performance outcomes, which is data that is not tested or tracked by the state.** The Department of Music's Music Education committee is exploring assessment strategies to implement in order to capture that data as best we can. This is an issue that several subject areas are struggling with, and at this time the requirement from FLDOE is to assess us on standards that are difficult, at best, to document. **We will be reaching out to other BME programs in the SUS to see how they are gathering this type of data.**

Program Improvement: The department transitioned the BME degree into DFSCAL effective Fall, 2015. During Summer 2015 the department created a comprehensive tracking list to create a timeline for entry into the professional sequence, FTCE (Florida Teacher Certification Exams), piano proficiency, and recital. Along with this tracking will be the implementation of teaching assessment at both the entry and exit of the professional sequence.

At the time of this reporting, we are experiencing a significant increase in successful candidates for the ESE 3940, meaning that they have successfully completed the General Knowledge test and can move on towards student teaching once the 90-hour practicum is completed. We have also created a Blackboard site that provides all BME students with testing information; help resources; recital and piano proficiency deadlines; and guidelines. We have been able to verify the students who are eligible for the practicum and student teaching, and the increased dialog between the College of Education and the Department of Music has produced a more structured flow of information regarding student placement. We significantly increased our student teaching cadre for AY 2015-2016 (11), which is more than double the number of students from the previous AY 2015-2016 (5).

Degree-Specific Outcomes: Commercial Music

Outcome 3 Description: Students will demonstrate ability to accomplish the following in a final project as appropriate to their degree track: Create, manipulate, or produce music (Creative or Technology Track) -OR- Produce a research project on an aspect of the music industry (Music Business Emphasis)

Implementing Strategy: Students are assessed on the basis of their work in MUS 4913 Commercial Music Research Project during final semester of study.

Assessment Method: All projects are pre-screened at the penultimate semester during MUS 4911 Commercial Music Topic Research. A panel of appropriate faculty evaluates every senior project according to the rubric attached. The Department of Music was reviewed by NASM and received the visitor's report of recommendations. The Commercial Music degrees received high praise for content and student outcomes in the NASM visitors report.

Criterion for Success: 90% of students will successfully complete the commercial music senior project the first semester enrolled in the course.

Data Summary/Analysis and Evaluation:

MUS 4911 Topic Research: Fall 2015: 6 enrolled, all successful pass. Spring 2016: 14 enrolled, all successful pass

MUS 4913 Commercial Music Senior Project: Fall 2015: 10 enrolled, all passed with C or better. Spring 2016: 10 enrolled, all passed with C or better.

Proactive flight planning seems to have increased the success rates, especially in Topic Research. Students enrolled in Senior Project in Fall were successful Topic Research candidates from the previous Spring semester.

Program Improvement: The department has added a new full-time faculty member in Music Technology. The enrollment in the music technology sections have significantly increased over the past two years, which has put a burden on the Commercial Music faculty committee who evaluate the projects. It is expected that the installation of the new Computer Sequencing lab, which almost doubles the number of workstations from 15 to 26, will allow students more access to the specialized equipment needed for their research.

The success of the Commercial Senior Project course is allowing the department to submit a proposal in Fall 2016 to make the course Research Intensive. Professor Sanchez has participated in OURI projects in the past, and is spearheading this initiative to put the course into the OURI platform.

Several course rotation changes and the addition of a new Sound Recording Lab course are expected to increase the number of successful students, timely completion and additional faculty to review the projects will help provide timely student feedback on their creative work.

Utilizing Results of Assessments for Continuous Program Improvement

The Department has two degree-specific standing committees, Music Education and Commercial Music. They meet regularly to evaluate the degrees' curricular content, student success in individual courses as well as overall degree completion, progress-to-degree issues and pedagogical improvements. In general, the faculty have been satisfied with improved student results, with the exception of continued issues in the Music History sequence. The decision was made to expand the sequence over three semesters instead of two, allowing for more time to cover content. The 2015-2016 results seem to indicate a significant increase in student success in passing each music history course with this change. In addition,

the Music Education Committee implemented the first ever Mid-Degree Evaluation process for BME majors during Spring 2016, with results that retained all of the BME students in the program who underwent the review of their work. Proactive advising, flight plans and rotation guides are assisting significantly more students to on-time graduation in the BME. The Department changed the Commercial Music Composition curricular sequence in order to better manage capacity in the MUM 4723 Music Production course. This change was managed by identifying the 70 Commercial Music majors who are required to enroll in the course (capped at 25), and charting out a specific enrollment sequence in order to guarantee timely placement in the sequence without adding time to degree for those students.

Review and Compliance of State-Approved Lower Division Prerequisites

The Department of Music provides significant content to the Bachelor of Music Education degree, so though it was reviewed last year in the College of Education, its curricular content and parity to other programs in the SUS needs detailed discussion in this report. It is accredited by both NASM and CAEP, both of which document its alignment with music education programs in the SUS and nationally.

In 2014, the music programs at FAU and the University of North Florida identified Common Prerequisites substitution accommodations that were allowed at other SUS institutions. These accommodations allowed the other SUS music programs to substitute music major courses for Currently Approved Common Prerequisites in Education. These accommodations were not approved at FAU and UNF. Both FAU and UNF filed separate applications to the BOG to Modify Currently Approved Common Prerequisites in order to allow for similar accommodations, with negative results. In 2015, FAU's Music Department Chair formed a coalition with the University of North Florida, the University of Central Florida, and the University of South Florida, and prepared a joint proposal to modify the currently approved common prerequisites. This proposal was approved, resulting in the 2016 revised BOG listing that includes approved music substitutions for approved common prerequisites that apply to all SUS music programs.

The ruling allows all music programs in the SUS to include music-specific teacher preparation courses in their curricula without requiring students to duplicate efforts in taking a non-music version as well.

The revised list of Approved Common Prerequisites is attached in **Appendix E--Board of Governors Common Prerequisites List**.

Limited Access Status

The Department of Music applied for Limited Access status in 2013 for the Bachelor of Music Education, the Bachelor of Music, and the Bachelor of Music in Commercial Music degrees. Upon review of these applications, FAU granted the Department of Music "Selective Access" status within the institution, and publicizes this status in its catalog and in admissions materials.

However, since almost all music programs in the SUS have Limited Access status, the Department of Music at FAU is still advocating for this designation in order to reflect our rigorous audition processes, and to align with other NASM-accredited programs. Limited Access signifies that students meet professional accreditor standards in performance. The Department is committed to admitting talented students into the program in numbers that enhance the performance ensembles without creating an imbalance where students may not be placed in appropriate performance settings.

Undergraduate Admissions Criteria

FAU's baccalaureate music degrees require audition for entry, including for transfer students. Music auditions are held several times each year. The Department maintains its own audition application and audition results database. In AY 2015-16, the Department received 310 audition applications, held about 117 auditions, and accepted 90 students. Of those, 62 new music majors were added to the program in Fall 2016.

Enrollment Information

Headcount

Data tables from the Dorothy F. Schmidt College of Arts and Letters and the College of Education are combined below in order to document all of the music majors enrolled in the Department of Music and the department of Teaching and Learning. The data is organized by CIP code.

Music Headcount All Baccalaureate Degrees										
Fall Term										
Year	2010		2011		2012		2013		2014	
Department	n	%	n	%	n	%	n	%	n	%
Music Headcount 131312 (Bachelor of Music Education)	60	100.00%	87	100.00%	76	100.00%	62	100.00%	49	100.00%
Music Headcount 500901 (Bachelor of Arts and Bachelor of Music) and 500909 (Commerical Music)	235	100.00%	198	100.00%	187	100.00%	178	100.00%	169	100.00%

The chart seems to demonstrate a drop in enrollment, with a high in 2010 of 295 students, to 218 students in 2014. However, this enrollment drop is not so much a result of the number of actual students enrolled, but rather cleaner student data collection regarding FTIC music students. Before 2013, students were able to select specific music majors without being eligible to pass the audition process, so both the departments of Teaching and Learning and Music showed higher student intake figures than what actually occurred. Admissions orientations used to include dozens of ineligible self-identified music majors, and many of these students did not have their change of majors processed in a timely manner once it was determined they were not eligible for the music program. The Registrar's office, the University Advising office and the Department of Music now proactively identify eligible FTIC music students, and work together during a special music major summer orientation to advise, register and complete the appropriate change of major forms for these music majors prior to the Fall semester.

Student Credit Hours

Two tables follow, which include SCH production, music class size and faculty/student ratios.

Student Credit Hour / FTE Productivity Reports
 Academic years: 2011-2012 to 2015-2016
 Campus: Boca Raton
 College: Arts & Letters
 Department: Music

	State Fundable SCH						Annualized State Fundable FTE					
	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	Total	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	Total
Course Level												
Lower Div	8,685	8,340	8,028	7,911	8,570	41,534	217.1	208.5	200.7	197.8	214.2	1,038.3
Upper Div	4,795	4,762	4,253	3,710	2,823	20,343	119.9	119.0	106.3	92.7	70.6	508.6
Grad I	422	329	364	314	342	1,771	13.2	10.3	11.4	9.8	10.7	55.3
Grad II	0	0	3	0	0	3	0.0	0.0	0.1	0.0	0.0	0.1
Total	13,902	13,431	12,648	11,935	11,735	63,651	350.2	337.8	318.5	300.3	295.5	1,602.4

Music Average Class Size and Faculty/Student Ratio

				Music				
				2010-2011	2011-2012	2012-2013	2013-2014	2014-2015
Course Level	Type							
Undergraduate	Lecture/Seminar	Sections Offered	#	77	79	76	72	74
		# Enrolled		4,157	4,542	4,316	4,051	3,908
		Avg Section Enrollment		54.0	57.5	56.8	56.3	52.8
		Sections Faculty-Taught	#	52	54	54	53	54
			%	67.5	68.4	71.1	73.6	73.0
	Lab	Sections Offered	#					
		# Enrolled						
		Avg Section Enrollment						
		Sections Faculty-Taught	#					
			%					
	Discussion	Sections Offered	#					
		# Enrolled						
		Avg Section Enrollment						
		Sections Faculty-Taught	#					
			%					
	Other Course Types	Sections Offered	#	276	319	286	277	271
		# Enrolled		2,116	2,036	1,812	1,619	1,564
		Avg Section Enrollment		7.7	6.4	6.3	5.8	5.8
		Sections Faculty-Taught	#	141	190	167	140	139
			%	51.1	59.6	58.4	50.5	51.3

Music Curriculum

Duration

FAU's baccalaureate music major programs are four-year experiences, with a significant component of music major coursework required starting in the first semester of freshman year. Baccalaureate music degrees with similar emphases from all NASM-accredited SUS programs also require four years, as do NASM accredited programs nationally.

Comparison to Peer Institutions

The curricula of FAU's music degrees meets the specific standards set by NASM regarding the percentage of coursework devoted to performance, music specialty courses, and general studies for each degree specialization or emphasis, which are similar to the music programs at other SUS institutions. The Department's faculty undertook a detailed analysis of FAU's music programs compared to others in the SUS. This has resulted in the Department's advocacy for the changes to the Bachelor of Music Education degree title, degree-granting college, and common prerequisites, as discussed earlier in this report.

All of FAU's undergraduate programs have met national standards as evidenced in NASM's listing of the degrees as Final Approved for Listing and Plan Approved. The Commercial Music majors (137 credits) and the Bachelor in Music Education (134 credits) as listed by the BOG are significantly more than 120 credits, requiring students to enroll during summers in order to meet their projected four-year graduation rate.

The detailed catalog descriptions for undergraduate music degrees follow:

Bachelor's Degree General Requirements

Candidates for a bachelor's degree in Music must complete all University and College requirements for the specific degree. Each Music major will be assigned to an area advisor who will meet with the student every semester to determine the student's curriculum. In addition to departmental course requirements, all Music majors must complete the following to graduate:

- Piano Proficiency: All students must pass the applicable department piano proficiency exam as a graduation requirement. Students may enroll in four semesters of class piano in preparation for the exam. Commercial Music majors enroll in MVK 1111, 1112, 2121 and 3173. All other Music majors may enroll in MVK 1111, 1112, 2121 and 2122. Completion of class piano courses does not complete the proficiency exam requirement. Students must complete the piano proficiency according to degree requirement deadlines as follows:
 - Commercial Music: Prior to enrollment in MUS 4911.
 - Music Education and Music: Performance concentration: Prior to their first recital pre-hearing.
- Mid-Degree Evaluation: Students will be assessed in performance, music theory and sight singing at the end of the sophomore year (or four semesters of study). Students who do not receive a satisfactory score on the evaluation will not be permitted to register for upper-division courses.
- Concert Attendance: Music majors must enroll in MUS 1011, Concert Attendance, every semester in residence until a satisfactory grade has been received for a total of six semesters. Transfer students must consult the Music Department to determine minimum requirements.
- Ensemble Performance: All Music majors are required to perform in the assigned ensemble every semester in residence according to the degree requirements. Commercial Music majors are required to complete one semester of Commercial Music Ensemble.
- Applied Music Instruction: Music majors are required to study the same applied instrument during their tenure at FAU. Students presenting junior or senior recitals are required to register for applied music for the semester during which the recital is presented. All applied music lessons require permission of instructor.

- Jury Examinations in applied music are given at the end of the semester. Successful completion of the jury is required to receive a grade in applied music.
- Recital Performance: All candidates for the Music major: Performance concentration and major in Music Education perform a senior recital. Students in the Music major: Performance concentration also perform a junior recital.

All music courses and their prerequisite courses must be completed with a grade of "C" or higher. These and other departmental policies are explained in detail in the Music Student Handbook, which is updated annually and available in the Department of Music.

Prerequisite Coursework for Transfer Students

Students transferring to Florida Atlantic University must complete both lower-division requirements (including the requirements of the Intellectual Foundations Program) and requirements for the College and major. Lower-division requirements may be completed through the A.A. degree from any Florida public college, university or community college or through equivalent coursework at another regionally accredited institution. Before transferring and to ensure timely progress toward the baccalaureate degree, students must also complete the prerequisite courses for their major as outlined in the Transfer Student Manual.

Please note that transfer students who have not completed A.A. degrees in music will be required to complete all lower-division music requirements, which may add time to the degree.

All courses not approved by the Florida Statewide Course Numbering System that will be used to satisfy requirements will be evaluated individually on the basis of content and will require a catalog course description and a copy of the syllabus for assessment.

Requirements for All Undergraduate Music Majors

All Music majors must complete the following core courses and the requirements of the following specific degrees. Vocal students take MVV 2601, Introduction to Vocal Pedagogy, in the first year.

Core Course Requirements		
Music Theory 1	MUT 1111	3
Sight Singing and Ear Training 1	MUT 1241	1
Music Theory 2	MUT 1112	3
Sight Singing and Ear Training 2	MUT 1242	1
Music Theory 3	MUT 2116	3
Sight Singing and Ear Training 3	MUT 2246	1
Music Theory 4	MUT 2117	3
Music Theory: Orchestration (not required for B.A. students)	MUT 4311	2
Sight Singing and Ear Training 4	MUT 2247	1
Introduction to Vocal Pedagogy (vocal majors only)	MVV 2601	1
Music of Western Civilization 1	MUH 4211	3
Music of Western Civilization 2	MUH 4212	3
Music of Western Civilization 3	MUH 4371	2
Music Cultures of the World	MUH 3514	3
Concert Attendance (six semesters)	MUS 1011	0

Bachelor of Arts with Major in Music

The Bachelor of Arts with Major in Music is a degree that balances a general study of music with elective coursework in the liberal arts and humanities, providing a well-rounded liberal-arts-based educational experience for students wishing to pursue a variety of academic interests. This degree program requires 120 credits.

Students must complete the Dorothy F. Schmidt College of Arts and Letters B.A. language requirement. Students in the B.A. with major in Music are not eligible to enroll in the Commercial Music minor or to double major in degree programs from the College of Education.

Gateway to Musical Perception	MUS 2101	3
Six semesters of 1-credit applied music instruction	MV	6
Eight semesters of assigned ensembles (4 credits at the upper division)	MUN	8
40 credits of non-Music electives, with at least 9 required in the Dorothy F. Schmidt College of Arts and Letters; 27 of the elective credits must be upper division. Ensembles may be taken as electives up to a 4-credit maximum.		

Bachelor of Music Education with Major in Music Education

The purpose of the Music Education program at Florida Atlantic University is to provide every student learner within the degree program the best possible instruction. Students follow a plan of instruction based on current music research, societal trends, and the modern American educational landscape. The goal of the degree is to prepare music teachers to enter the workplace prepared to teach learners of different cultures, ages and ability levels. FAU Music Education majors will be able to structure and manage a positive musical environment that encourages these varied populations to experience, achieve, and thus, come to value music-making as a life-time endeavor. Degree completion includes professional certification to teach music in Florida public schools, levels kindergarten through 12th grade. This degree program requires 125 credits.

Students will be assigned by area advisors to either vocal or instrumental programs of study. This program leads to teacher certification in music in conjunction with the Department of Teaching and Learning in the College of Education.

Vocal option		
Choral Conducting 1	MUG 3201	1
Choral Conducting 2	MUG 4201	2
Choral Methods	MUE 4140	2
Diction for Singers 1: An Introduction	MUS 2201	1
Introduction to Vocal Pedagogy	MVV 2601	1
Instrumental option*		
Instrumental Conducting 1	MUG 3301	1
Instrumental Conducting 2	MUG 4301	2
Marching Band Pedagogy and Methods	MUE 4480	1
Jazz Ensemble Pedagogy and Methods	MUE 4481	1
Secondary Instrumental Methods	MUE 4330	2
Voice Techniques	MUE 2430	1
Both vocal and instrumental students take the following courses:		
Introduction to Music Education	MUE 2040	2
Elementary School Music 2	MUE 4311	2
Woodwind Pedagogy and Methods	MUE 2450	1
Brass Pedagogy and Methods	MUE 2460	1
Percussion Pedagogy and Methods	MUE 2470	1
String Pedagogy and Methods	MUE 4441	1
Introduction to the Teaching Profession**	EDF 2005	3

Introduction to Diversity for Educators**	EDF 2085	3
Introduction to Technology for Educators	EME 2040	3
Applied Learning Theory	EDF 3210	3
Educational Measurement and Evaluation	EDF 3430	3
ESOL Strategies for Content Area Teachers	TSL 4324	3
Content Reading: Middle and Secondary Schools	RED 4335	3
Secondary School Effective Instruction***	ESE 3940	3
Senior Music Education Recital	MVO 4342	0
Student Teaching: Music, K-12****	MUE 4940	6
Seven semesters of 1-credit applied lessons	MV	7
Seven semesters assigned ensembles	MUN	7

* Students whose major instruments are piano or guitar are not eligible for the major in Music Education.

** Requires 15-hour field component.

*** Requires 90-hour field component.

**** Student Teaching requires a separate application. The student must complete all courses (education and music), piano proficiency, recital, recital attendance and the FTCE before applying to student teaching.

Bachelor of Music with Major in Commercial Music/[Link to Commercial Music Minor](#)

The Commercial Music program offers a comprehensive undergraduate curriculum to help students develop specific skills for a professional career in the music industry. Hoot/Wisdom Records L.L.C. is Florida Atlantic University's official record label. Administered by the Commercial Music program, the label provides students with practical experience in the production, marketing, and distribution of sound recordings.

Three concentrations comprise the Commercial Music degree program. The Commercial Music Composition and Music Technology concentrations share a common core with separate concentration requirements while the Music Business concentration presents a focus in the business aspects of the music industry.

The Commercial Music Composition concentration provides majors with skills and experience in composing, arranging, producing and recording music for a variety of applications, including film, television and digital media. The Music Technology concentration provides majors with skills and experience in audio recording, live sound reinforcement and music production.

Commercial Music Core (Both Commercial Music Composition concentration and Music Technology concentration students must take)		
Gateway to Musical Perception	MUS 2101	3
American Popular Music and Culture	MUH 3521	3
Introduction to Music Business	MUM 3301	3
Legal Issues for the Musician	MUM 3303	3
Sound Recording 1	MUM 3663	3
Music Production	MUM 4723	3
Commercial Music Forum (six semesters, 1 credit per semester)*	MUS 1010	6
Computer Music Sequencing	MUS 4343	3
Commercial Music Topic Research	MUS 4911	1
Commercial Music Research Project**	MUS 4913	3
Applied music instruction – Eight semesters, 1 credit each		
Eight semesters assigned ensembles: One semester of Commercial Music Ensemble, MUN 4015, required		
*Transfer students with 60 or more approved credits will need to satisfactorily complete three semesters of Commercial Music Forum.		

** Research projects must be approved by Commercial Music faculty. Students will be expected to meet regularly with their research advisor during the semester.

Commercial Music Composition concentration

Music Composition Class (May be repeated for credit.)	MUC 2211	2
Composing/Arranging Music for TV/Radio Commercials	MUC 4600	3
Music Composition for Film	MUC 4610	3
Instrumental Conducting 1	MUG 3301	1
Instrumental Conducting 2	MUG 4301	2
Introduction to Commercial Arranging	MUT 2341	2

Additional elective course – 2-3 credits from list of electives below.

Music Technology concentration

Live Sound Reinforcement	MUM 4628	3
Sound Recording 2	MUM 4664	3
Instrumental Conducting 1	MUG 3301	1

Additional elective courses – 6 credits from list of electives below.

Electives for Commercial Music Composition and Music Technology concentrations (if not already required in concentration)

Principles of Advertising	MAR 3326	3
Entertainment Law	BUL 4622	3
Introduction to the Business of Motion Pictures	GEB 3052	3
International Business	MAN 3600	3
Music Composition Class (May be repeated for credit.)	MUC 2211	2
Composing and Arranging Music for TV and Radio Commercials	MUC 4600	3
Music Composition for Film	MUC 4610	3
Instrumental Conducting 1	MUG 3301	1
Instrumental Conducting 2	MUG 4301	2
Music Publishing and Copyright	MUM 4304	2
Live Sound Reinforcement	MUM 4628	3
Sound Recording 2	MUM 4664	3
Artist Management	MUM 4724	2
Music Marketing and Public Relations	MUM 4732	2
Introduction to Commercial Arranging	MUT 2341	2

Bachelor of Music with Major in Commercial Music: Music Business Concentration

This degree is designed to provide majors with knowledge relating to the practical business and legal aspects of the music industry, including copyright, publishing, marketing, promotion, distribution and artist management.

Music Business Core		
Gateway to Musical Perception	MUS 2101	3
Principles of Accounting	ACG 2021	3
Principles of Advertising	MAR 3326	3
Entertainment Law	BUL 4622	3
International Business	MAN 3600	3
American Popular Music and Culture	MUH 3521	3
Jazz in American Society	MUH 3801	3
Introduction to Music Business	MUM 3301	3
Legal Issues for the Musician	MUM 3303	3
Music Publishing and Copyright	MUM 4304	2
Artist Management	MUM 4724	2
Music Marketing and Public Relations	MUM 4732	2
Commercial Music Forum (six semesters, 1 credit per semester)*	MUS 1010	6
Commercial Music Topic Research	MUS 4911	1
Commercial Music Research Project**	MUS 4913	3
Applied music instruction – Eight semesters, 1 credit each		
Eight semesters assigned ensembles (one semester of Commercial Music Ensemble, MUN 4015, required)		
*Transfer students with 60 or more approved credits will need to satisfactorily complete three semesters of Commercial Music Forum.		
** Research projects must be approved by Commercial Music faculty. Students will be expected to meet regularly with their research advisor during the semester.		

Bachelor of Music with Major in Music: Performance Concentration

The Bachelor of Music with Major in Music: Performance concentration is designed to prepare music majors for professional performance careers, private studio teaching and/or the pursuit of further academic study. This degree program requires 120 credits.

Instrumental option		
Gateway to Musical Perception	MUS 2101	3
Instrumental Conducting 1	MUG 3301	1
Instrumental Conducting 2	MUG 4301	2
Junior Performance Recital	MVO 3330	0
Senior Performance Recital	MVO 4340	0
Eight semesters assigned ensembles		8
Eight semesters of 2-credit applied music instruction		16
4 credits of chamber music ensembles from:		
Chamber Winds	MUN 4144	1
Instrumental Chamber Music	MUN 4463	1
1 credit from the following applicable methods courses:		
Woodwind Pedagogy and Methods	MUE 2450	1

Brass Pedagogy and Methods	MUE 2460	1
Percussion Pedagogy and Methods	MUE 2470	1
String Pedagogy and Methods	MUE 4441	1
7 credits from the appropriate ensemble literature courses below:		
For students with Wind Ensemble major emphasis:		
Survey of Wind and Percussion Solo Literature	MUL 4450	2
Survey of Wind and Percussion Chamber Literature	MUL 4451	2
Wind Instrument Literature	MUL 4550	3
For students with Orchestra major emphasis:		
Chamber Music Literature 2	MUL 3562	2
Solo String Literature	MUL 4433	2
Survey of Orchestra Literature	MUL 4500	3
Additional electives, which may include approved music coursework, are required to reach the program's 120 credits.		
Guitar option		
Gateway to Musical Perception	MUS 2101	3
Choral Conducting 1	MUG 3201	1
Choral Conducting 2	MUG 4201	2 or
Instrumental Conducting 1	MUG 3301	1
Instrumental Conducting 2	MUG 4301	2
Junior Performance Recital	MVO 3330	0
Senior Performance Recital	MVO 4340	0
Eight semesters assigned ensembles		8
Eight semesters of 2-credit applied music instruction		16
Classical Guitar Literature	MUL 3430	2
Classical Guitar Pedagogy	MVS 3606	2
4 credits of additional music electives from the courses below:		
Chamber Music Literature 1	MUL 3561	2
Chamber Music Literature 2	MUL 3562	2
Large ensemble		1
Chamber ensemble		1
Additional electives, which may include approved music coursework, are required to reach the program's 120 credits.		
Piano option		
Gateway to Musical Perception	MUS 2101	3
Choral Conducting 1	MUG 3201	1
Choral Conducting 2	MUG 4201	2 or
Instrumental Conducting 1	MUG 3301	1
Instrumental Conducting 2	MUG 4301	2
Junior Performance Recital	MVO 3330	0
Senior Performance Recital	MVO 4340	0
Eight semesters assigned ensembles		8
Eight semesters of 2-credit applied music instruction		16
Piano Literature 1	MUL 4400	2
Piano Literature 2	MUL 4401	2
Chamber Music Literature 1	MUL 3561	2
Chamber Music Literature 2	MUL 3562	2

Piano Pedagogy	MVK 3631	3
Accompanying Literature and Techniques 1	MVK 4702	2
Accompanying Literature and Techniques	MVK 4703	2
Additional electives, which may include approved music coursework, are required to reach the program's 120 credits.		
Vocal option		
Gateway to Musical Perception	MUS 2101	3
Choral Conducting 1	MUG 3201	1
Choral Conducting 2	MUG 4201	2
Diction for Singers 1: An Introduction	MUS 2201	1
Diction for Singers 2: German	MUS 3232	1
Diction for Singers 3: French	MUS 3222	1
Introduction to Vocal Pedagogy	MVV 2601	1
Survey of Vocal Solo Literature	MUL 4602	3
Vocal Pedagogy	MVV 4640	2
Opera Workshop 1	MUO 4503	1
Opera Workshop 2	MUO 4504	1
Survey of Choral Music Literature	MUL 4643	2
Junior Performance Recital	MVO 3330	0
Senior Performance Recital	MVO 4340	0
Eight semesters assigned ensembles		8
Eight semesters of 2-credit applied music instruction		16
Additional electives, which may include approved music coursework, are required to reach the program's 120 credits.		

Honors Program in Music

The program for Honors in Music is designed to recognize outstanding academic and/or performance achievement of exceptionally talented and motivated students. The requirements for Honors in Music exceed the normal requirements for a baccalaureate degree, not simply in the quantity of work, but also in the nature and quality of it. Academic honors will be extended to those students who demonstrate a level of critical activity and thorough scholarship in those courses that are taken for honors credit. Performance honors will be given to those students who substantially exceed normal performance standards for an undergraduate recital in both quality of repertoire and interpretation, and in the length and difficulty of the literature presented in public performance. Additional details are available through the Department of Music.

Description of Internships, Practicum, Study Abroad, Field Experiences

Internships

The Department of Music's Commercial Music degree includes the option of internship credit in each concentration through MUS 4940 Commercial Music Internship. Internship placements are approved by faculty permission on a case-by-case basis. The internship placements are evaluated and approved by Professor Michael Zager, Eminent Scholar in Performing Arts. Internship placements include several major corporations and businesses within the music business. Recent placements include Harry Fox Agency, which is the nation's leading provider of rights management, licensing and royalty services for the music industry; Sony music; the Catalyst Publicity Group, a boutique PR & marketing firm based in Fort Lauderdale, FL, and Seattle, WA; as well as many others. Internal internships are available for credit with FAU's record label, Hoot/Wisdom Recordings LLC. The Hoot/Wisdom internships are provided for

students who are working on projects that are beyond the scope of degree requirements, such as assisting faculty with special recordings.

Practicum

The BME degree requires ESE 3940 Secondary School Effective Instruction, which is a 90-hour in-school teaching practicum with placement in a public school setting during the student's penultimate semester. Music majors are placed in middle- or high- school settings appropriate to their area of specialization (choral or instrumental). These placements are considered in tandem with student teaching placements in order to ensure that students have significant experience with supervised teaching at both middle and high school levels. In some instances, the placement may be elementary music in tandem with secondary music. In addition to completing the ESE 3940 course requirements, music majors are observed by the BME advisor, who is clinical educator certified. Students receive informal feedback from the BME advisor in addition to the formal evaluation conducted by the ESE 3940 instructor.

Field Experiences

The BME degree requires MUE 4940 Student Teaching-Music, which is completed in the final semester of the degree. This course is a full-time placement in a public school setting, with the BME advisor serving as the clinical educator and evaluator. The BME advisor works in collaboration with the public school clinical educator to create a teaching plan that gives the student teacher extensive and comprehensive experiences in music rehearsal and performance settings, evaluations and assessments. In addition to the student teaching experience, several other teacher preparation courses include 15-hour field observations as well.

Pedagogy/Pedagogical Innovations

- **LiveText:** Florida Atlantic University uses LiveText for the assessment of its student teachers. LiveText is a private, secure internet-based subscription website that allows users to create and submit projects and assignments on-line. It also has the capacity to store long-term electronic portfolios, projects, and documents. LiveText allows education faculty to use rubrics to assess candidate work and give feedback online, which is efficient and convenient for both student teachers and the faculty who oversee their progress. LiveText is also used for ESE 3940 Secondary School Effective Instruction.
- **Video Assessments:** The Florida Atlantic University Department of Music uses short video clips, edited from full-length videos, as a way in part to assess our Music Education students' achievement during their instrumental and choral pedagogy and methods classes. These brief durations of teaching are called 'rehearsal frames'. The definition of a rehearsal frame is "*brief durations of instruction that are devoted to a proximal goal*". The entire idea of this assessment is that the music education faculty observe student progress by viewing frames of teaching that are not random intervals of teaching, but those designed to assess a specific target goal that a teacher (the student) is selecting at that moment in time. Because Rehearsal Frames reduce the number of variables that an evaluator has to observe, they are often a more efficient way to identify progress than traditional in-class observations, which may last an entire class session. FAU's music education faculty have found that Rehearsal Frame assessment works well with both our students' progress and in the peer observation of our own faculty as well. Therefore, the Department of Music has incorporated into its faculty peer assessment form the use of videos for teacher observation. An observer locates places on a teacher's video where she has stated a goal ("clarinets, that 'A' needs some attention"); the teacher may then attempt a series of steps where she is working to accomplish the goal (this

may involve out of context teaching, modeling, verbal feedback and interactions of questioning and answering between the student and the teacher); then accomplishment of the goal, or abandonment of the goal. Either way (success or abandonment), the evaluator gains important information by observing these types of frames, and requires both the evaluator and evaluatee an effective way to think about teaching.

- **SCRIBE Software:** The Department of Music's music education faculty use SCRIBE software to edit the rehearsal frames from the full video that student teachers or music education students submit to the music education faculty in order to document their teaching. SCRIBE software records event timings in teacher-student interactions. Duke and Farra (1996) created SCRIBE (Simple Computer Recording Interface for Behavioral Evaluation) for this purpose. This systematic observation of the teaching process helps to narrow the focus of instructional variables for the novice teachers. The SCRIBE program creates the following data records: (1) a graphic timeline of the events during an observation period, (2) a chronology of recorded events, and (3) a summary table which includes the event frequencies, rates, total durations, proportions of total time for each observation category, mean durations calculated across instances of a given behavior, and corresponding standard deviations.
- **Technology Fee-funded labs:** In 2008, the university instituted a per-semester technology fee for all students as a means for funding technology for labs and instructional and research support. Funds collected through this fee are distributed annually through a competitive process. Faculty, staff and student organizations are allowed to submit proposals for funding that are decided by the Tech Fee Committee comprised of faculty and students. The Department of Music has successfully been awarded six proposals totaling \$483,262.61. The latest proposal, Creation of a Networked Commercial Music lab, totaling \$ 158,494.61, allowed for the expansion of Commercial Music Lab from 15 to 27 computers, thus enhancing student access to technology to produce their required coursework.

Student-Centered Approaches: Recitals, Senior Projects, Research Intensive Courses

All Commercial Music majors are required to complete a senior research project as a degree requirement. The senior project is split into two semesters in the student's final year in the program. The first senior year course is MUS 4911 Commercial Music Topic Research. This course helps students establish and solidify the research project topic and provides writing guidelines for the final research project. Students must also submit a Reference list of at least ten sources they plan on consulting in order to complete their project. In MUS 4913 Commercial Music Research Project course, students are mentored one-on-one throughout the realization of their project. All Business concentration majors are required to submit a research paper that explores a business model or practice currently relevant in the music industry. All music composition concentration majors are required to submit a creative project that consists of between three and five original compositions submitted in musical score format, a CD of the audio recording of these compositions, and an academic paper that describes their compositional approach for each of the works submitted. Students in the Technology concentration are required to produce an audio CD of three to five contrasting musical productions and submit an academic paper that describes the techniques employed in each recorded track.

The MUS 4913 Commercial Music Research Project course is undergoing the approval process for Research Intensive status.

Degree recitals are required in the Bachelor of Music Education and in the performance concentration of the Bachelor of Music. Students must maintain an active and rigorous practice schedule to master the assigned repertoire for their recitals. They perform a pre-hearing for a panel of faculty members, give an oral presentation about their repertoire and a faculty panel assesses the final recital.

ELearning

Music faculty have developed several varieties eLearning sections of music major and non-major courses and electives. Several of these courses have been offered as fully online or in hybrid settings. The courses are consistently fully enrolled when offered:

- MUM 3301 Introduction to Music Business
- MUL 3015 History and Literature of Musical Theater
- MUH 3023 Rock and Roll in American Society
- MUH 3801 Jazz in American Society
- MUL 2010 History and Appreciation of Music

Many music faculty use state-of-the-art technology to assist with course delivery, such as Canvas, Top Hat, clickers and adaptive learning software.

Scope of the Intellectual Foundations Program

The Department of Music is an active participant in the Intellectual Foundations Program by offering MUL 2010 History and Appreciation of Music each semester. It also created an eLearning section of MUL 2010, which has been offered each semester during the academic year since Spring 2015. The chart below demonstrates the number of seats offered in MUL 2010 order to accommodate student demand.

	F13	S14	Su14	F14	S15	Su15	F15	S16	Su16	F16
Seats offered	749	641	546	960	641	707	962	662	607	962
Seats enrolled	746	642	430	955	638	587	952	659	525	916
CEL offered					85		85	85		85
CEL enrolled					84		83	85		85

Only one full-time faculty member is available to teach the course during the academic year, with the remaining sections staffed by adjunct faculty. The Department has participated in the summer JumpStart program since its inception, and offers a significant number of sections of MUL 2010 to meet JumpStart enrollment demand. The Department of Music participates in the Honors Program by offering a special section of MUL 2010 History and Appreciation of Music each semester.

The Department does not require MUL 2010 History and Appreciation of Music in any of its degrees. Music majors satisfy 3 credits of the IFP with MUH 4212 Music of Western Civilization 2. (Music majors enroll in 14-20 credits of music history, so this accommodation was approved by the institution several years ago.)

Access to Music Courses for the Non-Major

All music major courses are restricted to majors because of Selective Access. The only exceptions are for courses that are included in the Commercial Music Minor, and for enrollment in the performance

ensembles, which allow for non-major participation by students if they pass an audition for the specific ensemble. Non-music majors participate in a number of ensembles as their schedules allow, which enhances the department and allows non-music majors to pursue their music interests in the collegiate setting.

Student Profiles

Diversity/Demographics

The Department of Music undergraduate student body presents a diverse population, as shown in the table below:

Student Gender and Ethnicity 2010-2015 CIP 500901 /CIP 500909/CIP 131312

F=Female; M=Male

Degree	2010-2011 (F/M)	2011-2012 (F/M)	2012-2013 (F/M)	2013-2014 (F/M)	2014-2015 (F/M)
CIP 500901					
Asian/Pacific Islander	3/2	2/2	3/2	3/0	
Black	5/3	5/4	5/9	3/9	4/7
Hispanic	13/17	8/15	7/15	9/12	10/11
White	38/45	27/30	16/26	17/31	9/19
CIP 500909					
American Indian/Alaskan Native	1/1	1/0	1/0	1/0	0/0
Asian/Pacific Islander	1/4	1/5	0/2	0/1	
Black	1/18	5/14	9/12	3/7	3/11
Hispanic	6/19	8/24	11/22	10/22	11/23
White	14/39	19/37	18/31	14/38	16/39
CIP 131312					
American Indian/Alaskan Native			0/1		
Asian/Pacific Islander			0/1	0/1	
Black			7/7	5/6	5/5
Hispanic			9/8	6/4	6/4
			14/27	17/16	13/16
Total enrollment	82/148	76/134	100/163	88/147	77/135

Student Scholarly Activity

Student scholarly activity in music is accomplished through music performance and academic work. All music majors perform in public during student ensemble performances. Performance majors and music education majors must perform public degree recitals. The degree recitals require a pre-hearing by the student performers, assessed by a faculty committee. The pre-hearing includes student-prepared commentary about the recital repertoire, similar to a thesis defense. Students must score successfully on the commentary and the pre-hearing performance in order to be approved for recital presentation. The recital itself is also assessed by a faculty committee, with a grade of S or U recorded on the transcript.

Commercial Music majors complete the MUS 4913 Commercial Music Senior Project, which is either a recording (technology majors), an original musical work (commercial music composition), or research paper (music business). The Senior Project is assessed and graded by the Commercial Music faculty committee, which appears on the transcript as a letter grade. The Commercial Music faculty voted to propose the MUS 4913 Commercial Music Senior Project course as Research Intensive to document that students pursue independent creative research in the course.

Student Scholarship Awards

The Department of Music enjoys substantial scholarship funding provided by a number of resources. A significant number of music students are awarded scholarships based on merit. The FAU Foundation is home to a large number of music endowed scholarships, which spending allocations for 2016-2017 are estimated at \$46,000. Concert proceeds from the Department's annual concert season generate about \$29,000 for scholarships each year. Wells Fargo has contributed a substantial amount of matching gift support, including \$25,000 for AY 2016-2017: this matches concert proceeds up to \$25,000, and encourages audience members to donate towards music scholarships beyond their ticket cost. The Department's concert proceeds have improved significantly since the inception of this program. The Georgina Dieter Dennis Foundation Vocal Scholarship fund provided \$50,000 for AY 2016-2017 scholarship funding. In addition, FAU provides Financial Aid with \$35,000 in scholarship funding to support the Marching Band, which is available only to students with documented financial need. About 101 music majors will receive annual scholarship awards of \$500 to \$5000 in 2016-2017.

Eligibility for awards includes a music semester GPA of 3.0, with a university overall GPA of 2.5. In addition, students must receive grades of B or higher in performance ensembles and applied lessons, and must receive continuing recommendation of their scholarship award from the area head supervising the individual student.

Advising Procedures

The Department of Music has a multi-tiered and proactive advising system that includes collaboration with University Advising, Dorothy F. Schmidt College of Arts and Letters College Student Services, the College of Education and music faculty. The advising process begins with the student being verified as accepted by audition into the Department. During intake, students fill out change of major forms changing from Pre-Music to their approved specific music majors.

FTIC music majors enroll in the designated music major university orientation prior to enrolling in the music sequence. At the conclusion of the university orientation, the majors are brought to the department for individual advising sessions with music faculty area heads (bands, choral, piano, guitar, electric guitar, etc.) for their 9-11 credits of music major courses, applied lesson and performance ensemble assignments. University Advising staff are also onsite to assist students in adding appropriate IFP courses to round out the schedule. Each music major is advised every semester by a music faculty area head. At the end of freshman year, music majors are required to continue advising with their music advisors and to work in collaboration with DFSCAL Student Services, thereby assisting students in meeting IFP and other college requirements as their music schedules allow each semester.

Transfer music majors are advised after the Department of Music chair evaluates their transcripts and creates an individualized flight plan that is shared with the area advisors on a shared drive. Each transfer student meets individually with the chair to go over the specific plan prior to registration. The transfer students are then rolled into the advising scenarios described above. Transfer students, even those who have earned an associate's degree, generally transfer with deficiencies in music, so careful advising is

required in order to create the shortest possible time-to-degree that includes all departmental, college and university requirements. In many instances, transfer students have no prior content in music and must enroll in music major courses for eight semesters to complete the degree.

Music majors in the BME degree are advised each semester by the primary music education faculty member with assistance from area heads. The BME advisor charts a detailed flight plan of required coursework and also creates a timetable for the student to complete the required Florida Teacher Certification Exam testing (General Knowledge, Professional and Subject Area testing) and other departmental requirements, such as degree recital and piano proficiency completion.

The BME advisor tracks all BME students in a document stored on a drive shared with the Music Education Committee faculty, which is comprised of the area heads. The BME students are processed through the mid-degree evaluation during the end of their sophomore year. The Music Education faculty committee assesses each student's academic work and their progress through the other BME degree requirements.

The Department of Music certifies completion of state-required testing and prerequisites to the College of Education prior to the student's enrollment in ESE 3940 and subsequent MUE 4940 student teaching. The Department advises the College of Education regarding ESE 3940 practicum placements and MUE 4940 student teaching placements, which are tailored to the individual student's area of concentration. This allows for matching with clinical education experiences that most align with, and expand, the student's development and experience.

The Commercial Music degrees, though advised primarily by area faculty, follow a course enrollment chart created by the department chair that specifies exact semesters for individuals to enroll in the specialty courses in music technology and commercial music composition. Enrollment in specialty courses is monitored by the Commercial Music's Coordinator of Administrative Services for adherence with the enrollment chart. This chart manages the course cap of 25 for each course, while assuring that students will not add time to degree by missing the courses that are offered once every two years.

Course rotation charts that provide specific details regarding the music sequence for the BME and Commercial Music degrees are posted on the music website and hard copies are available in the office. They are also referenced at each advising session by the area advisors, and are included in each student file in the office. These charts, in conjunction with individualized flight plans and enrollment charts, have significantly improved graduation rates within the department.

Rotation guides, Commercial Music enrollment chart are attached in **Appendix A: BME Tracking Sheet**

Retention Rates

As previously discussed in this report, the gathering of clean data regarding freshman and sophomore music majors has been problematic. The drop in retention starting in 2012-2013 reflects more accurate data gathering of the actual number of students participating in the program, rather than a sudden drop in retention. It is also important to note that true Music Education students were required to meet 2.5 overall GPA for admittance into the BME degree. Retention rates in 2013 and 2014 reflect the removal of the Music Education degree as a choice on the FTIC application.

Music Retention rates (2nd year retention/persistence rates of students with a Grade Point Average (GPA) above 2.0 - FL SUS Metric #5)

Degree	2010-11	2011-12	2012-13	2013-2014	2014-2015
500909 (Commercial Music)					
2 nd year retention rate	87.5%	86.7%	81.8%	71.4%	81.3%
Average Cumulative GPA	2.74	3.08	3.16	3.21	2.60
131312 (Music Education)					
2 nd year retention rate	71.4%	85.7%	57.1%	42.9%	50%
Average Cumulative GPA	2.23	2.27	2.72	2.98	2.06
500901 (Music General)					
2 nd year retention rate	75%	71.4%	65%	63.2%	87.5%
Average Cumulative GPA	2.62	2.66	2.64	2.71	2.82

Graduation Rates

The following chart is configured to include all music majors, including those in the BME degree. In viewing the 2012 cohort, it is important to note the significant increase in 4-year on-time graduation, which indicates the success of proactive music advising and tracking. The Commercial Music and Bachelor in Music Education degrees are both approved by the BOG above 130 credits. The majority of the music cohort are enrolled in these degrees, which significantly affects the overall 4-year graduation rate: completion of those degrees in eight semesters is possible but difficult to accomplish. The 6th Year graduation rate table follows.

6th Year Graduation Rates of FTIC Music Students								
Cohort	n	% Currently Enrolled	% Currently Enrolled	Current 2 Year Grad Rate	Current 3 Year Grad Rate	Current 4 Year Grad Rate	Current 5 Year Grad Rate	Current 6 Year Grad Rate
2008	36	0.00%	0.00%	0.00%	0.00%	8.33%	25.00%	30.56%
2009	33	6.06%	6.06%	0.00%	0.00%	12.12%	21.21%	27.27%
2010	35	2.86%	2.86%	0.00%	0.00%	11.43%	28.57%	45.71%
2011	24	29.17%	25.00%	0.00%	0.00%	8.33%	29.17%	
2012	35	31.43%	28.57%	0.00%	0.00%	17.14%		
2013	37	59.46%	59.46%	0.00%	0.00%			
2014	32	71.88%	71.88%	0.00%				

Placement Rates/Employment Profile

The Department of Music does not officially track employment data on any students other than those in the BME, whose public school employment is gathered through the Florida Department of Education, whose data is two years behind. Many music majors are entrepreneurial independent contractors. They set up applied music teaching studios, recording studios, work as freelance musicians or work for other individuals in these endeavors. They work as choral directors, vocal soloists or organists in churches and schools; or work as sound engineers in area arts facilities or corporations.

The following list is a sampling of student academic advancement:

Name	Institution	Degree
Edgar Abreu	Florida International University	Masters
Robyn Lamp	Louisiana State University	Masters
Rosanne Mannino	Louisiana State University	Masters
Barbara Martinez	Mercer University	Masters
Alexander Javizian	University of Miami	Masters
Raquel Ferreira da Silva	Texas Tech	Masters
Jihong Park	Lynn University	Performer's Certificate
Feruza Dadabaeva	Lynn University	Performer's Certificate

Student Recruitment

Department of Music faculty pursue proactive recruitment activities, as described below:

- Visit individual public schools with FAU ensembles to promote the music program.
- Present clinics and masterclasses in individual public schools, festivals, youth ensembles, at other academic institutions and in other outside venues in order to promote the program.
- Perform as guest artists in a variety of situations to promote their professional careers, and by extension, attract new students to the program who would like to study with the faculty at FAU.
- Serve as adjudicators in music performance assessments, competitions and in other settings.
- Participate in professional music associations, conferences and festivals where they interact with potential students and make associations with other music colleagues.
- Hosts several on-campus festivals that include high school participants, such as the Choral Festival Side by Side Festival, the Orchestra Side-by-Side Festival, the Band Festival, the Jazz Band Festival, Sing-In, and Marching Band day, which together bring over 1400 students to campus each academic year. These activities provide intensive immersion into the collegiate performance environment. High school students interact with music faculty and music majors and guest clinicians, culminating in a public performance experience for each festival's outcome. This experience is valued by the visiting students, their parents, and their teachers alike. Not only are festivals successful recruiting tools, they provide a valuable pedagogical stimulus that resonates well past the event itself.

The Department coordinates with FAU recruitment to provide a presence at the Florida Music Educators (FMEA) In-Service Clinic and Conference each January. This conference includes the top music students who are participating in All State music performance ensembles. This is a major conference that draws music conservatories and university music programs from within the SUS, as well those of several nationally prestigious music schools. FAU's music faculty are active conference presenters, and serve with professional music organizations and events affiliated with FMEA conference activities, such as Intercollegiate Band.

The Department advertises its audition dates and degree options in professional music journals, including Florida State Music Teachers Association, Florida Music Director, the National Association of Teachers of Singing (NATS) Journal of Singing, American Choral Directors Association, and others. The Department also mails and distributes audition posters and flyers to over 1000 public schools in Florida.

Graduate Programs

Limited Access Status

The Department of Music is Selective Access. As stated previously, the Department of Music is continuing to advocate for Limited Access status due to the requirement of professional-level audition and/or music portfolio review required of all graduate applications.

Admissions Criteria

The Department of Music requires the following for admission into the graduate program in Music:

- Baccalaureate degree in music with overall GPA of 3.0 in undergraduate studies.
- Initial interview with graduate advisor or area head to discuss the program.
- One of the following, depending upon desired degree concentration:
 - Performance concentration: Vocal/Instrumental Performance Options and Choral/Wind Conducting options—a satisfactory performances audition is required. In addition, Choral or Wind Conducting option applicants must perform an audition segment consisting of conducting an appropriate ensemble for an extensive period and submitting conducting videos of live rehearsals and performances.
 - Commercial Music Concentration and Performance Concentration: Composition Option—approved portfolio of composed or arranged musical works, as appropriate, with recordings of said works if available.

Students are not eligible to register for any graduate courses in the Music program until they have been fully accepted by audition or portfolio review. Accepted graduate students must take proficiency examinations in Music History and Music Theory. The Music History exam requires students to identify Western historical periods by date, place specific composers in their respective historical periods, identify them with major works and define important historical terms. The Music Theory exam requires harmonic analysis of tonal music, including modulation techniques, non-harmonic tones, borrowed chords and augmented sixth and Neapolitan sixth chords. Students who do not meet the required proficiencies are required to enroll in review coursework that will not count toward the Master of Music degree.

Students who apply for a graduate assistantship must provide additional documentation, including letters of reference, curriculum vita, and a personal statement of purpose essay.

Graduate Enrollment Information

The following table documents the graduate enrollment headcount for the Department of Music, including both the Master of Arts in Music and the Master of Music degrees.

Music: Graduate Headcount

Headcount by Department										
Department	2010-2011		2011-2012		2012-2013		2013-2014		2014-2015	
	n	%	n	%	n	%	n	%	n	%
Music	36	100.0%	38	100.0%	24	100.0%	27	100.0%	22	100.0%

During the period in review, several curricular changes occurred in the graduate program, which may have reduced the number of graduate students attracted to the program. The graduate piano certificate was terminated, the Master of Arts program developed into specific concentrations in performance, conducting, composition, commercial music, and music history and literature. Finally, the 30-credit Master of Arts was transitioned into a 36-credit Master of Music degree, with enhanced specializations in performance, composition, conducting, or commercial music. The type of students matriculating have become full-time students, whereas the previous iterations of the master's degree had been a music generalist focus, which attracted a part-time cohort of students.

Graduate Student Credit Hour (SCH) Production

The following table includes all student credit hour production for the Department of Music. Please note that the Graduate II level was suspended when the Interdisciplinary PhD program was discontinued. The Department of Music does not have a doctoral program.

Student Credit Hour / FTE Productivity Reports
 Academic years: 2011-2012 to 2015-2016
 Campus: Boca Raton
 College: Arts & Letters
 Department: Music

	State Fundable SCH						Annualized State Fundable FTE					
	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	Total	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	Total
Course Level												
Lower Div	8,685	8,340	8,028	7,911	8,570	41,534	217.1	208.5	200.7	197.8	214.2	1,038.3
Upper Div	4,795	4,762	4,253	3,710	2,823	20,343	119.9	119.0	106.3	92.7	70.6	508.6
Grad I	422	329	364	314	342	1,771	13.2	10.3	11.4	9.8	10.7	55.3
Grad II	0	0	3	0	0	3	0.0	0.0	0.1	0.0	0.0	0.1
Total	13,902	13,431	12,648	11,935	11,735	63,651	350.2	337.8	318.5	300.3	295.5	1,602.4

Average Class Size and Faculty/Student Ratio

This graph includes Department of Music class size for graduate courses from academic year 2010 through 2014-15. Reviewers will note the relatively low enrollment in each section, which is a result of the specificity within each of the degree concentrations and options.

Average Class Size and Faculty/Student Ratio	10/11	11/12	12/13	13/14	14/15
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Graduate	Lecture/Seminar	Sections Offered	#	29	26	18	19	24
			# Enrolled	126	101	63	84	68
			Avg Section Enrollment	4.3	3.9	3.5	4.4	2.8
		Sections Faculty-Taught	#	27	22	16	17	22
			%	93.1	84.6	88.9	89.5	91.7
	Lab	Sections Offered	#					
			# Enrolled					
			Avg Section Enrollment					
		Sections Faculty-Taught	#					
			%					
	Other Course Types	Sections Offered	#	49	49	49	46	39
			# Enrolled	138	110	108	111	93
			Avg Section Enrollment	2.8	2.2	2.2	2.4	2.4
		Sections Faculty-Taught	#	42	44	40	28	32
			%	85.7	89.8	81.6	60.9	82.1

Graduate Curriculum

Duration

The Master of Music is a two-year, 36 credit specialist's degree, with options in performance or commercial music composition. The music core in the Master of Music is 12 credits, with the remaining 24 credits in each option comprised of specialty courses that enhance the focus of study.

Comparison to Peer Institutions

The Master of Music has been Plan Approved by NASM, and as such, demonstrates compliance with national standards followed by all accredited music programs, nationally and within the SUS, regarding curricular content, performance standards, and credit hours. Any graduate programs who are accredited by NASM will include similar courses within the two-year experience.

Degree Requirements

Core Courses for all concentrations		
Introduction to Graduate Research	MUS 6716	2
Music Seminar in Theoretical Styles (Must pass placement exam or earn a grade of "B" or higher in MUT 6936)	MUT 6935	3
Music History Seminar (Must pass placement exam or earn a grade of "B" or higher in MUH 6688)	MUH 6935	3
Thesis/Recital/Lecture	MUS 6971	4
Total		12
Commercial Music Concentration (36 credits – Core + 24 from below)		
Prerequisites (Course or equivalent knowledge determined by examination or transcript evaluation. These courses do not count toward the degree.)		
American Popular Music and Culture	MUH 3521	3
Sound Recording 2	MUM 4664	3
Music Production	MUM 4723	3
Computer Music Sequencing	MUS 4343	3
Required Courses		
Music Composition	MUC 6251	2
Advanced Composing and Arranging for TV/Radio Commercials	MUC 6605	3
Advanced Music Composition for Film	MUC 6615	3
Advanced Music Production	MUM 6727	3
Advanced Commercial Music Internship	MUS 6940	1
Graduate Orchestration	MUT 6346	2
Commercial Music Electives (Select approved electives from the list below to total 10 credits.)		
Artist Management	GEB 6057	2

20th-Century Music	MUH 6375	3
World Music Seminar	MUH 6588	3
Ensembles	MUN 6***	1
Advanced Music Publishing and Copyright	MUM 6306	2
Advanced Legal Issues for the Musician	MUM 6307	3
Advanced Audio Engineering for the Musician	MUM 6627	2
Advanced Music Marketing and Public Relations	MUM 6726	2
Special Topics (Music History or Literature)	MUS 6933	1-5
Performance Concentration		
Choral Conducting Option (36 credits – Core + 24 from below)		
Graduate Choral Conducting	MUG 6205	2
Applied Graduate Choral Conducting	MUG 6206	6
Choral Ensembles: Graduate Level	MUN 6315	4
Advanced Studies in Choral Music: A Survey of Choral Literature	MUL 6648	3
Advanced Studies in Choral Literature: Mass and Motet	MUR 6108	3
Lyric Diction 1	MUS 6205	2
Approved Performance Electives (Select 4 additional credits from the list below.)		4
Wind Conducting Option (36 credits – Core + 24 from below)		
Graduate Instrumental Conducting	MUG 6305	2
Applied Graduate Instrumental Conducting	MUG 6309	6
Ensembles (one per semester)	MUN ****	4
Select two of the following		
Survey of Symphonic Wind Literature	MUL 6555	3

Survey of Chamber Wind Literature	MUL 6567	3
Survey of Orchestra Literature	MUL 6505	3
Approved Performance Electives (Select 6 additional credits from the list below.)		6
Instrumental or Vocal Performance Option (36 credits – Core + 24 from below)		
Graduate Applied Music	MV* 6***	6
Ensembles	MUN ****	5
Approved Performance Electives (Select 13 additional credits from the list below.)		13
Composition Option (36 credits – Core + 24 from below)		
20th-Century Music	MUH 6375	3
Approved music history, literature or theory course or MUE 6938		3
Advanced Music Composition for Film	MUC 6615	3
Music Composition	MUC 6251	6
Ensemble	MUN ****	1
Select one of the following		
Graduate Orchestration	MUT 6346	2
Advanced Composing and Arranging for TV/Radio Commercials	MUC 6605	3
Approved Performance Electives (Select 5 or 6 additional credits from the list below.)		5-6
Performance Electives		
Seminar in Music Education	MUE 6938	3
20th-Century Music	MUH 6375	3
World Music Seminar	MUH 6588	3
Women Composers in the Western Tradition: An Historical Overview	MUH 6625	3
Graduate Piano Literature	MUL 6410	3
Graduate Classical Guitar Literature	MUL 6435	2

Survey of Orchestra Literature	MUL 6505	3
Graduate Survey of the Concerto	MUL 6528	3
Survey of Symphonic Wind Literature	MUL 6555	3
Survey of Chamber Music Literature	MUL 6565	3
Survey of Chamber Wind Literature	MUL 6567	3
Graduate Survey of Art Song	MUL 6606	3
Advanced Studies in Choral Music: A Survey of Choral Literature	MUL 6648	3
Survey of Opera Literature	MUL 6671	2
The Life and Works of Wolfgang Amadeus Mozart	MUL 6852	3
Opera Workshop 1	MUO 6505	1
Opera Workshop 2	MUO 6507	1
Advanced Studies in Choral Literature: Mass and Motet	MUR 6108	3
Lyric Diction 1	MUS 6205	2
Lyric Diction 2	MUS 6206	1
Special Topics (Music History or Literature)	MUS 6933	1-5
Graduate Piano Pedagogy	MVK 6650	3
Graduate Piano Pedagogy 2	MVK 6651	3
Graduate Orchestral Repertoire	MVS 6550	3
Graduate String Pedagogy	MVS 6650	3
Graduate Classical Guitar Pedagogy	MVS 6652	2
Graduate Vocal Pedagogy	MVV 6652	2
Graduate Vocal Pedagogy 2	MVV 6662	1

Internships/Practicum/Study Abroad/Field Experiences

The Master of Music in Commercial Music is the only graduate music degree that includes an internship option. NASM requires specific content percentages within the 36 hours regarding performance, academic coursework, music literature and other music-specific studies, including recital or final projects. Practicum, field experience, and study-abroad options are not included in the Master of Music degree. However, the immersion of graduate students in leadership positions within the performance ensembles, collaborative performance, academic tutoring and performance opportunities within the program provides extensive exposure to the profession's artistic and academic requirements for success, and provides experiences similar to those in practicum and field experience settings in the discipline.

Pedagogy/Pedagogical Innovations

NASM requires discipline-specific pedagogy training within each specialization in the performance options in the Master of Music. FAU's Master of Music degree includes pedagogy coursework specific to each area of performance emphasis. For example, piano performance emphasis students are required to take two semesters of graduate piano pedagogy for the express purpose of training them to be applied piano teachers and to prepare them for teaching options in higher education. Vocal majors take two semesters of vocal pedagogy; conductors take a variety of literature courses and work intensively with student ensembles under the direction of their major professors. Immersion into the rehearsal environment allows graduate conductors to formulate effective rehearsal and teaching strategies.

Scope of Institutional Contributions

The Department of Music does not provide cross-listing, inter-professional education efforts or certificate programs at the graduate level. Due to the stringent requirements for access into the Master of Music, graduate music courses are not open to students from other majors.

Graduate Student Profiles

Diversity/Demographics

The composition of the graduate students in the Department of Music are reported for the 2012-2014 as follows:

Music Graduate Ethnicity and Gender			2012-13	2013-14	2014-15
Graduate	American Indian/Alaskan Native	Female	1	1	1
		Male			
		Total	1	1	1
	Asian or Pacific Islander	Female	1	3	1
		Male	2	1	1
		Total	3	4	2
	Black (Not of Hispanic Origin)	Female			
		Male	1	2	1
		Total	1	2	1
	Hispanic	Female	1	2	1
		Male	3	1	2
		Total	4	3	3
	White (Not of Hispanic Origin)	Female	3	4	3
		Male	7	6	8
		Total	10	10	11
	Non-Resident Alien	Female	4	2	2
		Male	2	5	2
		Total	6	7	4
	Not Reported	Female			
		Male			
		Total			
	Total	Female	10	12	8
		Male	15	15	14
		Total	25	27	22

Graduate Music Recruitment Funding

The department has applied for and received funding from the Graduate College for the past eight years to enhance the recruitment budget of the college and to award one Provost Fellowship each year. The \$2500 Provost Fellowship is awarded to a student already identified for a regular graduate assistantship during their first year of enrollment. The Department of Music's Provost Fellowship recipients are as follows:

2011-2012	Isidora Jovanovic
2012-2013	Dan Sato
2013-2014	Monica Schultz
2014-2015	Juan Pena
2015-2016	Carlos Patino Duran
2016-2017	Dontay Douglas

Graduate Student Scholarly Activity

Music graduate students have received Graduate College travel grants to attend conferences and competitions. A recent recipient was graduate pianist Anna Schwartz, who in Summer 2016 was awarded 2nd prize in the Cremona International Competition, and who also received a special Diploma for performing music of the Romantic era.

Several of the Department's students have received the Graduate Fellowship for Academic Excellence Award (\$5000):

2013-2014	Darko Varga
2014-2015	Julian Brijaldo
2015-2016	Christopher Schletter
2016-2017	Ricardo Da Silva Pozenatto

In 2014-2015 and 2015-2016, the Department was able to enhance graduate assistantship awards with scholarship funding that covered graduate fees. This was possible in part due to the generosity of the Wells Fargo Grant Matching Gift program, and it allowed the Department to be competitive by assisting outstanding international graduate assistants with the funding needed to attract them from abroad.

The College of Arts and Letters began a new supplemental fellowship program for graduate assistants in Fall 2016. The Batmasian Fellowship in the Arts awardee from the department of music for 2016-2017 is Trevor Smith. Music's graduate assistantship stipends are currently \$8000. In accordance with the guidelines for the Fellowship, the student receives an additional award of \$2000, bringing his full stipend amount to \$10,000 for the first year. However, in spite of the supplemental fellowship program and the Wells Fargo matching gift program, the Department's scholarship funding for graduate students fluctuates with the availability of special donor enhancements. In order to consistently attract competitive graduate students, it is imperative that the University develop permanent graduate support funding models that are sustainable and reliable.

The Department's graduate assistantships have remained at \$8000 since 2009, yet graduate tuition rates and fees have significantly increased. In 2016, incoming graduate assistants did not receive additional scholarship support due to the market's negative impact on foundation scholarship accounts.

Graduate Advising Procedures

The Music Graduate Advisor advises graduate students in conjunction with the area head who is serving as the major professor in the student's studies. The Graduate Advisor works with the Department Chair and area advisors to create a course schedule that accommodates all the graduate students in order to maximize enrollment in each specialty class, while providing a logical sequence of coursework within the graduate music core rotation. Most of the department's graduate students are graduate assistants, so the department is meticulous in creating plans of study that allow for degree completion within four semesters.

Graduate Placement Rates/Employment Profile

The Department of Music does not officially track employment data on any students other than those in the BME, whose public school employment is gathered through the Department of Education. Many music majors are entrepreneurial independent contractors. They set up applied music teaching studios, recording studios, work as freelance musicians or work for other individuals in these endeavors. They work as choral directors, vocal soloists or organists in churches and schools; or work as sound engineers in area arts facilities or corporations. Music graduate students are very successful in advancing their academic careers in doctoral program placements. Several have completed their doctoral studies and are teaching in university settings as full-time instructors, tenure-line and tenured professors.

The following table reflects a sampling of student success in academic placements:

Name	Program	Major
Julian Brijaldo	University of Miami	Doctorate
Darko Varga	Louisiana State University	Doctorate
Joseph McAllister	University of Northern Colorado at Greeley	Doctorate
Monica Schultz	University of Alabama	Doctorate
Christopher Schletter	University of Florida	Doctorate
Giovanni Garcia	Rutgers University	Doctorate
Ana Flavia	University of Miami	Doctorate
Dejan Daskalov	UNLV	Doctorate
Matthew Daniels	Louisiana State University	Doctorate
Taki Azuma	University of North Carolina at Greensboro	Doctorate
Isidora Jovanovic	Arizona State	Doctorate
Olivera Gjorgoska	UNLV	Doctorate
Katherine Bridwell Briner	University of North Carolina at Greensboro	Doctorate
Dan Sato	University of Miami	Doctorate
Takako Takudo	University of Miami	Doctorate

Graduate Student Retention Rates/Master's Degree Student Graduation Rates

The following charts should be viewed in the context of the transition in the graduate curriculum, which occurred during the program review period. The generalist Master of Arts degree, active prior to 2010, generated a graduation rate in excess of two years. The curricular revision that made the Master of Arts more focused somewhat reduced time to degree. The graduation rate of the Master of Music consistently occurs within the two-year graduation timeframe.

Music Graduate Student Enrollment/Retention/Average Cumulative GPA

Year	Number of Students	1-year Retention	Average Cumulative GPA
2010	23	91.3%	3.74
2011	22	86.4%	3.79
2012	14	85.7%	3.91
2013	14	85.7%	3.88
2014	13	100%	3.84

Music Graduate Student Graduation Rates

Cohort	n	% Enrolled After 1 Yr	% Graduated Within 1 Yr	% Enrolled After 2 Yrs	% Graduated Within 2 Yrs	% Enrolled After 3 Yrs	% Graduated Within 3 Yrs	% Enrolled After 4 Yrs	% Graduated Within 4 Yrs
2007	20	55.00%	40.0%	5.0%	65.0%	10.0%	65.0%	10.0%	70.0%
2008	21	38.10%	38.1%	9.5%	71.4%	9.5%	76.2%	0.0%	81.0%
2009	21	33.33%	66.7%	9.5%	90.5%	0.0%	100.0%	0.0%	100.0%
2010	23	52.17%	39.1%	4.3%	82.6%	8.7%	82.6%	4.3%	87.0%
2011	22	22.73%	63.6%	13.6%	72.7%	9.1%	81.8%	4.5%	86.4%
2012	14	35.71%	50.0%	21.4%	71.4%	7.1%	85.7%	-	-
2013	14	42.86%	42.9%	7.1%	85.7%	-	-	-	-
2014	13	30.77%	69.2%	-	-	-	-	-	-

Graduate assistant funding and the availability of assistantships has a significant impact on graduation rates. A majority of the Department's graduate students hold graduate assistantships. These are awarded to new students when vacated by graduating students. The current cycle does not allocate assistantships evenly each year; some years there are 7 returning students and 12 new assistantship lines, the following year there are 12 returning students and only 7 available lines.

Graduate Student Recruitment

Department of Music faculty pursue proactive graduate recruitment activities as below:

- Visit individual public schools with FAU ensembles to promote the music program. This allows the public school music teacher to view the department's faculty. A significant number of music

graduate students are public school teachers who are returning to school in order to advance their careers.

- Present clinics and masterclasses in competitions, festivals, at other academic institutions and in other outside venues in order to promote the program.
- Perform as guest artists in a variety of situations to promote their professional careers, and by extension, attract new students to the program who would like to study with the faculty at FAU.
- Serve as adjudicators in music performance competitions and in other settings.
- Participate in professional music associations, conferences and festivals where they interact with potential students and make associations with other music colleagues.

The Department coordinates with FAU recruitment to provide a presence at the Florida Music Educators (FMEA) In-Service Clinic and Conference each January. FAU music faculty are active conference presenters and serve in professional music organizations and events affiliated with conference activities, such as conducting All-State ensembles or organizing the Intercollegiate Band. The FMEA conference includes the top music students who are participating in All State music performances. The conference is especially important for graduate student recruitment because the teachers of the All-State student participants attend as well.

The Department advertises its audition dates and degree options in professional music journals, including Florida State Music Teachers Association, Florida Music Director, NATS Journal of Singing, American Choral Directors Association, and others. The Department also mails and distributes audition posters and flyers to over 1000 public schools in Florida.

Administrative Structure of the Department of Music

The Department of Music is administered by the Department Chair. Several faculty serve as Area Directors, whose duties are student advising, scheduling and evaluating student auditions, assessing recital or senior projects, and supervision of area faculty and adjuncts. For example, the Choral and Vocal Director works in association with other full time and adjunct vocal faculty to design curriculum, advise students, serve as recital pre-hearing and recital assessment committees. The Director of Bands oversees the Marching Owls and manages his own budget in support of the athletic bands. The Area Directors make recommendations for hiring and retention of adjunct support faculty in their respective areas. The Commercial Music program is overseen by the Eminent Scholar in Performing Arts, who supervises the content of the degrees and chairs the Commercial Music faculty committee.

Faculty in the Department of Music

Faculty Profile

The Department of Music includes the following full- and part-time faculty:

- Professors: 4. Two white males, one white female, one Hispanic female
 - Dr. Patricia Fleitas, conducts choral ensembles; teaches the following courses at the undergraduate and graduate levels: applied voice, choral conducting, and choral literature. Serves as Director of Choral and Vocal Studies.
 - Dr. Ken Keaton, teaches the following courses at the undergraduate and graduate levels: applied classical guitar, guitar pedagogy and literature, music history. Serves as Director of Classical Guitar Studies.
 - Rebecca Lautar, Department Chair. Teaches applied violin, string chamber music, string pedagogy and methods. Serves as Director of String Studies.

- Michael Zager, Eminent Scholar in Performing Arts: teaches courses in Commercial Music composition and music production at the undergraduate and graduate levels: chairs the Commercial Music faculty committee; directs the Hoot/Wisdom Recordings LLC record label. Serves as Director of the Commercial Music program.
- Associate Professors: 6. Four white males, one Hispanic male, one white female
 - Dr. James Cunningham, teaches the following courses at the undergraduate and graduate levels: music history, world music instrumental ensembles; graduate research.
 - Dr. Laura Joella, conducts orchestra, teaches conducting, music history. Serves as Director of Orchestral Studies.
 - Dr. Kyle Prescott, conducts wind ensemble; teaches applied graduate conducting; teaches the following courses at the undergraduate and graduate levels: wind/brass/percussion literature, chamber music; teaches undergraduate courses in jazz ensemble pedagogy and methods. Serves as Director of Bands.
 - Dr. Sean Murray, directs Marching Band, directs symphony band, pep band, teaches marching band pedagogy and methods, applied tuba, chamber music. Serves as Associate Director of Bands.
 - Alejandro Sanchez Samper, teaches undergraduate and graduate Commercial Music technology courses in sound recording, music business; supervises music technology research projects; supervises Hoot/Wisdom Recordings LLC record label, oversees all music recording studios and production labs. Serves as Assistant Director of Commercial Music.
 - Dr. Tim Walters, teaches music theory and commercial arranging.
- Assistant Professors: 4. One white male, three white females
 - Dr. DaLaine Chapman, Music Education supervisor; teaches woodwind pedagogy and methods, brass pedagogy and methods, Introduction to Music Education, Secondary Instrumental Methods. Serves as clinical educator for student teachers.
 - Dr. Irena Kofman, teaches the following courses at the undergraduate and graduate levels: applied piano, piano literature, piano pedagogy, chamber music; graduate collaborative piano. Serves as Director of Keyboard Studies.
 - Dr. Stacie Rossow, conducts choral ensemble; teaches choral conducting, graduate vocal pedagogy, and applied voice. Serves as Associate Director of Choral and Vocal Studies.
 - Dr. Kevin Wilt, Composer in Residence; teaches the following courses in both undergraduate and graduate levels: music theory, applied music composition, orchestration.
- Instructors: 6. Three white males, three white females
 - Susan Dorchin, Senior Instructor, teaches applied voice, undergraduate vocal pedagogy, opera workshop.
 - Krisztina Kover, Senior Instructor, teaches class piano; serves as collaborative pianist with choral ensembles.
 - Dr. Sandra McClain, Senior Instructor, teaches undergraduate and graduate levels of the following courses: music diction, applied voice, music literature. Serves as Graduate Coordinator.
 - Robert Rimmington, Instructor, teaches commercial music technology courses in computer music sequencing, sound recording, live sound reinforcement and directs commercial music ensembles. Supervises sequencing lab, production studios.
 - David Rossow, Senior Instructor, teaches sight singing, class piano, concert attendance; serves as collaborative pianist with choral ensembles.

- o Matthew Nichols, Visiting Instructor, teaches percussion pedagogy, applied percussion, marching band drum line and directs the concert percussion ensemble.

B 2 Instructional Faculty and Adjuncts By Gender and Ethnicity
Music

Instructional Faculty (Tenured, tenure-earning, & non-tenure-earning)		Music					College Total	University Total
		2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2014-2015	2014-2015
American Indian/Alaskan Native	Male							2
	Total							2
Asian or Pacific Islander							0	1
	Female						3	35
	Male						4	88
	Total						7	124
Black (Not of Hispanic Origin)							0	0
	Female						11	36
	Male						6	23
	Total						17	59
Hispanic							0	1
	Female						13	29
	Male	1	1	1	1	1	2	22
	Total	1	1	1	1	1	15	52
White (Not of Hispanic Origin)							7	16
	Female	9	8	8	8	9	88	296
	Male	9	9	8	8	8	92	376
	Total	18	17	16	16	17	187	688
Total							7	18
	Female	9	8	8	8	9	115	396
	Male	10	10	9	9	9	104	511
	Total	19	18	17	17	18	226	925

Adjunct Faculty 27 total: 14 white males, one Hispanic male; and 11 white females, one Hispanic female. Adjunct faculty teach the following:

- o Applied music lesson courses: MVW flute, MVW oboe, MVW clarinet, MVW bassoon, MVW saxophone, MVB French horn, MVB trumpet, MVB trombone, MVB euphonium, MVK piano, MVP percussion, MVJ electric guitar, MVJ electric bass, MVS violin, MVS viola, MVS cello, MVS double bass, MVV voice.
- o MUE pedagogy courses: Percussion Pedagogy and Methods; Voice Techniques, Music elementary School 2, Choral Methods.
- o Music History: History and Appreciation of Music, Rock in American Society, Music of Western Civilization 1.
- o Commercial Music: Music Marketing and Public Relations, Music Publishing and copyright, Artist Management, Legal Issues for the Musician.

B 2 Instructional Faculty and Adjuncts By Gender and Ethnicity
Music

Adjuncts		Music					College Total	University Total
		2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2014-2015	2014-2015
Asian or Pacific Islander	Female						2	13
	Male	1	1	1	1	1	1	13
	Total	1	1	1	1	1	3	26
Black (Not of Hispanic Origin)	Female						4	27
	Male						2	18
	Total						6	45
Hispanic	Female						5	12
	Male						1	10
	Total						6	22
White (Not of Hispanic Origin)	Female	6	6	8	8	7	46	280
	Male	16	15	15	15	14	51	217
	Total	22	21	23	23	21	97	497
Total	Female	6	6	8	8	7	57	332
	Male	17	16	16	16	15	55	258
	Total	23	22	24	24	22	112	590

Ethnicity and Gender Comparison: FAU vs NASM Member Institutions:

	Asian/Pacific Islander	Hispanic	White
FAU Male	4%	5%	52%
FAU Female		5%	50%
NASM Male	1.9%	2.8%	58%
NASM Female	2.7%	0.9%	27%

How This Meets/Does Not Meet Departmental Needs

The National Association of Schools of Music reports that on average, its member public institutions' faculty ratio is 61% tenured, and 39% untenured faculty. This data includes full- and part-time non-tenured faculty, such as full-time instructors and adjunct faculty.

FAU's Department of Music exhibits a ratio of 45% tenured faculty to 55% untenured, which is significantly underbalanced in comparison with NASM's average distribution. In programs the size of FAU's Department of Music, with its current full-time faculty complement, there is a heavy reliance on adjunct faculty for applied lesson teaching and specialty courses. Instruction-related activities are significant in music programs, and because of budget restrictions, full-time faculty are tasked with an extraordinary amount of teaching activities beyond class assignments. For example, adjuncts who are charged with running auditions, dress rehearsals, serving on recital committees or other activities must

be compensated for their time beyond the remuneration they receive for teaching their classes. When the budget is lean, full-time faculty must take up these duties in addition to their own responsibilities.

If the Department of Music were to align with the staffing ratios as reported by NASM, it would need to hire several additional tenure-line faculty to support the program.

The Department of Music is replacing two vacating tenure lines with two assistant professor tenure-track positions, with plans for the new faculty to be in place Fall 2017. This allows the program to retain the same number of tenure-line and tenured faculty as it has held during this review period.

The Department has had the same number of full time faculty as reported in the 2002-2009 Program Review, though it is now delivering significantly more complex curricular offerings. In 2002-2009, the Department of Music identified the lack of full-time, tenured or tenure-line faculty as having a significant negative impact in the creative productivity and growth potential of the department. In 2016, the current full-time faculty are extremely active and score at the highest levels in creative output on their annual faculty reports. However, the shortage of full-time faculty and reliance on adjuncts to deliver the increased course load has put a significant burden on area directors and the department's ability to coordinate schedules and deliver cohesive content in the rotation.

Music Faculty Teaching Loads and Methods of Calculation

Music teaching loads are quite different from those in other academic units because the amount of credits allocated for many types of music courses do not reflect the actual meeting times. The disparity between music loads and general academic loads has prompted NASM to create specific faculty load formulas to address the issue. For example, applied music instruction, which involves teaching one student one hour regardless of the number of credits assigned to the lesson, is formulated by NASM as three student applied lesson hour meetings are equivalent to a two-credit academic course.

Many Department of Music courses are listed at one or two credits, but have multiple meeting dates and hours. MUN ensembles in particular are listed at one credit, but meet between 2-6 hours per week, depending on the specific ensemble. Typically the large ensembles, such as marching band, jazz band, orchestra, wind and choral ensembles, meet more hours because they include a large cohort of students and perform lengthy works that need extended time to rehearse. Smaller ensembles rehearse fewer hours because of repertoire and enrollment, but all meet more than the one-credit hour indicates.

MUE music pedagogy and methods courses are also one credit hour, but meet two hours per week. This also is typical of similar courses offered in music programs in the SUS and nationally. Though these are academic courses, there is a significant component within each courses that includes rehearsal, so the additional hour can be considered to be similar in concept to a lab situation. The department is basically following the "one credit in class equals two additional hours of student effort" and uses one of those student hours as an additional instructional hour.

Due to the complexity of credit hour allocation versus actual time in class, the Department of Music crafted a course load policy assignment, adapted from similar music program policies in place at University of Central Florida, Florida International University and Western Michigan University. Those institutions have university-wide faculty load and assignment policies that provide quite detailed assignment percentages for every type of teaching category. Florida Atlantic University does not have a standardized university-wide load and assignment document.

The Department of Music policy has been approved by the Dean's Office of the Dorothy F. Schmidt College of Arts and Letters.

Please note, in this assignment policy, "contact hour" refers to the actual time in class. It does not correlate to "contact hour" as defined in FAU's annual faculty activity reporting database.

Florida Atlantic University Faculty Assignment Policies

All full-time faculty must be assigned at 1.00 FTE

Faculty will be consulted regarding individual loads, but the Chair makes final decisions regarding faculty teaching assignments, number of applied students, ensembles or class reassignments due to enrollment or graduation needs and as budget allows. Exact percentages may be adjusted as to the time needed to complete certain creative or service assignments (i.e., UPC or GPC would count more in those years when accreditation or major curricular revisions are expected; P&T assignment would count more in years where a large number of candidate portfolios are expected; those who have been awarded funded research or are pursuing a special creative project beyond the normal creative activity would be accorded specific weight appropriate to the time needed to complete the research or creative project).

Weighting Formula

Rank	Teaching and teaching-related activities	Research/Creative Activities	Service
Instructor*	1.00	0.00	0.00
Tenure-Track	0.66	0.29	0.05
Tenured	0.66	0.24	0.10

*Instructors may be approved for research and/or service credit in the assignment, in consultation with the Dean's office

Music courses are assigned credit as follows:

- Academic courses are 0.833 per contact/credit hour, presented in lecture/discussion, seminar or lecture/lab format; grading is based primarily on written work and exams.
- Large enrollment lecture courses may be afforded additional credit depending on the use of and number of graduate assistant help assigned
- Ensemble courses contact hours x 0.067
- Applied lessons at NASM 3 individual student hours equal to 2 contact hours: 0.067

Instructional Type Factor

Type of Class	6 Contact hours	5 contact hours	4 contact hours	3 Contact hours	2 contact hours	1 contact hour
Academic (non-performance) classes				0.25	0.1666	
Performance ensembles (at 0.067 per contact hour)	0.402	0.335	0.268	0.201	0.134	0.067
Applied lessons 1-2 credits (NASM equates three individual student hours to 2 contact hours)						0.067
Marching Band	0.402					

Instruction-related activities that may be accorded separate weight in the load:

- Student Teaching supervision percentages determined by number of students, location of internships, etc.
- Lab supervision/maintenance supervision percentages determined by number and type of labs, installation of new equipment/software, etc.

Instruction-related activities that are not accorded separate weight in the load (activities that are related to course assignment as ensemble, applied or area director):

- Recital committee

- Auditions
- Juries
- Research Project committees

Summary of Faculty Scholarship and Research Productivity

Music Department faculty are active in all the research and creative pursuits that are appropriate to the discipline. The Department's annual faculty evaluation criteria enumerate the many types of research and creative activities that are appropriate for the Department's and university's research aspirations. The criteria are listed in detail in **D. Research**.

Below is a table of the Department's research and creative activity during the period under review.

C 1-9 Research/Scholarly Productivity
Music

		Music					College Total	University Total
		2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2014-2015	2014-2015
1. Books (including monographs & compositions)	#	1	1	10	1	0	21	118
2. Other peer-reviewed publications	#	2	0	0	0	0	124	1,282
3. All other publications	#	84	98	75	135	51	137	561
4. Presentations at professional meetings or conferences	#	11	21	4	32	31	311	1,773
5. Productions/Performances/Exhibitions	#	191	172	149	103	122	277	351
6. Grant Proposals Submitted	#	0	0	0	0	0	3	345
Sponsored Research & Program Expenditures								
7. Organized Research	#	\$0	\$0	\$0	\$0	\$0	\$9,491	\$12,862,069
8. Sponsored Instruction	#	\$0	\$0	\$692	\$2,585	\$0	\$15,181	\$4,053,647
9. Other Sponsored Activities	#	\$0	\$0	\$0	\$0	\$0	\$295,542	\$3,162,145

Strategic Planning for Hires

The Department of Music's faculty hires have been made utilizing vacated tenure lines. The program has not received a brand new line during the period of review. All faculty additions were reconfigured from previous lines. Visiting Instructorships have been funded by using OPS allocations.

The Department's faculty have developed a hiring plan that has been forwarded to the College. In developing the plan, consideration was given to address areas where there is a lack of depth in full time faculty. The Department prioritized its hires in the following sequence: support of the entire department; support of specific degrees; or support of individual areas. As part of this process, the Department also analyzed whether the direct replacement of an area specialization or a new focus was warranted for any vacated line. The creative, research and leadership expectations of each hire were also articulated. The current request for new faculty lines includes instructor positions in percussion and music history, and possible other areas for full-time hires are voice instructor and more applied instrumental instructor positions in areas of strong enrollment.

The implementation of strategic hiring is described below:

- Conversion from Visiting Instructor to Instructor: Krisztina Kover, David Rossow (both since promoted to Senior Instructor). These positions provide area support for the choral and vocal studies area. Both faculty provide needed support function to the department through teaching

and collaborative piano support of major choral ensembles. The artistic levels of the choral ensembles are directly affected by the artistic level of collaborative piano support provided by these faculty.

- AY 2013-2014: Hire of Dr. Kevin Wilt to tenure-line Assistant Professor in Music Composition and Theory (utilizing vacated tenured line in music theory/composition). This position was a replacement hire. This position provides program-wide support. Music majors are required to enroll in a significant number of music theory courses in both the undergraduate and graduate levels. This position manages the music theory curriculum from freshman year through graduate studies.
- AY 2014-2015: Conversion from Senior Instructor to tenure-line Assistant Professor in Choral and Vocal Studies: Dr. Stacie Rossow (utilizing one vacated tenured faculty line in piano). The position supports the large enrollment in the choral and vocal studies area, and allowed the department to increase its number of tenured faculty in the Choral and Vocal area, thereby increasing research and creative activity in that area of specialization. Dr. Rossow was hired through a national search. The choral and vocal program represents a significant number of majors in both undergraduate and graduate levels.
- AY 2014-2015: Hire of Dr. Irena Kofman to tenure-line Assistant Professor in Piano (utilizing one vacated tenured faculty line in piano). Of the three vacated tenure lines in piano, the department kept this line as a direct replacement in piano. The graduate piano program provides significant departmental support, and this line serves as area head for the undergraduate and graduate piano area. Dr. Kofman was hired through a national search.
- AY 2014-2015: Hire of Dr. DaLaine Chapman to tenure-line Assistant Professor in Music Education (utilizing one vacated tenured faculty line in piano). This position provides significant degree support in an area of BOG Strategic Emphasis. Dr. Chapman was hired through a national search.
- AY 2016-2017: Hire of Robert Rimmington, Instructor in Commercial Music Technology (utilizing vacated tenured faculty line in piano). This position provides degree-specific support in a program that includes 50% of the total music major baccalaureate enrollment, and provides important facilities support by supervising and maintaining recording, sequencing and production labs. Professor Rimmington was hired through a national search.
- AY 2016-2017. Restructuring of Commercial Music Instructorship to tenure-line search for faculty position to start AY 2017-2018; conversion of vacating jazz/music theory line to tenure-line search in winds and jazz, with start date of AY 2017-2018; Visiting Instructor of Percussion for AY 2016-2017 funded by current OPS allocation. The positions respond to deficiencies in applied instruction.

Abbreviated Vitas of Full Time Music Faculty

Music Faculty vitas are included in **Appendix F--Faculty Abbreviated Vitaes**

D. Research

Research and Creative Activity in the Department of Music

Research and Creative Activity is varied within the Department of Music. The breadth of activities possible for each member of the faculty is summarized in this excerpt from the Department's Annual Faculty reporting criteria:

Faculty members often participate in diverse activities: they perform, write, edit, compose, publish, consult, record, and participate in a wide variety of professional activities. Each faculty member's primary efforts are usually directed toward those activities expected in the area of his/her appointment. The annual assignment shall give the faculty member specific direction with regard to creative or research activities.

Interdisciplinary Efforts

In general, interdisciplinary efforts occur between music faculty and those in the other arts. These include multiple collaborations with faculty from Theatre and Dance, as well as the University Galleries. Examples include:

Dr. Kevin Wilt collaborated with faculty and students from the Department of Theater and Dance for the premiere performance of his chamber opera, *Prix Fixe*. Assistant Professor of Theater Lynn McNutt served as the director of the production, and helped with props and set design. Graduate student Doug Wetzel played the role of Mr. Butler in the production.

Dr. Laura Joella is conducting the University Symphony featuring Department of Theatre dance faculty: *Romantic Masterworks & Duo Dance*. Duo Dance features Clarence Brooks & Damaris Ferrer.

Dr. James Cunningham collaborated on a book and gallery series *Surfing Florida: A Photographic History*. The show was presented at the FAU University Gallery, as well as throughout Florida.

Krisztina Kover served as a musical director and Hungarian coach for the FAU Gala Opera Benefit Concert of Béla Bartók's Duke Bluebeard's Castle, a concert version performance of Bartók's dramatic one-act opera. It was a great opportunity to see this powerful work come to life as all dedicated musical and theatrical artists brought experience, conviction and theatrical savvy to the plate. In 2013, Kover was invited by the Omaha Opera in Nebraska to premiere this same work fully staged and orchestrated in the historic Orpheum Theater.

Robert Rimmington is collaborating with Russell D. Hamer, Affiliate Research Professor, Department Psychology, Florida Atlantic University. The goal of the research project, ***Probing the Limits of the Neural Bases for Human Rhythm Production and Perception*** is to help elucidate the neuroscientific and psychological/cognitive bases for human rhythm/music production and perception. The project involves interactions between scientists in the Department of Psychology and the Center for Complex Systems and Brain Science (CCBS), as well as interactions with faculty in the FAU Music Department. Professor Rimmington, in addition to being a highly experienced professional musician with experience performing in many musical contexts, is an expert in the recording and music editing technology required for this project. In addition, Professor Rimmington's vast musical experience is an invaluable resource for Dr. Hamer in helping refine the experimental design of the tasks and musical/rhythmical stimuli that the research subjects will be exposed to.

Establishment of Goals for Research and Creative Activity

Specific goals and evaluative ratings for research and creative activity were established in the Department's Annual Faculty Evaluation Criteria in 2015. Each level of tenured or tenure-line faculty has specific research and creative activity expectations at the college, community, regional, state, national or international professional levels. Instructors are not assigned nor evaluated for research and creative activity; however, music instructors have creative activity records at similar level as those exhibited by the tenure-line and tenured faculty.

The following is excerpted from the Department of Music Annual Faculty Evaluation Criteria for Research and Creative Activity:

Research and Creative Activity

The expectation of research and creative activities is that such efforts should lead to some visible manifestation either as written work or some other form of formal presentation/performance related to one's professional activities. Creative and professional activity may include any of a wide variety of activities, depending upon the field of specialization and interests of the faculty member.

Faculty members often participate in diverse activities: they perform, write, edit, compose, publish, consult, record, and participate in a wide variety of professional activities. Each faculty member's primary efforts are usually directed toward those activities expected in the area of his/her appointment. The annual assignment shall give the faculty member specific direction with regard to creative or research activities. Activities that are beyond the scope of the assignment or typical for that faculty member's area of specialization should be discussed with the chair prior to determine eligibility towards the creative or research record.

Artistic performances or other creative activities should be judged on the basis of quality without reference to compensation. It is the position of the Music Department that activities may be considered for which payment is received. Performance quality, scope of influence, and preparation will be assessed in regard to creative growth. Consideration may be given a faculty member who has achieved national or international recognition in a specific area. Although quality is often difficult to evaluate objectively, the following sample of standards and definitions are useful measures of quality. This list is not all-inclusive or exclusionary. A complete list of measurable activities is included in the Department's Promotion and Tenure guidelines:

- Refereed: double blind, peer reviewed
- Peer Reviewed: not blind
- Invited performance/article/book chapter
- Commission of compositions, book reviews, etc.
- Awards/Prizes
- Reviews of books, articles, performances, compositions, etc.
- Citations
- Published program annotations, CD liner notes, etc.

In circumstances of questions regarding measures of quality it is the responsibility of the faculty member to provide documentation supporting the measure. (e.g., invitation letters, certificates, editorial review procedures, etc.)

The following are examples of research and creative activities applicable to music faculty. The general activities in each category are considered to be equivalent. Activities may be from any category, and multiple activities may be from the same bulleted area or include multiple areas, as according to faculty specialization and assignment.

The status of the performance determines the category to be used for reporting purposes. Status is not only indicated by geographical relevance; it may be determined by several factors that document the importance of the event.

Performances:

Category A:

- Conductor/director/soloist in state, regional, national, or international ensemble performances.
- Conductor/director/soloist in performances by a professional ensemble.
- Solo recital or featured collaborative artist performance presented in local, state, regional, national, or international setting.
- Present a clinic, masterclass or adjudicate for a state, regional, national, or international music festival or music competition.

- Nomination or recipient of national or international award for creative work.

Category B:

- Conductor/director/soloist/collaborative artist in a University ensemble performance.
- Present a clinic, masterclass or adjudicate for a local music festival or music competition
- Member of a professional ensemble (e.g. symphony orchestra, opera chorus, etc.)
- Publish, transcribe or edit original musical compositions, or those by other composers.
- Prepare an ensemble for a collaborative musical performance in which the director does not conduct the performance (e.g. musical, oratorio, opera, cantata)

Category A or B, depending on the extent of the creative work:

- Professional recording studio work.
- Create original musical compositions or arrangements.
- Performance of composer's original compositions or arrangements
- Member of a chamber ensemble (e.g. string quartet, piano trio, woodwind or brass quintet, chamber choir, etc.)
- Performances at local, state, regional, national, or international professional conferences, festivals or other events.

Publications:

Category A

- Authorship of books, book chapters or monographs.
- Authorship of articles in refereed professional journal.
- Editor of professional journal.
- Publish, transcribe or edit original musical compositions, or those by other composers.
- Presentation of papers before professional organizations/conferences.
- Member of a journal editorial board.

Category B

- Editorship of books, musical compositions, or special collections.
- Authorship of articles in non-refereed professional journals.
- Other appearances on programs of professional conferences.
- Presentation of professional workshops or seminars.
- Reviewing of books or musical compositions.
- Current book or publishing contract.

Category A or B, depending on extent of the activity

- Recipient of a University, local, regional, state or national award or research grant.
- Author/editor of pedagogical method.
- Music critic for print, broadcast or electronic media.
- Other activities, including emerging media.
- Materials in press.

Good: One event from Category A OR four events from Category B

Outstanding: One event from Category A AND three from Category B; OR six from Category B; OR some equivalent thereof.

Exceptional: Two events from Category A AND four from Category B; OR some equivalent thereof.

Needs improvement: Does not meet the standard for Good. The designation of "Needs Improvement" serves as an indication to the faculty member that future progress in this category is expected and that a performance improvement plan will be developed to clarify standards and set a timetable for remediation.

Unsatisfactory: The faculty member must demonstrate performance that either egregiously fails to meet expectations in at least one aspect in research and creative activity under consideration or generally fails to meet expectations in several aspects of the category under consideration during the review period. The designation of “Unsatisfactory” serves as a warning to the faculty member that significant improvement is urgently required, that a performance plan will be developed to clarify standards and set a timetable for remediation, and that sanctions may be imposed if these standards and/or timetable are not met.

Assessment of How Well Goals Are Being Met

Prior to the creation of the departmental annual evaluation criteria, the department relied on using the activities listed in the departmental Promotion and Tenure document, which did not detail specific quantities or levels of creative activity and research. Most faculty received Outstanding or Excellent ratings because they clearly presented an active portfolio of accomplishments. With the advent of the new five-point evaluation scale, the 2015 Annual Faculty Evaluations were based on the new creative activity and research criteria, with the following results accorded to their achievements. The chart shows the number of faculty in each rank at the Exceptional, Outstanding or Good ratings.

Creative Activity/Research	Exceptional	Outstanding	Good
Assistant Professor	4		
Associate Professor	5	1	
Professor	3	1	

The following table outlines the research and creative activity pursued by the Department of Music faculty. The changes in some areas vary from year to year, but also reflect the changing focus of the program with the addition of four tenure-line faculty within the last three years.

	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
1. Books (including monographs & compositions)	1	10	1	0	0
2. Other peer-reviewed publications	0	0	0	0	0
3. All other publications	98	75	135	51	144
4. Presentations at professional meetings or conferences	21	4	32	31	15
5. Productions/Performances /Exhibition	172	149	103	122	79

E. Service and Community Engagement

Service

Department of Music faculty are active in departmental, college, university, community and professional service. The faculty belong to a number of departmental committees, which meet regularly to evaluate and plan curriculum, student assessment (music juries), scholarship awards and retention, entrance auditions, and many other music activities. Individual faculty members may serve on some or all of the departmental committees described below:

- Music Education Committee: implements mid-degree evaluations, evaluates student progress through the degree, designs curriculum relevant to public school setting and in response to Florida Department of Education initiatives.
- Commercial Music Faculty Committee: assesses Commercial Music Research Projects, reviews curriculum for technology, composition and music business. Monitors Hoot/Wisdom Recordings, Commercial Music facilities, community outreach with the record label.
- Graduate Faculty Committee: oversees curriculum, plans course rotation, selects graduate assistants.
- Scholarship Committee: selects music scholarship students, assesses student achievement for retention eligibility.
- Audition Committee: each performance area fields an audition committee that evaluates music major candidates.
- Recital Committee: each performance area fields a recital committee that evaluates the recital pre-hearing, comps and actual recital presentation.
- Music Jury panel: each performance area fields a music jury evaluation committee that assesses applied music juries each semester. This may include several hours of assessment that takes place during finals week.
- A&R Committee (Hoot/Wisdom): the committee screens applications for faculty recordings with Wisdom arm of Hoot/Wisdom Recordings.

The Department faculty also serve as members of the following College committees:

- UPC--Undergraduate Programs Committee (includes chair of the committee)
- GPC--Graduate Programs Committee
- ROCA--Research and Other Creative Activities
- P&T--Promotion and Tenure
- NTT--Non-Tenure Track Promotion
- College or University committees: STEAM, SPIT, etc.

Establishment of Goals for Service

Specific service goals and evaluative ratings for faculty were established in the Department's Annual Faculty Evaluation Criteria in 2015. Each level of tenured or tenure-line faculty has specific service expectations at the departmental, college, university and professional levels.

Instructors are not assigned nor evaluated for service; however, music instructors have served in the following capacities at the departmental and college level:

- Departmental Graduate Curriculum Committee representative
- Graduate Advisor
- Member of Non-Tenure Track Promotions committee
- Departmental and College committees

The following is excerpted from the Department of Music Annual Faculty Evaluation Criteria for Service:

Service

The philosophy of the Music Department regarding service is to recognize that the contributions of all faculty are both important and necessary. The concept of team spirit and cooperation that enables the Department to maintain its

quality while at the same time meeting the many demands of the Department, the university community, the community at large, and our society from state through international levels is indicative of this philosophy. As in the areas of teaching and professional activity, minimal service activity cannot be considered satisfactory. Additionally, the quantity of service activity should not be considered a substitute for the quality of the contribution. The level of service expected for each faculty rank is discussed in the University's Promotion and Tenure Guidelines and Instructor Promotion Guidelines, and the ratings categories reflect the reduced service expectations for tenure-line assistant professors as well as the service expected of tenured faculty. The following are examples of service which support the reputation of the Music Department and enhance its day-to-day mission.

Category A:

- Chair of University or College committee
- Officer of a national or international professional organization
- Chair of a committee in a national or international professional organization

Category B:

- Member University or College committee
- Officer of a state, regional or local professional organization
- Chair of a committee in a state, regional or local professional organization
- Departmental area head/area director

Category C:

- Chair of Departmental committee
- Member of international, national, state, regional, or local professional organization
- Public service in a professional capacity, such as membership on a community arts organization committee or board.
- Member of Departmental committee
- Managing or providing performance support for university events: commencement, gala, convocation, orientations
- Mentoring junior faculty
- Departmental support: concert house manager, staffing university outreach events (university EXPOS, orientation, open houses).

Good: One activity in category B OR two in category C for assistant professor; one in category B AND two in category C for tenured faculty.

Outstanding: Meets the standard for Good AND two activities from category C for assistant professor; meets the standard for Good AND two additional activities from category C for tenured faculty; OR some equivalent thereof.

Exceptional: Meets the standard for Outstanding AND additional activity from category C for assistant professor; meets the standard for Outstanding AND one activity from category A OR additional activities from category B for tenured faculty; OR some equivalent thereof.

Needs improvement: Does not meet standard for Good. The designation of "Needs Improvement" serves as an indication to the faculty member that future progress in this category is expected and that a performance improvement plan will be developed to clarify standards and set a timetable for remediation.

Unsatisfactory: The faculty member must demonstrate performance that either egregiously fails to meet expectations in at least one aspect in service under consideration or generally fails to meet expectations in several aspects of the category under consideration during the review period. The designation of "Unsatisfactory" serves as a warning to the faculty member that significant improvement is urgently required, that a performance plan will be developed to clarify standards and set a timetable for remediation, and that sanctions may be imposed if these standards and/or timetable are not met.

Assessment of How Well Goals Are Being Met

Prior to the creation of the departmental annual evaluation criteria, the department relied on using the activities listed in the departmental Promotion and Tenure document, which did not detail specific quantities or levels of service. Most faculty received Outstanding or Excellent ratings. With the implementation of the new 5-point evaluation scale, the 2015 Annual Faculty Evaluations were based on the new service criteria, with the following results accorded to Service. The chart shows the number of faculty in each rank at the Exceptional, Outstanding or Good ratings.

Service	Exceptional	Outstanding	Good
Assistant Professor	4		
Associate Professor	5		1
Professor	4	1	

As evidenced by the results of faculty engagement in service as outlined in the annual evaluation criteria, Department of Music faculty are significantly engaged at levels that enhance the professional, university, college and departmental missions.

The Department's service activities are reported in the IEA database are as follows:

Service Activities

	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016
1. Faculty memberships on department, college or university committees	24	44	63	34	55
2. Faculty memberships on community or professional committees	19	8	6	2	15
3. Faculty serving as editors or referees for professional publications Count should be for the # of Faculty NOT # of publications	1	2	0	0	1

Community Engagement/Public Service, Special Projects, and Other Services to the Community

Florida Atlantic University's Strategic Plan identifies as a priority goal its aim to achieve the Carnegie Foundation for the Advancement of Teaching classification as a community engaged institution by 2020.

The Department of Music makes a significant contribution in community engagement through its concert performance season, which provides faculty and students the opportunity to provide innovative music programming at modest cost to area residents.

In order to assist the Dorothy F. Schmidt College of Arts and Letters in supporting programming that will enhance the College's community engagement. The Dorothy F. Schmidt College of Arts and Letters Office of Development submits annual grant applications for funding from the Palm Beach Cultural Arts Council. The successful grant awards were utilized primarily for advertising and promotional materials, such as the School of the Arts brochure, and are listed as follows:

Award Year	Award Amount
2010-2011	\$9,000
2011-2012	\$17,902
2012-2013	\$22,820
2013-2014	\$24,156
2014-2015	\$34,537
2015-2016	\$29,108

The DFSCAL Office of Development tracks audience attendance data for reporting to the Palm Beach Cultural Council. The Department of Music's public events attract a significant number of audience members from the university and surrounding community.

Concert Season	Concert Attendees
2010-2011	13,385
2011-2012	17,003
2012-2013	21,608
2013-2014	16,422
2014-2015	17,350
2015-2016	14,441
TOTAL	100,209

Florida Atlantic University's Music faculty have a direct and tangible influence on public school music programs and music education through in-school clinics, master classes, student recruiting performances, clinical educator partnerships, music performance assessment adjudication and clinics, professional conference presentations and performances, and on-campus festivals where middle and high school students interact with FAU music students and faculty.

The faculty impact the broader community by providing master classes, clinics, adjudication and performance outreach for professional music organizations, competitions, and conferences.

Partnerships/Ensembles-in-Residence/Outreach

The Delray Beach Chorale Ensemble-in-Residence: The Delray Beach Chorale's association with Florida Atlantic University was initiated by Patricia P. Fleitas when she was appointed artistic director and conductor of the Chorale in June of 2014. FAU choral music students and alumni became involved with the Chorale as paid Artists in Residence, Young Artists, or scholarship members who are waived the annual membership fee.

In Spring 2016, the FAU Chamber Singers, select members of the FAU Women's Chorus and members of the Lynn Conservatory Philharmonia joined the Chorale for its Spring concert titled, *Haydn, Mozart, Beethoven and Co.* This concert featured the First Viennese School of composers with Mozart's *Coronation Mass in C Major* as its centerpiece. Of the four soloists, the soprano was an FAU student and the mezzo-soprano an Alumna and current adjunct professor of voice at FAU. In reciprocation for this wonderful opportunity offered to our choral area, the Delray Beach Chorale will join the FAU Chamber Singers, Alumni and Faculty in its annual presentation of Handel's *Messiah* on December 11, 2016 at FAU. This academic year more FAU Alumni as well as new community members have joined the Chorale.

Plans for Spring 2017 include the FAU Chamber Singers to join the Chorale for its final concert of the season in April. The Chorale continues to evolve as it strives to achieve its mission and vision in our University community as well as our community at large.

The Delray Beach Chorale's Choral Academy at FAU: With an expected launch date of Fall 2017, the Academy is designed to offer a music curriculum comprised of music theory, sight singing and ear training, music appreciation, diction for the pre-college singer, weekly private voice lessons and participation in a choral ensemble. In addition, it offers tutorial classes for high school students taking Advanced Placement Music Theory (AP) and/or The Cambridge Advanced International Certificate of Education (AICE) in Music History and Analysis through their respective high school programs. The Academy is open to students in different academic settings; public, private or charter schools, home school students and virtual learners. Master teachers with years of experience in choral music education K-12, FAU music students at the upperclassman and graduate levels, and members of the choral and vocal faculty at FAU will encompass the outstanding faculty. As it develops, the Academy's goal is to become a teaching/learning laboratory setting for FAU choral students, especially music education pre-professionals.

Jazz Rats: The Jazz Rats Ensemble has been in residence at Florida Atlantic University since 1995. Since then the group has performed many times for campus audiences and many more times at off campus venues. The members of the group have included, at various times, current and past faculty and students, educators from local high schools and community (now state) colleges, and excellent musicians from the local jazz community. Such a diverse membership, and the excellence of the ensemble has portrayed FAU in a very favorable light to a wide constituency. Since the group not only performs at a high level, but also provides from within much of its repertoire, the gamut of creativity is well represented. Having recorded a CD (Mozaix) recently has helped spread the word about the group nationally, and the second CD (Someday), in production, will continue to show the growth of the ensemble. We look forward to many more years of our association, and feel it has benefited the ensemble, the school and the community.

Student Outreach. For the past two years, FAU's piano students participated in Bach in the Subways (an international movement to sow the seeds for future generations of classical music lovers by generating public interest and excitement for the art form). They also performed at the College night in the Museum of Arts in Boca Raton, in Delray Abbey (a local large retirement community), and in various nursing homes.

Band-O-Rama with the City of Boca Raton: In November of 2008, the FAU Band Program initiated an annual 'prism' concert, featuring each of the ensembles in the band program. With approximately 150 students involved, the Kaye Performing Arts Auditorium on campus was selected as the only FAU venue that could support the event. This first Band-O-Rama was successful, bringing in nearly 500 audience members, and providing an excellent showcase for the area. Designed to appeal to a broad spectrum of patrons, the concert included light classical, pops, and jazz portions. The FAU Wind Ensemble, FAU Jazz band, the Marching Band, and seven different chamber ensembles performed, using all areas and levels of the auditorium.

The Kaye Auditorium located on the periphery of campus, is far easier to access than the normal venue for the Department of Music, and renting the Kaye includes a marketing effort beyond the modest resources of the Department of Music. Combined with the lighter programming, this attracted a new

audience to our university performance. The downside to this initial Band-O-Rama was cost. Although on campus, the Kaye at that time cost the area approximately \$4,000 to rent for the afternoon.

After two years at this venue, the Director of Bands at FAU began discussions with the City of Boca Raton, and the Mizner Park amphitheater. The Amphitheater was brought under direct control of the city in 2008, and was looking for innovative programming. After a series of meetings, the city agreed to sponsor the 3rd Annual Band-O-Rama at Mizner Park. This required substantial investment from the city, who provided a professional lighting and stage crew, live sound reinforcement with nearly 60 microphones, as well as rental of the space. The event proved a tremendous success, with nearly 1,000 attending the concert. The larger venue led to creative staging, including performance spaces all along a 2 block plaza, culminating at the main stage. For the 4th year, the program invited a local middle school band to join the prism event, bringing participants to over 200, and the audience past 1,200. 2016 brings the Ninth Annual Band-O-Rama to Mizner Park again, with the full support of the city not only through venue, but through a marketing effort that spans the region.

Father's Day Concert at Mizner Park: A similar evolution toward community engagement occurred with the FAU Summer Concert Band. This group originally formed as a component of the FAU Elementary Band Camp (detailed separately), where the faculty and staff of the camp would perform a short concert for the students. After a series of negotiations with the City of Boca Raton, this grew into a summer band open to community members, college students' home for the summer, and FAU music students, with a culminating performance again in the Mizner Park Amphitheater, again fully supported by the city in with, lighting, stage management, sound reinforcement, and marketing. This Father's Day Celebration with the FAU Summer Concert band is now in its 7th year, with audience numbers well over 1,000.

These two efforts together have brought FAU performers into the community with unparalleled magnitude. The wide reach of the two initiatives has been possible only through the cooperation between the City and the University Bands, and stands as an example of the potential of public partnerships. Other outreach efforts from the band program include side-by-side concerts with area high school bands off-campus, including performances at the Eissey Campus Theatre in Palm Beach Gardens.

The Symphonia Ensemble-in-Residence: The Symphonia is a professional symphony based in Boca Raton. Its partnership with the Department of Music began in 2012. FAU music majors have participated in limited side-by-side performances since 2014.

FAU participates in "Meet the Orchestra", a component of the Symphonia's education program. FAU Band students work with approximately 100 young students, introducing them to the instruments of the band, and helping them through their first sounds, all after the young students attend a dress rehearsal of the Symphonia. The band service fraternity (Kappa Kappa Psi) collaborates with the regional Youth Orchestra (YOPBC) in staffing this program. Meet the Orchestra occurs on four Saturdays per year, and has involved FAU since 2013.

FAU Elementary Band Camp: From 2003 through 2012, the FAU School of the Arts received and executed a grant from the Robert and Mary Pew Education trust. This grant, at approximately \$22,000, funded a one-week band camp on the FAU campus. Students from three Title One schools in Lake Worth and Belle Blade brought between 15 and 60 students to this camp for five days of immersive instrumental instruction. The camp's teaching staff includes FAU students, faculty, and local professional

music educators. The elementary students received like-instrument group instruction in groups of less than 15, two 30-minute private lessons, and large ensemble rehearsal. (This grant ended in 2012 upon the death of Robert Pew).

The University Bands began working with other foundations in the region to replace the Pew support, and succeeded in bringing on first the Boca West Foundation, and then the Boca Rio Foundation. In 2015 additional effort brought the total grant funding to \$35,000, allowing us to expand the camp to accommodate 200 elementary students. A final concert at the end of the week includes parents bussed in from the outlying schools, as well as Palm Beach School District administrators and officials. FAU students are involved in all aspects of this camp, and the experience has led several students towards choosing music education as a profession, and at least two of our graduates chose teaching in a Title One school over other opportunities.

The Florida Winds Symphony/The FWS Jazz Orchestra: The Florida Wind Symphony is a professional ensemble of 42 wind and percussion players, made up largely of professional orchestral musicians and area college faculty. The group performs number of concert each year, including two to three ticketed events in the FAU university Theatre, and one concert fully funded by the City of Boca Raton. The band performs demanding light classical and popular works, and occasional masterworks for wind ensemble. As a paying ensemble, the band is limited by financial model to one rehearsal before each performance. As an ensemble-in-residence, the Wind Symphony also contracts some graduate students and even select undergraduates to perform alongside the professionals, giving them professional opportunities, and the chance to play along experts. The annual *Winds of Romance* concert on Valentine's Day has grown to be sustainable, while a Sousa Spectacular concert is still being revised. The City had supported a Fourth of July concert through 2011, when the university stopped hosting the celebration and other ensembles were brought in. They remain the sponsors of the FWS Veteran's Day Concert, including lighting, sound, marketing efforts, and funding for the professional musicians.

In the summer of 2012, a new concert series using select FWS personnel, and select FAU students, was initiated. The Swing Era Jazz Concerts feature a 21-piece big band (the FWS Jazz Orchestra) playing authentic stock arrangements from the 1930's and 1940's. These concerts are funded through ticket sales, and are financially robust, playing for nearly 1000 audience members each summer. The two concerts occur in July of each year, under the auspices of the Summer Festival Rep at FAU.

In December of 2015 a third performance was added to the Florida Wind Symphony Jazz Orchestra season, with the first Duke Ellington Nutcracker concert, Holidays with the Duke. This successful concert will be continued. Combined, the FWS and FWSJO provide tremendous opportunities to reach out to a larger audience base, connect with the professional musicians of the region in meaningful ways, and give FAU music students a chance to play in a professional environment.

Teaching Outstanding Performers (TOPS) Piano and Creative Writing Camp: Launched in 1994, TOPS is the longest-running pre-collegiate program at FAU. TOPS is open to young students from kindergarten through 12th grade. The campers have fun while spending an intensive week developing and enhancing their artistic and creative skills. In addition to exposure to world-class teaching and performing, the camp cultivated an all-around appreciation for the art forms of our culture. The campers participated in piano performance, creative writing, world drumming, painting, improvisation workshops and other activities. Every year the campers are exposed to various campus facilities and teachers from around the world – most which are current FAU students or alumni. Around campus the campers are brought to the

Jaffe Center for Book of Arts, exhibitions at the Schmidt Center Gallery, Anthropology Lab, and even got to see behind the scene functions of the costume design shop and installation process of the theater staged productions for Festival Rep. With generous support from donors, selected scholarship recipients are invited to perform for the clients of the Louis and Anne Green Memory and Wellness Center.

Recent guest teachers and performers have included a musical theater voice professor from the University of Miami, a visiting freelance artist from Austria who taught painting, a visiting artist from Broadway who taught the students body percussion, and a current FAU student from South Africa who taught the students Zulu and African tales. Every Friday the campers present a public recital in which they perform a solo piano piece, a duet piano piece, a creative writing selection, and participate in the TOPS World Drumming Ensemble. Every season culminates with the annual 352 Keys Piano Gala Extravaganza that features FAU faculty, guest artists and campers.

Professional Music Fraternities

Professional music fraternities and organizations allow music majors to engage in professional activities within the music field, such as performance, music education, as well as providing the students with leadership opportunities relevant to the music field. The Department's fraternities and professional organizations are listed as follows:

The National Association for Music Education (NAfME) Collegiate is open to all Music Education students at Florida Atlantic University. There are many benefits of membership including educational journals, networking, educational opportunities and supplementary memberships in groups such as American Bandmasters Association (ABA), American Choral Directors Association (ACDA) and the American String Teachers Association (ASTA). FAU members automatically become members of the Florida Music Educators Association (FMEA), and are encouraged to attend the annual state Clinic/Conference/ every January in Tampa, Florida. On campus, members attend meetings featuring guest speakers of professionals in the field of Music Education. Students also participate in fundraisers, and offer their services to the Fall Expo as well as other on campus activities.

Sigma Alpha Iota, an International Professional Music Fraternity, was founded in 1903 and promotes interaction among those who share a lifelong commitment to music. Members of SAI are active in all areas of campus music, working closely with faculty, administration, campus organizations, community groups, music professionals and patrons. SAI has long been recognized as a leader in the field of music and provides a lifetime of fraternity contact. Music majors and other undergraduate women with an interest in music who have taken at least one college class in music and who maintain the required grade point average are eligible to pledge the fraternity. Pledge classes are held twice each academic year. The Florida Atlantic Chapter is Lambda Pi and is active in the Lambda A Province with other chapters in the region. Information about the chapter activities may be obtained from the music office. The FAU chapter was most recently honored to have a winner of a national undergraduate scholarship among its membership. A full time music faculty member is campus advisor to the chapter.

Beyond graduation from undergraduate school, the SAI Alumnae Association allows alumnae members to remain active and supportive of the ideals of SAI. The Fort Lauderdale Chapter has been most supportive of our university chapter and has assisted the chapter by providing materials needed for ritual ceremonies and including members in social and fundraising activities. Members of Sigma Alpha Iota, in collegiate and alumnae chapters, devote their talents and energies to many national and

international projects including those of Sigma Alpha Iota Philanthropies, Inc.:

- The SAI quarterly, *PAN PIPES*, comprehensively lists American premieres and works-in-progress in each special edition, and is included in the Library of Congress Archives.
- The People-to-People Music Committee, Inc., sends music, instruments, and educational materials to deserving musicians world-wide.
- The triennial Inter-American Music Awards (IAMA) and commissions recognize and encourage the finest in creative composition throughout the western hemisphere.
- Undergraduate, Graduate, and Doctoral Scholarships, Summer Music Scholarships, and Chapter Outreach Grants are available to SAI members and chapters.

Sigma Alpha Iota accepts with pride the responsibilities and privileges of being a leader in the pursuit of music creation, performance, and scholarship. (www.sai-national.org)

FAU American Choral Director's Association Collegiate Chapter: Re-established in 2014, this chapter has begun to undertake responsibilities in the area of Choral and Vocal Studies. A registered organization with the Student Government Association, ACDA has been able to assist ten students with travel to a national ACDA conference, sponsors a pizza party for high school students at the Annual High School Choral Festival, and holds numerous fundraisers each semester.

This academic year, they intend on sending a delegation to the 2017 National ACDA conference in Minneapolis, MN and are trying to host a university talent show as a fundraiser. The organization currently has around twenty members and is actively promoting the benefits of this professional organization to underclassmen in order to create involvement earlier in their collegiate career.

Women's Vocal Arts Organization: Promotes performances by female vocal ensembles and the creation of compositions for the female voice. Created and recognized by Student Government in 2014, this organization has already raised nearly \$8,000 to support various activities in the Choral Area and has more than doubled the SGA budgetary allocation from 2015/16 to this Academic year. They have funded the hiring of instrumentalists for performance with the Women's High School Festival Chorus and have provided food for the annual choral retreat and annual banquet. They aim to hold a major fundraising event to help fund the eventual tour by the FAU Women's Chorus and to commission several new works for the ensemble.

Additionally, this organization has been involved in volunteerism through the Boys and Girls Club of Palm Beach. For two years, members have volunteered with this organization throughout the school year to provide access to music where none existed, culminating in a Holiday Concert for parents and benefactors by the children from southern Palm Beach County.

The Sigma Delta Chapter of Phi Mu Alpha at FAU was founded six years ago and has grown steadily. Currently, the chapter has 18 members, with more to be added after this rush period. The members pursue social events, but also serve the department and the community—the department as ushers at concerts and assisting with public events, and the community by singing to elderly patients hospitals and rest homes.

According to their charter, the "Object of this Fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater."

Kappa Kappa Psi: Florida Atlantic University is home to the Mu Beta chapter of Kappa Kappa Psi, which is a national service fraternity. Their focus is support of university bands. The chapter began here at FAU in 2007. The chapter maintains between 15-25 active and conditional members each year. They are active on campus and attend many southeastern district and national conferences and events. They maintain an active schedule of service projects, social activities, recruiting and fundraising throughout the year.

F. Other Program Goals

The Department of Music provides music students with an artistic and academic environment that replicates industry standards while offering personalized attention in both in instruction and advising in order to give them the tools they need to succeed in our discipline.

Implementation Plan for Departmental Goals

- Hire top-tier faculty, whose creative and research activity would assist the university in meeting its national and international-level research aspirations.
- Raise levels of research and recruiting funding for faculty in order to better contribute to the university's national and international-level research aspirations.
- Continue to solicit support from the University to fund renovations and upgrades to the current music facilities, so they conform to professional industry and safety standards. Work as a faculty to lobby and apply for funds to provide additional state-of-the-art labs, classrooms, rehearsal spaces, and professional equipment and instruments. These additional assets would be used to attract more quality applicants and increase enrollment that would fully staff each performing ensemble, and raise the artistic level of the program.
- Continue the university's strong academic entry requirements attract academically and artistically gifted student musicians.
- Achieve and maintain specific enrollment targets for each instrument and voice studio in such a way that allows for a comprehensive array of ensembles to be fully staffed without placing excessive pressure on students' schedules. Enrollment targets will require additional full- and part- time faculty in order to enhance target recruiting initiatives, provide robust advising support, and assist in developing additional directed scholarship awards.
- Raise adjunct faculty budget allocation to allow for remuneration at market rates in order to attract the best artist teachers.
- Hire support staff for concert management, the university theatre, and creative services, which is critical to support the department's expanding concert and event offerings.
- Continue to develop the scholarship endowment by finding new individual and corporate donors.

Assessment of Meeting Goals the Department's Goals

Faculty Searches: The Department has filled its recent searches through national searches, including Instructor searches, which has identified faculty who can contribute to our discipline at the national and international level. This is documented through the international conference presentations and performances pursued by those faculty.

Financial Research Support: The accomplishments of all music faculty qualify them to present and perform nationally and internationally. Funded travel to these performances and presentations is not adequate to allow faculty to travel to the number of peer-reviewed conferences and creative events

where they are selected to present. This is a burden on our faculty, whose work relies on live presentation and performance in order to meet the Department's and university's research and creative activity goals for promotion, tenure and sustained performance.

Facilities: As reported elsewhere in this report, our current facilities are inadequate to support the size of our program, or are in the condition as to where they present health or safety issues for our faculty and student performers. We continue to advocate for our needs to the institution.

Admission Standards: The Department is finding that the institution's higher admittance standards for FTIC students is producing successful results. The Department still struggles with transfer student academic achievement. Though those students are musically gifted, they are not as strong academically, and they present some challenges in meeting degree completion deadlines and maintaining high academic standards in all our courses. Limited Access status may assist us in improving in this area.

Recruiting: The faculty continue to recruit for students in all areas, especially in those where there is a shortage of the type of students needed to fill the performance ensembles. It is essential that all ensembles be fully staffed so that music majors can experience professional level repertoire and rehearsal standards in a variety of genres where they may be later expected to teach, perform, record, or compose. The Department would need additional adjunct and full-time faculty to accommodate this expansion.

Adjunct Remuneration: Adjunct applied faculty, though highly qualified and who teach and perform at high artistic levels, are freelance musicians. In order to make FAU a priority commitment to their schedules, the remuneration must be at the level that they do not give up their position at FAU to make a living elsewhere.

Support Staff: Support staff in key areas for concert and event presentation demonstrates that FAU is a professional presenter. Many people are needed in order to present a professional ticketing process, patron assistance, and parking and patron access to the venue. Though the Department has made cuts to its OPS budget in order to prioritize hiring these support services, there are often not enough people to support our events as they would be done at other institutions or concert halls in our community.

Development: The development staff in the College are proactive and very successful in identifying and helping us keep donors in order to expand our scholarship funding. It's an ongoing process, with significant improvement over the past five years as we have brought in new major donors.

G. Strengths and Opportunities That Support Achievement of Program Goals

Faculty

- The strength of the music faculty's performance and creative output has a direct influence on music education and on performance in the community at large. Music faculty have served as music performance assessment (MPA) adjudicators and clinicians in Michigan, Texas, and Florida; have performed in and/or adjudicated music festivals in Europe and throughout the US; and have presented master classes in public schools, other institutions and festivals.
- Music faculty include a Grammy® award winner, and a Grammy® -nominee and a Latin Grammy® -nominee.

Student Achievement

- Student success in internship and job placements enhances FAU's reputation in music education and commercial music. Placements include Harry Fox Agency, AEG, Kravis Center, numerous public and private schools, private teaching studios, private music studios, music academies.
- Student successes in continuing academic achievement. Several recent master's students are pursuing doctoral degrees in prestigious music programs throughout the US. Several FAU alumni have tenure-line or tenured academic appointments at universities in the US.
- Music alumni include a Grammy® award winner.

Facilities Upgrades

- The Department gained a larger space to house the Computer Music Sequencing Lab, increasing capacity from 15 stations to 25. This gives students better access to the equipment they need to stay competitive in the music industry.

H. Weaknesses and Threats That Impede Program Progress

Lack of Full Time Faculty Lines to Support Teaching and Service

As previously reported, FAU's Department of Music faculty ratio of 45% tenured faculty to 55% untenured is significantly underbalanced in comparison with NASM's average distribution of 61% tenured and 39% untenured faculty.

Despite the course load assignment policy included in this document, full time faculty are currently exceeding the course teaching load. The full time faculty have very productive and exemplary research and creative activity profiles, and the service they provide to the department, college and university is active and at the highest level for their rank. In addition, instructors in the program are providing service and instructional support beyond their assignments. However, the Department is still in need of several additional full-time positions in order to deliver the balance of teaching, creative and research productivity and service expected by the institution, especially in light of the university's aspirations to move into a higher research and community engagement tier.

The Department has submitted full time faculty position requests each year since 2011 for the following areas in order to maintain the highest academic standards. In spite of the Department's reconfiguration of vacated lines to meet program goals, the lines reported here would allow the current tenure-line and tenured faculty the opportunity to expand their creative and research endeavors. The Department's current size cannot be supported with just one full-time faculty member in any given area of specialization. In the areas below, there are no full-time faculty dedicated to the area of specialization:

- Percussion Instructor. An OPS adjunct line converted to Visiting Instructor line in Fall 2016. It is unknown as to whether the position will continue as full-time beyond the current academic year.
- Music Theory (any)
- Music History (any)
- Applied instruction (several areas)

The Department's faculty are actively engaged in service at the departmental, college, university, regional, state or national level. As previously reported, a significant number of faculty are rated as Exceptional in Service in their annual faculty reports, which documents that their service profiles are extensive and recognized as such by the institution. However, with the addition of more full-time

faculty, the breadth of service support would be valuable at all levels in the institution.

OPS Budget

The Department hires highly qualified adjuncts whose expertise can broaden the content or experiences for music students. Due to the heavy reliance on adjunct faculty for applied teaching and specialty courses in music business, music technology, music education and ensembles, the Department of Music's OPS budget allocation is robust in comparison to other units in the College. However, the current OPS budget is inadequate to support increased enrollment in many courses, necessitating the addition of more sections of courses. Since the last Program Review, the department has doubled the number sections in Music Theory 1, Music Theory 2, Sound Recording 1, Sound Recording 2, Commercial Music Forum, and Computer Music Sequencing course offerings. It has added more sections and significantly more seats in History and Appreciation of Music for the IFP and JumpStart. The OPS budget has remained static since budget cuts in 2011.

In order to accommodate the increase of adjunct faculty pay for the applied lesson teachers, both to support the increased number of applied students and to stay competitive with local university and conservatory hiring rates, the Department Chair eliminated compensated support for other initiatives. Collaborative piano support for all students, previously funded by the Department in support of the applied teaching studio environment, was permanently cut in Fall 2011. Only students who are in their final preparations for degree recitals receive collaborative graduate assistant support (or professional support if warranted) that is compensated through graduate assistantship assignments or instructor assignments. Many music programs function similarly; however, despite the cut to collaborative support, FAU's applied adjunct instructor compensation remains below market rate.

Impacts to Budget

There are several new initiatives that have been implemented in order to enhance the Department's curricular and performance program, which have had significant impact on the budget. A significant budget cut that was permanently applied in 2011 has not been increased in order to accommodate the changes. Impacts on Music's OPS budget allocations are as follows:

- Permanent reduction of concert budget allocation from \$23,000 to \$19,000, combined with the loss of music's School of the Arts allocation (\$14,000) from the Dorothy F. Schmidt College of Arts and Letters, which represents a total cut of \$18,000.
- Increase in the number of public concert events produced by the department, with significant increase in concert support expenses for shuttle bus service, Traffic and Parking, house manager and other costs affiliated with concerts, including concert programs.
- Advertising costs have significantly increased during the period in review. In addition to the concert advertising that is funded by the Palm Beach Cultural Council, the Department advertises entrance audition dates in a number of professional music publications. The FAU Department of Music presence at the annual Florida Music Educators In-Service Clinic and Conference is a significant expense, especially as many faculty need to attend this event for recruiting purposes. The FMEA conference is not supported by external sources.
- Graduate Assistant support: the College has long advocated for increased graduate assistant stipends and coverage of medical insurance in order to develop competitive graduate recruiting packages. The Department of Music enrolls a large number of international students, who struggle to meet expenses on the current stipend. The stipend amount has not increased since the prior program review, but tuition, fees, and medical insurance expenses have significantly

increased during that same time period.

Facilities Safety Issues

The facilities utilized by the music program continue to present direct safety threats to faculty and student users. Previous program reviews from the Department of Music identified the long-term facilities safety issues below, many of which have not been remediated, and are now even more serious states of decline. These represent safety threats that could result in permanent injury or worse if important mechanisms give way while users are in the facility:

- University Theatre rigging, the stage pit elevator, and lighting are still significant safety concerns. The rigging has been inspected and determined to be in serious need of repair. The stage pit hydraulics do not support the pit cover, so it has to be reset every few days, causing the floor to be an uneven trip hazard. There have been electrical shorts resulting in burned wiring. There are official assessments of the University Theatre that document these safety issues. The University Theatre is a prime classroom space for all music performance ensembles, and the only performance space available to Music for its 45-concert season. **It is concerning to the Department that these safety issues have not been addressed by the institution, despite the recommendations contained in the facilities assessments.**
- NASM identified problems related to acoustics and hearing health in the Arts and Letters facility. Hearing safety issues have been addressed in the music practice suite. The hearing safety issues concerning the music rehearsal rooms AL 260 and AL 219 have been unresolved, though detailed acoustical plans were developed for these spaces and the faculty teaching studios in 2011.

Research Support/Faculty Travel Funding

The College provides travel funding to tenured and tenure-line faculty, with annual rates at about \$800-\$1000 per eligible faculty member when college budget permits. Music Department faculty are active in creative activity and research, often at the international level. Many of the music faculty pursue their creative activity through live performances, presentations, clinics and master classes, which requires travel. Funded research in music is very competitive, with generally small grants available in areas that sometimes do not align with the department mission or faculty research interests. Therefore, most faculty create their own research profiles by performing, adjudicating and presenting at clinics and conferences, activities which are minimally funded, if at all.

The current travel allocation presents a hardship to faculty members who have been accepted to present, adjudicate or perform at important international conferences, festivals and competitions, but who cannot afford to pay the expenses to accept the invitations. In order for the Department's faculty to increase its research profile, the University must take steps to provide colleges with significant travel funding. Faculty annual performance evaluations are based on the significance and number of research activities pursued. Travel is often the only way to pursue performance, competition or presentation opportunities.

Music faculty are proactive in applying for sabbaticals, college and university research awards, with several faculty receiving research and creative support from the institution.

I. Resource Analysis Sufficiency of Resources to Meet Program Goals

OPS Budget

As stated in the previous section, the OPS budget is marginally adequate to meet current needs. To increase enrollment, and possibly hire more tenure-line faculty, an increased OPS allocation is needed to support the teaching loads needed for tenure-line research support.

Concert Support Budget

As previously stated, the Department of Music presents a robust and active performance schedule. A sustainable funding allocation needs to be earmarked for concert support for the shuttle bus, traffic and parking support, house managers and other expenses related to concert production. The Department currently spends valuable resources that are non-recurring, such as donations, in order to run the needed professional support services that are needed for patron safety, such as the shuttle.

Support Staff

As previously stated, the Department of Music presents its concerts in a space that is supported by one and one-half staff members, or 60 hours total support per week. The facility is used seven days a week, for classes, lectures and other events besides those in music. This presents a burden on the music faculty and graduate assistants as they try to support music performances, set-up and rehearsals, because the Theatre staff are beyond allowable hours.

It is essential that the institution make a commitment to hiring more full-time, trained and certified stage staff, who can be onsite during music and other events. The Department of Music has proposed the hiring of additional Theatre staff for the past several years. The College hired a half-time Assistant Theatre Manager in 2015.

Other support needs are for concert management. Many institutions, who present a similar number of concerts and events, have an events office just for music events. The events office runs the publicity, manages scheduling of support for events and functions as the planning hub for all events in the facilities. Currently, these tasks are divided between the Department chair, faculty, program assistant, graduate assistant and others. Coordination between these individuals works well but it takes an extremely organized set of people to do so, and the time expended to include all parties in organizing any event is significant.

Development

The Dorothy F. Schmidt College of Arts and Letters staffs two development officers, who work closely with music faculty and staff to cultivate new donors. The College's Advisory Board also actively works to bring in supportive community members, which is critically important as university funding remains static. The Development team has been very successful in expanding the donor base to the College in general, and particularly so in working with the music donors.

Creative Services

The Dorothy F. Schmidt College of Arts and Letters staffs two Creative Services staff, who create the publicity for all the events in the College. As previously discussed, the Department of Music's active calendar requires a significant amount of publicity, and the Creative Services office is somewhat limited in the amount and type of publicity and marketing tools needed to promote music events to the broader community. Additional staff in this area would allow not only Music's events more visibility, but would

also enhance marketing and promotion of all College events. It is important that as the institution and college formulate their vision for the Community Engagement platform, increasing the number of support staff in Creative Services is part of the plan.

J. Future Direction

Anticipated Changes (and Departmental Ability to Meet)

The applications for, and importance of, music study has been a topic of concern, discussion and evaluation with the National Association of Schools of Music for a number of years. “The Basic Value of Music Study”, a publication that the association created in 1999, asks the same questions about the direction of music preparation programs that are being asked today.

The commercial music industry presents many challenges, especially in those areas linked with technology. For example, the current cohort of graduates entered the music program when CD’s and iPods were still a major source for recorded music, and smart phones did not have the capabilities to function like small computers, TV’s and music libraries rolled into one. The Department’s faculty work hard to stay on top of current industry trends in music technology, music recording, distribution platforms, contracting, licensing, music composition (for a variety of applications), and other aspects of the field. The Department’s commitment to stay on-trend in the commercial application of music skills allows the program to quickly adapt to changes in the market that affect the curricular needs of commercial music majors. In addition, the program’s success in writing tech fee grant proposals have resulted in receiving grants to continuously update and expand the technology of the program, demonstrating that faculty’s commitment to providing a teaching environment that mirrors the direction of the industry.

Public school music education remains challenging in the ever-changing budgetary climate. The faculty are intimately involved in public school programs as clinical educators, and collaborate with public school music faculty on a regular basis. This allows the faculty to stay up-to-date on public school teacher retention procedures, curricular requirements for public school programs and other information that they incorporate into the FAU music education curriculum.

Professional opportunities in music performance, especially classical performance, are changing markedly. With the reduction of professional orchestras and other ensembles, smaller concert audiences at classical music events, and similar impact to jazz events, the Department faculty continues to be highly selective in admitting students to the performance degree. The question of “what can one do with a music performance degree” is important to our faculty. It is also important to NASM, who has created a draft publication for units to explore pointed questions about the purpose and outcomes for music performance degrees.

Questions to the Program Review Team

The Department of Music pose the following questions to the Program Review Team:

Staff/Resources

1. Currently the department has 2.75 non-faculty support staff. A significant portion of faculty resources are diverted to cover clerical, advising, communication, recruiting, marketing, and publicity needs. Do you feel that the support staff presently in our department is adequate? If not, what changes do you recommend?

2. How do our resources—facilities, music labs, instruments and equipment—compare to other peer programs?

Student Recruitment

3. Financial obligations seem to place recruiting to a non-essential role as money is more often than not, allocated to other needs. 83% of our students are from the three adjoining counties. What strategies do you believe are serving us well in recruiting and how can we effectively advertise our strengths and programs to a wider community? How might the administration more effectively help the Department of Music attract top-tier graduate and undergraduate students?
4. How might we better recruit for our graduate program assuming no additional funds for graduate assistantships?

Curriculum

5. Where do you see adaptability in our curricula to incorporate lacking skill sets and contemporary curricular trends, such as improvisation or entrepreneurship? What can we do to become more adaptable?

Community and Cultural Engagement

6. How does the department contribute to the cultural life of our University? Our Community? What strategic collaborations should we seek to foster between the department and other entities, both internal and external to the University?

Vision/Goal Setting

7. Florida Atlantic University is the only music unit in the SUS offering graduate degrees that is not a School or College of Music. Do you recommend structuring as a School of Music in order provide greater autonomy and funding?
8. Based on our strengths, needs, and current growth, where should the next five faculty hires be focused, in terms of specialty?

Faculty

9. In terms of total creative and research output, how, as a faculty, might our department be better balanced? Are there other relationships that should be sought that would strengthen the department's research and creative efforts?

Self-Evaluation

10. What do you view as the top three critical issues for our department?

Appendix A: BME Tracking Sheet

Area	Entry Term	Piano Proficiency	Recital	GK Test	MD Check	Subject Area Test	Prof Education Test	ESE 3940 90 hr	Student Teaching
Saxophone	Fall'14				Spring '16				
Vocal	Fall'12	Completed	S16	Completed	N/A	Completed	Completed	S16	F16
Saxophone	Fall '16								
Percussion	Fall '16								
Vocal	Fall'13	Completed	F16	Completed	x			F16	S17
Vocal	Fall'14				?				
Vocal	Fall '16								
Violin	Spring'11			Completed	x			F16	S17
Vocal	Fall'11	Completed	F15	Completed	x			F16	S17
Viola	Fall '16								
Violin	Fall '16								
Vocal	Fall '16								
Vocal	Fall '16								
Vocal	Fall'12	Completed	S16	Completed	x			F16	S17
Vocal	Fall '16								
Double Bass	Fall '16								
Vocal	Fall '13	Completed			x			F16	S17
Percussion	Fall '13	Completed	S16	Completed	N/A	Completed	Completed	S16	F16
Clarinet	Fall '14				S16				
Vocal	Fall '16								
Tuba	Fall '15				S16				
Vocal	Fall '15				S16				
Vocal	Fall '16								
Percussion	Fall '16								
Vocal	Spring '15				S16				
Vocal	Fall '13	Completed	F16	Completed	x			F16	S17
French Horn	Fall '15				S17				
Vocal	Fall '15		S17		S16			S17	F17
Euphonium	Fall '14				S16				
Cello	Fall '16								
Trumpet	Fall '16								
Horn	Fall '16								
Horn	Fall '16								
Viola	Fall '16								
Vocal	Fall '14				S16				
Saxophone	Fall '15				S17				
Trumpet	Fall '12	Completed	F15	Completed	x	Completed	Completed	S16	F16
Vocal	Fall '13	Completed	S16	Completed	x	Completed	Completed	S16	F16
Oboe	Fall '14				S16				
Double Bass	Fall '16								
Percussion	Fall '11	Completed	F15	completed	x	Completed	Completed	S16	F16
Trumpet	Fall '12	Completed	S16	completed	x	Completed	Completed	S16	F16
Horn	Fall '14		F16		S16			S17	F17

Vocal	S 12		F16		?			S17	F17
Vocal	Fall '14				S16				
Vocal	Fall '16								
Tuba	Fall '15				S17				
Trombone	Fall '15		F16		S16			F17	S18
Viola	Fall '15				S17				

Appendix A: Commercial Music Tracking Sheet Tech/Comp Majors

Music Production	TV & Radio	Film	Graduation Date	Degree	Comments
F16			Su17	Tech	
F18			S19		
F18			F18	tech	
F17	S18	S17	S18	Comp	
F16			S17	Tech	
F18	S18	S19	S19	Comp	
F16	S16	S17	F17	Comp	
F17			S18	tech	
F17	S18	S17	S18	Comp	
F18			S19	tech	
F17			S18	tech	
F16			S17	tech	
F16	S16	F15	F16	Comp	
F16	S16	F15	F16	Comp	
F17			S18		not enrolled music S16
F16			F16	Tech	
F17	S18	S17	F18	Comp	
F16			F16	tech	
F18			S19	tech	
F18			S19	Tech	
F18	S18	S19	S19	Comp	
F16			S17	Tech	
F16	S16	S17	S17	Comp	
S15			F16	Tech	chart
F17	S18	S19	S19	Comp	
F16	S16	S17	S17	Comp	
F18	S18	S19	S19	Comp	
F16			S17	tech	
F17			S18	tech	
F18			S19		
F16			S17	tech	
F18			S19	Tech	
F18			S19	tech	
F18	S18	S19	S19	Comp	
F18			S19	tech	
F16	S18	S17	S18	Comp	
F17			S18	tech	
S15			F16	tech	
F18			S19	tech	
F17			S18	tech	
F18	S18	S19	S19	Comp	
F16			F17	tech	

F16			S18	tech	
F16	S16	S17	S17	Comp	
F16			S18	Tech	F17 potential
F18			S19	tech	
F16		S17		comp	out of rotation
F16			S17	tech	
F17	S18	S17	F18	Comp	
F17			F18	tech	
F18			F18	tech	
F16	S16	S17	F17	Comp	
F17	S18	S17	F18	Comp	
F16	S18	S17	S18	Comp	
F16	S18	S17	S18	Comp	
F18	S18	S19	S19	Comp	
F17	S18	S17	S18	Comp	
F18			S19	tech	
F18	S18	S19	S19	Comp	
F17			F18	tech	
F17			F18	tech	
F17				Tech	need to evaluate
F18			F19	tech	
F18	S18	S17	S18	comp	
F17			S18	tech	
F19	S20	s19	S20	comp	
F16			S17	Tech	chart
F19			S20	Tech	chart
F16			F17	tech	
F17	S18	S17	S18	Comp	
F17	S18	S17	S18		

Appendix B Curricular Guides

The following curricular guides are utilized by inputting the expected semester of enrollment for each course.

The course rotation guides assist students and music advisors regarding the sequence of course offerings.

Department of Music
Bachelor of Arts in Music
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	1			
2.		1			
3.		1			
4.		1			
5.		1			
6.		1			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					

Student Name: _____ Z#: _____

Piano Proficiency #	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Class Piano 4	MVK 2122	1	MVK 2121		
Piano Proficiency Exam					

Concert Attendance	Prefix	Credit	Pre-Requisites	Grade	Semester
1.	MUS 1011	0			
2.	MUS 1011	0			
3.	MUS 1011	0			
4.	MUS 1011	0			
5.	MUS 1011	0			
6.	MUS 1011	0			

Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

Additional Requirements

40 credits non-music electives, with at least 9 required in the Dorothy F. Schmidt College of Arts and Letters. 27 of the elective credits must be upper division. Ensembles may be taken as electives up to a four-credit maximum. Students must complete the Dorothy F. Schmidt College of Arts and Letters BA language requirement. Students in the Bachelor of Arts with Major in Music degree are not eligible to enroll in the Commercial Music Minor or double-major with degrees from the College of Education.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Department of Music
Bachelor in Music Education
Instrumental
2016-2017

Student Name: _____ Z#: _____

Students whose major instruments are piano or guitar are not eligible for the major in Music Education.

Course	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
Instrumental Conducting 1	MUG 3201	1	MUH 4211, MUT 4311 co-requisite				
Instrumental Conducting 2	MUG 4301	2	MUG 3301				
Marching Band Pedagogy & Methods	MUE 4480	2	MUE 2040, MUT 2116				
Jazz Ensemble Pedagogy & Methods	MUE 4481	1	MUT 2116				
Voice Techniques	MUE 2430	1					
Secondary Instrumental Methods	MUE 4330	2	MUE 2040				
Intro to Music Education **	MUE 2040	2					
Music: Elementary Music School 2	MUE 4311	2					
Woodwind Pedagogy & Methods	MUE 2450	1					
Brass Pedagogy & Methods	MUE 2460	1					
Percussion Pedagogy & Methods	MUE 2470	1					
String Pedagogy & Methods	MUE 4441	1					
Introduction to Diversity for Educators **	EDF 2085	3					
Introduction to Technology for Educators	EME 2040	3					
Applied Learning Theory	EDF 3210	3					
Educational Measurement & Evaluation	EDF 3430	3					
ESOL Strategies for Content Area Teachers	TSL 4324	3					
Reading in the Content Areas	RED 4335	3					
Secondary School Effective Instruction ***	ESE 3940	3					
Student Teaching: Music, K-12 ****	MUE 4940	6					

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
1.							
2.							
3.							
4.							
5.							
6.							
7.							

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
1.							
2.							
3.							
4.							
5.							
6.							
7.							

** Requires 15-hour field component.

*** Requires 90-hour field component.

**** Student Teaching requires a separate application. The student must complete all courses (education and music), piano proficiency, recital, recital attendance and the FTCE before applying to student teaching.

Music Core Course Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
Music Cultures of the World	MUH 3514	3	MUS 2101				
Music Theory 1	MUT 1111	3					
Music Theory 2	MUT 1112	3	MUT 1111				
Music Theory 3	MUT 2116	3	MUT 1112				
Music Theory 4	MUT 2117	3	MUT 2116				
Orchestration	MUT 4311	2	MUT 2117				
Sight Singing 1	MUT 1241	1					
Sight Singing 2	MUT 1242	1	MUT 1241				
Sight Singing 3	MUT 2246	1	MUT 1242				
Sight Singing 4	MUT 2247	1	MUT 2246				
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116				
Music of Western Civ. 2	MUH 4212	3	MUT 2117				
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117				
Senior Education Recital	MVO 4341	0	Pre-hearing				

Piano Proficiency #	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
Class Piano 1	MVK 1111	1					
Class Piano 2	MVK 1112	1					
Class Piano 3	MVK 2121	1					
Class Piano 4	MVK 2122	1					

Concert Attendance	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
1.		0					
2.		0					
3.		0					
4.		0					
5.		0					
6.		0					

Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Department of Music
Bachelor in Music Education
Vocal
2016-2017

Student Name: _____ Z#: _____

Students whose major instruments are piano or guitar are not eligible for the major in Music Education.

Course	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
Choral Conducting 1	MUG 3201	1	MUH 4211, MUT 4311 co-requisite				
Choral Conducting 2	MUG 4201	2	MUG 3201, MUT 4311, MUH 4212				
Choral Methods	MUE 4140	2	MUE 2040				
Intro to Vocal Pedagogy	MVV 2601	1					
Diction for Singers 1	MUS 2201	1	2 Semesters Applied				
Intro to Music Education **	MUE 2040	2					
Music: Elementary Music School 2	MUE 4311	2					
Woodwind Pedagogy & Methods	MUE 2450	1					
Brass Pedagogy & Methods	MUE 2460	1					
Percussion Pedagogy & Methods	MUE 2470	1					
String Pedagogy & Methods	MUE 4441	1					
Introduction to Diversity for Educators **	EDF 2085	3					
Introduction to Technology for Educators	EME 2040	3					
Applied Learning Theory	EDF 3210	3					
Educational Measurement & Evaluation	EDF 3430	3					
ESOL Strategies for Content Area Teachers	TSL 4324	3					
Reading in the Content Areas	RED 4335	3					
Secondary School Effective Instruction ***	ESE 3940	3					
Student Teaching: Music, K-12 ****	MUE 4940	6					

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
1.							
2.							
3.							
4.							
5.							
6.							
7.							

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
1.							
2.							
3.							
4.							
5.							
6.							
7.							

** Requires 15-hour field component.

*** Requires 90-hour field component.

**** Student Teaching requires a separate application. The student must complete all courses (education and music), piano proficiency, recital, recital attendance and the FTCE before applying to student teaching.

Music Core Course

Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
Music Cultures of the World	MUH 3514	3	MUS 2101				
Music Theory 1	MUT 1111	3					
Music Theory 2	MUT 1112	3	MUT 1111				
Music Theory 3	MUT 2116	3	MUT 1112				
Music Theory 4	MUT 2117	3	MUT 2116				
Orchestration	MUT 4311	2	MUT 2117				
Sight Singing 1	MUT 1241	1					
Sight Singing 2	MUT 1242	1	MUT 1241				
Sight Singing 3	MUT 2246	1	MUT 1242				
Sight Singing 4	MUT 2247	1	MUT 2246				
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116				
Music of Western Civ. 2	MUH 4212	3	MUT 2117				
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117				
Senior Education Recital	MVO 4341	0	Pre-hearing				

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
Class Piano 1	MVK 1111	1					
Class Piano 2	MVK 1112	1					
Class Piano 3	MVK 2121	1					
Class Piano 4	MVK 2122	1					

Concert Attendance	Prefix	Credits	Pre-Requisites	Grade	Semester	Retake	Semester
1.		0					
2.		0					
3.		0					
4.		0					
5.		0					
6.		0					

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Bachelor of Music Education Course Rotation 2016-2017

(I)- Instrumental Track (C)- Choral Track

FALL

Freshman Year

MUE 2040	Intro to Music Education	TR 8-8:50 am	2
MUS 1011	Concert Attendance	F noon	0
MUT 1111	Music Theory 1	MWF 8-8:50 am or 10-10:50 am	3
MUT 1241	SS/ET 1	TR 10-10:50 am	1
MVV 2601	Intro to Vocal Pedagogy (C)	F 9-10:40 am	1
	Ensemble(s)		1
	Applied		1
	IFP		3

Sophomore Year

MUE 2430	Voice Techniques (I)	R 5-6:40 pm	1
MUS 1011	Concert Attendance	F noon	0
MUS 2201	Diction for Singers 1 (C)	TR 11-11:50 am	1
MUT 2116	Music Theory 3	MWF 9-9:50 am	3
MUT 2246	SS/ET 3	TR 9-9:50 am	1
	Applied		1
	Ensemble(s)		1
	IFP/COE		3-6

Junior Year

MUE 2470	Percussion Ped & Methods	TR 9-9:50 am	1
MUE 4311	Music Elementary School 2	T 5-6:40 pm	2
MUE 4480	Marching Band Ped & Methods (I)	MW 11-11:50 am	1
MUH 4211	Music of Western Civ 1	MWF 8-8:50 am	3
MUS 1011	Concert Attendance	F noon	0
	Applied		1
	Ensemble(s)		1
	COE Class		3

Senior Year

MUE 4330	Secondary Instrum Methods (I)	MW 9-9:50 am	2
MUG 4201	Choral Conducting 2 (C) -OR-	MW 10-10:50 am	2
MUG 4301	Instrumental Conducting 2 (I)	MW 10-10:50 am	2
MUH 4371	Music of Western Civ 3	MW 11-11:50 am	2
MVO 4342	Senior Education Recital		0
ESE 3940	Secondary School Effective Instruction	90 hours TBA	3
	Applied		1
	Ensemble(s)		1

SPRING

Freshman Year

MUH 3514	Music Cultures of the World	TR 8-9:20 am	3
MUS 1011	Concert Attendance	F noon	0
MUT 1112	Music Theory 2	MWF 8-8:50 am or 10-10:50 am	3
MUT 1242	SS/ET 2	TR 10-10:50 am	1
	Applied		1
	Ensemble(s)		1
	IFP		3

Sophomore Year

MUE 2450	Woodwind Ped & Methods	MW 10-10:50 am	1
MUE 2460	Brass Ped & Methods	MW 8-8:50 am	1
MUS 1011	Concert Attendance	F noon	0
MUT 2117	Music Theory 4	MWF 9-9:50 am	3
MUT 2247	SS/ET 4	TR 9-9:50 am	1
	Applied		1
	Ensemble(s)		1
	IFP/COE		3-6

Junior Year

MUE 4140	Choral Methods (C)	MW 5-5:50 pm	2
MUE 4441	String Ped & Methods	TR 9-9:50 am	1
MUE 4481	Jazz Ensemble Ped & Methods (I)	TR 10-10:50 am	1
MUG 3201	Choral Conducting 1 (C) -OR-	MW 10-10:50 am	1
MUG 3301	Instrumental Conducting 1 (I)	MW 10-10:50 am	1
MUH 4212	Music of Western Civ 2	MWF 8-8:50 am	3
MUS 1011	Concert Attendance	F noon	0
MUT 4311	Orchestration	MW 11-11:50 am	2
	Applied		1
	Ensemble(s)		1
	COE Class		3

Senior Year

MUE 4940	Student Teaching		6
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18 credits College of Education coursework in addition to
ESE 3940 & MUE 4940:

EDF 2085- Introduction to Diversity for Educators
EME 2040- Introduction to Technology for Educators
EDF 3210- Applied Learning Theory
EDF 3430- Ed Measurement and Evaluation
TSL 4324- ESOL Strategies for Content Area Teachers
RED 4335- Content Reading: Middle & Secondary School

Department of Music
Bachelor of Music with Major in Commercial Music
Music Business Concentration
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Jazz in American Society	MUH 3801	3			
Principles of Accounting 1	ACG 2021	3	Sophomore Standing		
Principles of Advertising	MAR 3326	3	Junior Standing		
Entertainment Law	BUL 4622	3	Junior Standing		
International Business	MAN 3600	3	Junior Standing		
American Popular Music and Culture	MUH 3521	3	MUS 2101		
Introduction to Music Business	MUM 3301	3			
Legal Issues for the Musician	MUM 3303	3	Permission		
Music Publishing and Copyright	MUM 4304	2			
Artist Management	MUM 4724	2	Permission		
Music Marketing and Public Relations	MUM 4732	2			
Commercial Music Topic Research (penultimate)	MUS 4911	1	CM Majors by Permission		
Commercial Music Research Project** (final semester)	MUS 4913	3	MUS 4911, CM Majors Only		

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	1			
2.		1			
3.		1			
4.		1			
5.		1			
6.		1			
7.		1			
8.		1			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					
Commercial Music Ensemble ***	MUN 4015	1			

** Transfer students with 60 or more approved credits will need to satisfactorily complete 3 semesters of Commercial Music Forum.

*** Research Projects must be approved by Commercial Music Faculty. Students will be expected to meet regularly with their research advisor during the semester.

**** One semester of Commercial Music Ensemble required.

Music Core Course Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Orchestration	MUT 4311	2	MUT 2117		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

For Voice Majors	Prefix	Credits	Pre-Requisites	Grade	Semester
Intro to Vocal Pedagogy	MVV 2601	1			

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Jazz Class Piano	MVK 3173	1			
Jazz Class Piano Proficiency Exam					

Concert Attendance MUS 1011	Grade	Semester	Commercial Music Forum MUS 1010	Grade	Semester
1.			1.		
2.			2.		
3.			3.		
4.			4.		
5.			5.		
6.			6.		

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Department of Music
Bachelor of Music with Major in Commercial Music
Music Composition Concentration
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
American Popular Music and Culture	MUH 3521	3	MUS 2101		
Introduction to Music Business	MUM 3301	3			
Legal Issues for the Musician	MUM 3303	3	Permission		
Sound Recording 1	MUM 3663	3	Permission		
Music Production	MUM 4723	3	MUT 2117, MUS 4343		
Computer Music Sequencing	MUS 4343	3	Read Music, Comp Familiarity		
Commercial Music Topic Research (penultimate)	MUS 4911	1	CM Majors by Permission		
Commercial Music Research Project** (final semester)	MUS 4913	3	MUS 4911, CM Majors Only		

Music Composition Concentration	Prefix	Credits	Pre-Requisites	Grade	Semester
Music Composition Class	MUC 2211	2	MUT 1111, Permission		
Composing/Arranging Music for TV/Radio Commercial	MUC 4600	3	MUT 2117, MUS 4343		
Music Composition for Film	MUC 4610	3	MUT 2117, MUT 2341		
Instrumental Conducting 1	MUG 3301	1	MUT 4311 pre- or co-req		
Instrumental Conducting 2	MUG 4301	2	MUG 3301		
Introduction to Commercial Arranging	MUT 2341	2	MUT 1112		

2-3 Credits from List of Electives Below	Prefix	Credits	Pre-Requisites	Grade	Semester
Principles of Advertising	MAR 3326	3	Junior Standing		
Entertainment Law	BUL 4622	3	Junior Standing		
Introduction to the Business of Motion Picture	GEB 3052	3	Junior Standing		
International Business	MAN 3600	3	Junior Standing		
Music Publishing and Copyright	MUM 4304	2			
Live Sound Reinforcement	MUM 4628	3	Permission		
Artist Management	MUM 4724	2	Permission		
Music Marketing and Public Relations	MUM 4732	2			
Sound Recording 2	MUM 4664	3	MUN 3663, Permission		

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	1			
2.		1			
3.		1			
4.		1			
5.		1			
6.		1			
7.		1			
8.		1			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					
Commercial Music Ensemble ***	MUN 4015	1			

** Transfer students with 60 or more approved credits will need to satisfactorily complete 3 semesters of Commercial Music Forum.

*** Research Projects must be approved by Commercial Music Faculty. Students will be expected to meet regularly with their research advisor during the semester.

**** One semester of Commercial Music Ensemble required.

Music Core Course Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Orchestration	MUT 4311	2	MUT 2117		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

For Voice Majors	Prefix	Credits	Pre-Requisites	Grade	Semester
Intro to Vocal Pedagogy	MVV 2601	1			

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Jazz Class Piano	MVK 3173	1			
Jazz Class Piano Proficiency Exam					

Concert Attendance MUS 1011	Grade	Semester	Commercial Music Forum MUS 1010	Grade	Semester
1.			1.		
2.			2.		
3.			3.		
4.			4.		
5.			5.		
6.			6.		

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Department of Music
Bachelor of Music with Major in Commercial Music
Music Technology Concentration
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
American Popular Music and Culture	MUH 3521	3	MUS 2101		
Introduction to Music Business	MUM 3301	3			
Legal Issues for the Musician	MUM 3303	3	Permission		
Sound Recording 1	MUM 3663	3	Permission		
Music Production	MUM 4723	3	MUT 2117, MUS 4343		
Computer Music Sequencing	MUS 4343	3	Read Music, Comp Familiarity		
Commercial Music Topic Research (penultimate)	MUS 4911	1	CM Majors by Permission		
Commercial Music Research Project** (final semester)	MUS 4913	3	MUS 4911, CM Majors Only		

Music Technology Concentration	Prefix	Credits	Pre-Requisites	Grade	Semester
Live Sound Reinforcement	MUM 4628	3	Permission		
Sound Recording 2	MUM 4664	3	MUM 3663, Permission		
Sound Recording Lab	MUM 3663L	1	Concurrent with MUM 3663		

6 Credits from List of Electives Below	Prefix	Credits	Pre-Requisites	Grade	Semester
Music Composition Class (may be repeated for credit)	MUC 2211	2	MUT 1111, Permission		
Composing/Arranging Music for TV/Radio Commercial	MUC 4600	3	MUT 2117, MUS 4343		
Music Composition for Film	MUC 4610	3	MUT 2117, MUT 2341		
Music Publishing and Copyright	MUM 4304	2			
Artist Management	MUM 4724	2	Permission		
Music Marketing and Public Relations	MUM 4732	2			
Introduction to Commercial Arranging	MUT 2341	2			
Principles of Advertising	MAR 3326	3	Junior Standing		
Entertainment Law	BUL 4622	3	Junior Standing		
International Business	MAN 3600	3	Junior Standing		
Instrumental Conducting 1	MUG 3301	1			

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	1			
2.		1			
3.		1			
4.		1			
5.		1			
6.		1			
7.		1			
8.		1			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					
Commercial Music Ensemble ***	MUN 4015	1			

** Transfer students with 60 or more approved credits will need to satisfactorily complete 3 semesters of Commercial Music Forum.

*** Research Projects must be approved by Commercial Music Faculty. Students will be expected to meet regularly with their research advisor during the semester.

**** One semester of Commercial Music Ensemble required.

Music Core Course

Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Orchestration	MUT 4311	2	MUT 2117		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

For Voice Majors	Prefix	Credits	Pre-Requisites	Grade	Semester
Intro to Vocal Pedagogy	MVV 2601	1			

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Jazz Class Piano	MVK 3173	1			
Jazz Class Piano Proficiency Exam					

Concert Attendance MUS 1011	Grade	Semester	Commercial Music Forum MUS 1010	Grade	Semester
1.			1.		
2.			2.		
3.			3.		
4.			4.		
5.			5.		
6.			6.		

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Bachelor of Music with Major in Commercial Music Course Rotation 2016-2017

FALL

Freshman Year			
MUS 2101	Gateway to Musical Perception	TR 8-9:20 am	3
MUT 1111	Music Theory 1	MWF 8-8:50 am or 10-10:50 am	3
MUT 1241	SS/ET 1	TR 10-10:50 am	1
MUM 3301	Introduction to Music Business	MWF 11-11:50 am	3
MUS 1010	Commercial Music Forum	F 3-4:50 pm	1
MUS 1011	Concert Attendance	F noon	0
	Ensemble(s)		1
	Applied		1

Sophomore Year

MUT 2116	Music Theory 3	MWF 9-9:50 am	3
MUT 2246	SS/ET 3	TR 9-9:50 am	1
MUH 3521	American Popular Music & Cultures	MWF 10-10:50 am	3
MUS 4343	Comp Music Sequencing (T, C)	T 7:10-10 pm	3
MUC 2211	Music Composition Class (C)	TR 10-10:50 am	2
MUM 4304	Music Publishing & Copyright (B)	W 7:10-9 pm	2
MUS 1010	Commercial Music Forum	F 3-4:50 pm	1
MUS 1011	Concert Attendance	F noon	0
	Ensemble(s)		1
	Applied		1

Junior Year

MUH 4211	Music of Western Civ 1	MWF 8-8:50 am	3
MUM 4664	Sound Recording 2 (T)	MW 9-10:20 am or 1:30-2:50 pm	3
MUM 4723	Music Production (Comp ONLY Junior Year)	TR 8-9:20 am	3
MUM 4732	Music Marketing & PR (B)	M 7:10-9 pm	2
MUS 1010	Commercial Music Forum	F 3-4:50 pm	1
MUS 1011	Concert Attendance	F noon	0
	Ensemble(s)		1
	Applied		1
MAR 3326	Principals of Advertising (B)		3

Senior Year

MUH 4371	Music of Western Civ 3	MW 11-11:50 am	2
MUS 4911	Topic Research		1
MUG 4301	Instrumental Conducting 2 (C)	MW 10-10:50 am	2
MUM 4723	Music Production (Tech Senior Year)	TR 8-9:20 am	3
	Ensembles(s)		1
	Applied		1
MAN 3600	International Business (B)		3

SPRING

Freshman Year			
MUH 3514	Music Cultures of the World	TR 8-9:20 am	3
MUT 1112	Music Theory 2	MWF 8-8:50 am or 10-10:50 am	3
MUT 1242	SS/ET 2	TR 10-10:50 am	1
MUM 3663	Sound Recording 1 (T, C)	MW 10-11:20 am or 3-4:20 pm	3
MUM 3663L	Sound Recording Lab (T)	TBA	1
MUS 1010	Commercial Music Forum	F 3-4:50 pm	1
MUS 1011	Concert Attendance	F noon	0
	Ensemble(s)		1
	Applied		1

Sophomore Year

MUT 2117	Music Theory 4	MWF 9-9:50 am	3
MUT 2247	SS/ET 4	TR 9-9:50 am	1
MUT 2341	Intro to Commercial Arranging (C)	TR 8-8:50 am	2
MUS 4343	Comp Music Sequencing (T, C)	T 7:10-10 pm	3
MUS 1010	Commercial Music Forum	F 3-4:50 pm	1
MUS 1011	Concert Attendance	F noon	0
	Ensemble(s)		1
	Applied		1
ACG 2021	Principles of Accounting 1 (B)		3

Junior Year

MUH 4212	Music of Western Civ 2	MWF 8-8:50 am	3
MUM 3303	Legal Issues for Musicians	W 7:10-10 pm	3
MUT 4311	Orchestration	MW 11-11:50 am	2
MUM 4628	Live Sound Reinforcement (T)	F 9-11:50 am	3
MUG 3301	Instrumental Conducting 1 (T, C)	MW 10-10:50 am	1
MUC 4600* or MUC 4610	Comp/Arr TV & Radio or Music Comp for Film (C)	TR 9:30-10:50 am	3
MUS 1010	Commercial Music Forum	F 3-4:50 pm	1
MUS 1011	Concert Attendance	F noon	0
	Ensembles(s)		1
	Applied		1
BUL 4622	Entertainment Law (B)		3

Senior Year

MUS 4913	Comm Music Research Project		3
MUM 4724	Artist Management (B)		3
MUC 4600 Or MUC 4610	Comp/Arr TV & Radio or Music Comp Film (C)	TR 9:30-10:50 am	3

Additional Degree Information

*MUC 4600	S18, S20, S22, S24
**MUC 4610	S17, S19, S21, S23
MUN 4015	Commercial Music Ensemble required ONE semester during degree
MUH 3801	Jazz in American Society offered Summer sessions

Department of Music
Bachelor of Music with Major in Music
Performance Concentration- Guitar Option
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Choral Conducting 1	MUG 3201	1	MUH 4211, MUT 4311 co-requisite		
Choral Conducting 2	MUG 4201	2	MUG 3201, MUT 4611, MUH 4212		
or					
Instrumental Conducting 1	MUG 3301	1	MUH 4211, MUT 4311 pre- or co-req		
Instrumental Conducting 2	MUG 4301	2	MUG 3301, MUH 4212		

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Classical Guitar Literature 1	MUL 3430	2			
Classical Guitar Pedagogy	MVS 3606	2			
4 Credits from the Following					
Chamber Music Literature 1	MUL 3561	2	MVK 2421		
Chamber Music Literature 2	MUL 3562	2	MUL 3561		
Large Ensemble	MUN	1			
Chamber Ensemble	MUN	1			

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	2			
2.		2			
3.		2			
4.		2			
5.		2			
6.		2			
7.		2			
8.		2			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					

MVO 3330 Junior Performance Recital (30)	Semester Completed:
MVO 4340 Senior Performance Recital (60)	Semester Completed:

Music Core Course Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Orchestration	MUT 4311	2	MUT 2117		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

For Voice Majors	Prefix	Credits	Pre-Requisites	Grade	Semester
Voice Techniques (in the first year)	MUE 2430	1			

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Class Piano 4	MVK 2122	1	MVK 2121		
Piano Proficiency Exam					

Concert Attendance	Prefix	Credit	Pre-Requisites	Grade	Semester
1.	MUS 1011	0			
2.	MUS 1011	0			
3.	MUS 1011	0			
4.	MUS 1011	0			
5.	MUS 1011	0			
6.	MUS 1011	0			

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

€ 15 ADDITIONAL ELECTIVE CREDITS REQUIRED IN THIS DEGREE, WHICH MAY INCLUDE MUSIC.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Department of Music
Bachelor of Music with Major in Music
Performance Concentration- Instrumental Option
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Instrumental Conducting 1	MUG 3301	1	MUH 4211, MUT 4311 pre- or co-req		
Instrumental Conducting 2	MUG 4301	2	MUG 3301, MUH 4212		

1 Credit from the Following Applicable Methods	Prefix	Credits	Pre-Requisites	Grade	Semester
Woodwind Pedagogy & Methods	MUE 2450	1			
Brass Pedagogy & Methods	MUE 2460	1			
Percussion Pedagogy & Methods	MUE 2470	1			
String Pedagogy & Methods	MUE 4441	1			

7 Credits from Ensemble Literature	Prefix	Credits	Pre-Requisites	Grade	Semester
For Students with Wind Ensemble Major Emphasis:					
Survey of Wind & Percussion Solo Literature	MUL 4450	2			
Survey of Wind & Percussion Chamber Literature	MUL 4451	2			
Wind Instrument Literature	MUL 4550	3	MUG 3301		
For Students with Orchestra Major Emphasis:					
Chamber Music Literature 2	MUL 3562	2	MUL 3561		
Solo String Literature	MUL 4433	2			
Survey of Orchestra Literature	MUL 4500	3			

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	2			
2.		2			
3.		2			
4.		2			
5.		2			
6.		2			
7.		2			
8.		2			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					
4 Credits of Chamber Music Ensembles					
Chamber Winds	MUN 4144	1			
Instrumental Chamber Music	MUN 4463	1			

MVO 3330 Junior Performance Recital (30)	Semester Completed:
MVO 4340 Senior Performance Recital (60)	Semester Completed:

Music Core Course Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Orchestration	MUT 4311	2	MUT 2117		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

For Voice Majors	Prefix	Credits	Pre-Requisites	Grade	Semester
Voice Techniques (in the first year)	MUE 2430	1			

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Class Piano 4	MVK 2122	1	MVK 2121		
Piano Proficiency Exam					

Concert Attendance	Prefix	Credit	Pre-Requisites	Grade	Semester
1.	MUS 1011	0			
2.	MUS 1011	0			
3.	MUS 1011	0			
4.	MUS 1011	0			
5.	MUS 1011	0			
6.	MUS 1011	0			

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

€ 15 ADDITIONAL ELECTIVE CREDITS REQUIRED IN THIS DEGREE, WHICH MAY INCLUDE MUSIC.

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Department of Music
Bachelor of Music with Major in Music
Performance Concentration- Piano Option
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Choral Conducting 1	MUG 3201	1	MUH 4211, MUT 4311 co-requisite		
Choral Conducting 2	MUG 4201	2	MUG 3201, MUT 4611, MUH 4212		
or					
Instrumental Conducting 1	MUG 3301	1	MUH 4211, MUT 4311 pre- or co-req		
Instrumental Conducting 2	MUG 4301	2	MUG 3301, MUH 4212		

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Piano Literature 1	MUL 4400	2	MUH 4212		
Piano Literature 2	MUL 4401	2	MUS 4212		
Chamber Music Literature 1	MUL 3561	2	MVK 2421		
Chamber Music Literature 2	MUL 3562	2	MUL 3561		
Piano Pedagogy	MVK 3631	3			
Accompanying Literature and Techniques 1	MVK 4702	2			
Accompanying Literature and Techniques 2	MVK 4703	2			

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	2			
2.		2			
3.		2			
4.		2			
5.		2			
6.		2			
7.		2			
8.		2			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					

MVO 3330 Junior Performance Recital (30)	Semester Completed:
MVO 4340 Senior Performance Recital (60)	Semester Completed:

Music Core Course

Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Orchestration	MUT 4311	2	MUT 2117		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

For Voice Majors	Prefix	Credits	Pre-Requisites	Grade	Semester
Voice Techniques (in the first year)	MUE 2430	1			

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Class Piano 4	MVK 2122	1	MVK 2121		
Piano Proficiency Exam					

Concert Attendance	Prefix	Credit	Pre-Requisites	Grade	Semester
1.	MUS 1011	0			
2.	MUS 1011	0			
3.	MUS 1011	0			
4.	MUS 1011	0			
5.	MUS 1011	0			
6.	MUS 1011	0			

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

€ 8 ADDITIONAL ELECTIVE CREDITS REQUIRED IN THIS DEGREE, WHICH MAY INCLUDE MUSIC.

Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Department of Music
Bachelor of Music with Major in Music
Performance Concentration- Vocal Option
2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Choral Conducting 1	MUG 3201	1	MUH 4211, MUT 4311 co-requisite		
Choral Conducting 2	MUG 4201	2	MUG 3201, MUH 4212		
Diction for Singers 1: Introduction	MUS 2201	1	2 Semesters Applied		
Diction for Singers 2: German	MUS 3232	1	MUS 2201		
Diction for Singers 3: French	MUS 3222	1	MUS 3232		
Intro to Vocal Pedagogy	MVV 2601	1			
Survey of Vocal Solo Literature	MUL 4602	3	MUH 4211, MUH 4212		
Vocal Pedagogy	MVV 4640	2	MUE 2430, MUS 2201, MUS 2202		
Opera Workshop	MUO 4503	2	MVV 2171, MUS 2201, MUS 2202		
Survey of Choral Music Literature	MUL 4643	2	MUH 4212, MUT 4611		
Chamber Vocal Ensemble	MUN 4344	1			

Applied	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MV	2			
2.		2			
3.		2			
4.		2			
5.		2			
6.		2			
7.		2			
8.		2			

Ensemble	Prefix	Credits	Pre-Requisites	Grade	Semester
1.	MUN				
2.					
3.					
4.					
5.					
6.					
7.					
8.					

MVO 3330 Junior Performance Recital (30)	Semester Completed:
MVO 4340 Senior Performance Recital (60)	Semester Completed:

Music Core Course

Requirements

This core is the official
sequence for 2016-2017

Student Name: _____ Z#: _____

Course	Prefix	Credits	Pre-Requisites	Grade	Semester
Gateway to Musical Perception	MUS 2101	3			
Music Cultures of the World	MUH 3514	3	MUS 2101		
Music Theory 1	MUT 1111	3			
Music Theory 2	MUT 1112	3	MUT 1111		
Music Theory 3	MUT 2116	3	MUT 1112		
Music Theory 4	MUT 2117	3	MUT 2116		
Orchestration	MUT 4311	2	MUT 2117		
Sight Singing 1	MUT 1241	1			
Sight Singing 2	MUT 1242	1	MUT 1241		
Sight Singing 3	MUT 2246	1	MUT 1242		
Sight Singing 4	MUT 2247	1	MUT 2246		
Music of Western Civ. 1	MUH 4211	3	MUS 2101, MUT 2116		
Music of Western Civ. 2	MUH 4212	3	MUT 2117		
Music of Western Civ. 3	MUH 4371	2	MUG 4212, MUT 2117		

Piano Proficiency ‡	Prefix	Credits	Pre-Requisites	Grade	Semester
Class Piano 1	MVK 1111	1	MUT 1111		
Class Piano 2	MVK 1112	1	MVK 1111		
Class Piano 3	MVK 2121	1	MVK 1112		
Class Piano 4	MVK 2122	1	MVK 2121		
Piano Proficiency Exam					

Concert Attendance	Prefix	Credit	Pre-Requisites	Grade	Semester
1.	MUS 1011	0			
2.	MUS 1011	0			
3.	MUS 1011	0			
4.	MUS 1011	0			
5.	MUS 1011	0			
6.	MUS 1011	0			

‡ Courses do not satisfy piano proficiency. All students must complete the piano proficiency exam.

€ 11 ADDITIONAL ELECTIVE CREDITS REQUIRED IN THIS DEGREE, WHICH MAY INCLUDE MUSIC.

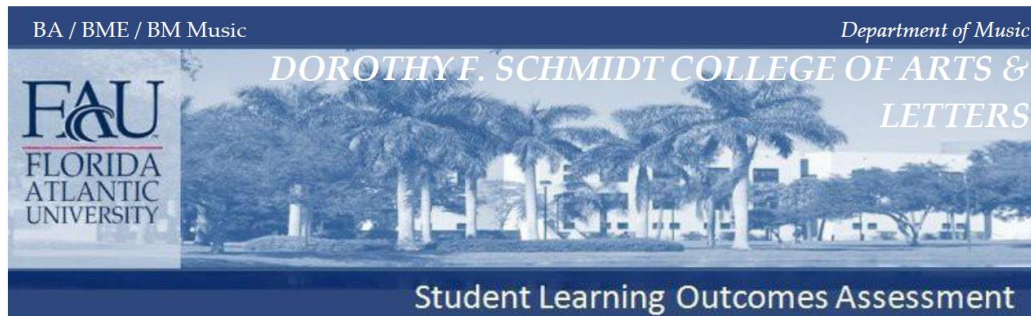
Intellectual Foundations Program (IFP) course selections should be made in consultation with an advisor and meet University IFP requirements. All students must complete 120 credit hours, 45 must be upper division at the 3000 or 4000 level. This unofficial guide is to be used in conjunction with regular academic advising appointments. Not all University and State degree requirements are listed. For a full degree audit, see an advisor in Student Academic Services.

Appendix C--Shuttle Schedule for Music Events

Date	Event Title	Time	Shuttle needed
9-17 Sat	Kofman and Friends	7:00 PM	6-10 pm
9-24-Sat	Not in My Town/Opera Fusion	7:00pm	6-10pm
9-25-Sun	Not in My Town/Opera Fusion	3:00pm	2-6pm
9-30-Fri	Omnium Gatherum	7:00pm	6-10pm
10-1-Sat	Omnium Gatherum	7:00pm	6-10pm
10-2-Sun	Omnium Gatherum	2:00pm	1-5pm
10-6-Thur	University Symphony	7:00pm	6-10pm
10-7-Fri	Omnium Gatherum	7:00pm	6-10pm
10-8-Sat	Omnium Gatherum	2:00pm	1-5pm
10-8-Sat	Omnium Gatherum	7:00pm	6-10pm
10-9-Sun	Omnium Gatherum	2:00pm	1-5pm
10-15-Sat	Wind Ensemble	7:00pm	6-10pm
10-16- Sun	Duo Guitar- Johannes Möller and Laura Fraticelli	3:00pm	2-6pm
10-22- Sat	Side by Side String Festival	8:00 PM	7-10pm
10-23- Sun	Rattette	3:00pm	2-4pm
10-30- Sun	Jazz Band	3:00pm	2-4pm
11-5- Sat	Coltman and Fioravante	7:00 PM	6-10 pm
11-6- Sun	Percussion Ensemble	3:00pm	2-4 pm
11-10-Thurs	Tango Quinteto Leopoldo Fedrico	7:00 PM	6-10 pm
11-11-Fri	Anne Frank	7:00pm	6-10pm
11-12-Sat	Anne Frank	7:00pm	6-10pm
11-13-Sun	Anne Frank	2:00pm	1-5pm
11-13-Sun	Anne Frank	7:00pm	6-10pm
11-17-Thur	Anne Frank	7:00pm	6-10pm
11-18-Fri	Anne Frank	7:00pm	6-10pm
11-18- Fri	Choral Festival	7:00 PM	6-10pm
11-19-Sat	Anne Frank	2:00pm	1-5pm
11-19-Sat	Anne Frank	7:00pm	6-10pm
11-19- Sat	Choral Festival	7:00 PM	6-10pm
11-20-Sun	Anne Frank	2:00pm	1-5pm
11-20- Sun	Piano Faculty Concert	3:00pm	1-5pm
12-1- Thur	University Symphony Orchestra	7:00pm	6-10pm
12-2- Fri	Wind Ensemble	7:00pm	6-10pm
12-3- Sat	CME	7:00pm	6-10pm
12-4- Sun	The FAU Classical Guitar Society	3:00pm	2-4 pm
12-8-Thu	Dances We Dance	7:00pm	6-10pm
12-9-Fri	Dances We Dance	7:00pm	6-10pm
12-10-Sat	Dances We Dance	1:00pm	12-3pm
12-10-Sat	Dances We Dance	7:00pm	6-10pm
12-11- Sun	Handel's Messiah	3:00pm	2-4pm
12-17- Sat	FWS Ellington Nutcracker	7:00pm	6-10pm
1-15-Sun	Coltman Chamber Music	3:00 PM	2-6 pm
1-26 Thu	Repertory Dance	7:00pm	6-10pm
1-27 Fri	Repertory Dance	7:00pm	6-10pm
1-28 Sat	Repertory Dance	1:00pm	12-3pm
1-28 Sat	Repertory Dance	7:00pm	6-10pm

2-10-Fri	GDD Vocal Recital	7:00pm	6-10pm
2-12- Sun	Rattette	3:00pm	2-6 pm
2-14- Tue	Florida Wind Symphony Swing Era with Love	7:00pm	6-10pm
2-16- Thur	Project Fusion	7:00pm	6-10pm
2-17 Fri	Spitfire Grill	7:00pm	6-10pm
2-17- Fri	Wind Ensemble and Symphony Band	7:00pm	6-10pm
2-18 Sat	Spitfire Grill	7:00pm	6-10pm
2-18- Sat	University Symphony Orchestra	7:00pm	6-10pm
2-19 Sun	Spitfire Grill	2:00pm	1-5pm
2-19- Sun	Kofman 2 Vibrant Harpsichords	3:00pm	2-6pm
2-24 Fri	Spitfire Grill	7:00pm	6-10pm
2-25 Sat	Spitfire Grill	2:00pm	1-5pm
2-25 Sat	Spitfire Grill	7:00pm	6-10pm
2-26 Sun	Spitfire Grill	2:00pm	1-5pm
2-26- Sun	Student Piano Gala	3:00pm	2-4 pm
2-28-Thur	Amernet /Coltman	7:00 PM	6-10 pm
3-25- Sat	Irena Kofman	7:00pm	6-10pm
3-26- Sun	Giorgio Mirto, Classical Guitarist and Composer	3:00pm	2-4 pm
4-1- Sat	Percussion Ensemble	7:00pm	6-10pm
4-2- Sun	Chamber Winds	3:00pm	2-4 pm
4-5- Wed	Symphony Band	7:00pm	6-10pm
4-7- Fri	Student Composition Concert	7:00pm	6-10pm
4-8- Sat	CME	7:00pm	6-10pm
4-9- Sun	Jazz Band	3:00pm	2-4 pm
4-14 Fri	Judas Iscariot	7:00pm	6-10pm
4-15 Sat	Judas Iscariot	7:00pm	6-10pm
4-16 Sun	Judas Iscariot	2:00pm	1-5pm
4-20- Thur	University Symphony Orchestra	7:00pm	6-10pm
4-21 Fri	Judas Iscariot	7:00pm	6-10pm
4-21- Fri	Wind Ensemble	7:00pm	6-10pm
4-22 Sat	Judas Iscariot	2:00pm	1-5pm
4-22 Sat	Judas Iscariot	7:00pm	6-10pm
4-22- Sat	Choral Ensembles	7:00pm	6-10pm
4-23 Sun	Judas Iscariot	2:00pm	1-5pm
4-23- Sun	The FAU Classical Guitar Society	3:00pm	2-4 pm
4-27 Thur	Dances We Dance	7:00pm	6-10pm
4-28 Fri	Dances We Dance	7:00pm	6-10pm
4-29 Sat	Dances We Dance	1:00pm	12-4pm
4-29 Sat	Dances We Dance	7:00pm	6-10pm

Appendix D--Student Learning Outcomes/Music



Bachelor of Arts in Music

Bachelor of Music with Major in Music: Performance Concentrations

Bachelor of Music with Major in Commercial Music: Commercial Music Composition or Music Technology Track

Bachelor of Music with Major in Commercial Music: Music Business Emphasis

Bachelor of Music Education

All Degrees:

Students will define and place representative musical works, genres and styles into historical and cultural context.

CONTENT KNOWLEDGE (Declarative Knowledge)

CRITICAL THINKING SKILLS (Analytical Skills; Creative Skills)

Students must complete courses in the history and theoretical analysis of music:

MUH 3514: Music Cultures of the World

MUH 4211: Music of Western Civilization 1

MUH 4212: Music of Western Civilization 2

MUH 4371 Music of Western Civilization 3

Students will be assessed through final grades in all MUH courses, which include grades for theoretical and style analysis assignments, research papers and other assignments that include historical context.

Students will demonstrate the ability to perform a broad range of repertoire appropriate to their performance area in juried, recital and/or ensemble performance.

CONTENT KNOWLEDGE (Technical Skills)

COMMUNICATION (Other Forms of Communication: Musical Performance) CRITICAL

THINKING SKILLS (Creative Skills: Interpreting a Piece of Music in a Personal and Appropriate Way)

Students must complete six to eight semesters of the following courses with letter grade of C or better, as determined by degree requirements:

MVx Applied Lessons
MUN Ensembles

Students will be assessed during music juries according to music jury rubrics and/or through graded performance exams in the ensembles.

Bachelor of Music Education

Students will demonstrate:

1. Pedagogical skills appropriate to the teaching area
2. Ability to conduct music ensembles appropriate to the area
3. Ability to create effective instructional organization and educational planning

CRITICAL THINKING (Practical Skills, Creative Skills)
COMMUNICATION SKILLS (Oral Communication)

Students are assessed through the final evaluation rubric for MUE 4940 Student Teaching: Music, K-12. Rubric data submitted to LiveText.

Bachelor of Music in Commercial Music, all concentrations

Students will demonstrate ability to accomplish the following in a final project as appropriate to their degree track:

Create, manipulate, or produce music (Creative or Technology track)

-OR-

Produce a research project on an aspect of the music industry (Music Business Emphasis)

CONTENT KNOWLEDGE (Technical Skills)
COMMUNICATION SKILLS (Other Forms of Communication: Musical Performance, Audio Product)
CRITICAL THINKING (Analytical Skills: Judge Quality of Discipline-Specific Content; Practical Skills: Developing a Business Proposal)

Students enroll in MUS 4913 Commercial Music Research Project during final semester of study

Appendix E--Board of Governors Common Prerequisites List

This list documents the approved substitution of MUE 2040 Introduction to Music Education for EDF 2005 Introduction to the Teaching Profession.

Program:	<u>Music Teacher Education</u>	CIP:	<u>13.1312</u>
		Track:	<u>1</u>
Offered At:	<u>FAMU, FAU, FGCU, FSU*, UCF*, UF*, UNF*, USF, UWF</u>	Program Length:	<u>134 Cr. Hrs.</u>

(UWF under CIP 50.0903)

Please note that FIU offers Music Teacher Education as a track within 50.0901. The common prerequisites for the 50.0901 track are different.

Revised 2/24/2010

Added university 10/24/2012

REVISED 10/28/15

Revised 4/27/2016

LOWER LEVEL COURSES	
	Cr. Hrs.
EDFX085 ⁽¹⁾	3
& EDFX005	3
or- MUEX040	3

Appendix F--Faculty Abbreviated Vitaes

The following section includes abbreviated vitaes for all full time faculty in the Department of Music.

**Curriculum Vitae
DaLaine Chapman**

EDUCATION

<u>Institution</u>	<u>Degree</u>	<u>Date</u>
The University of Texas Austin, Texas	Ph.D. Music and Human Learning	May 2014
The Florida State University Tallahassee, Florida	M.M.E. Music Education	August 2002
The Florida State University Tallahassee, Florida	B.M.E. Music Education	December 1983

ACADEMIC APPOINTMENTS

Assistant Professor of Music Education, Florida Atlantic University, 2014-Present

Assistant Instructor in Music and Human Learning, Sarah and Ernest Butler School of Music,
The University of Texas at Austin, 2009-2014

Teaching Assistant, College of Music, The Florida State University, 2001-2002

FLORIDA ATLANTIC UNIVERSITY COURSES TAUGHT

Introduction to Music Education, Fall 2014, 2015, 2016
Secondary Music Methods, Fall 2014, 2015, 2016
Woodwind Methods and Pedagogy, Fall 2014 (course release, Fall 2015)
Brass Methods and Pedagogy, Spring 2015, 201
Student Teacher Supervision, Fall, 2014, 2015, 2016; Spring 2015, 2016

SELECTED CREATIVE ACTIVITY

Duke, R. A., & Chapman, D. (2011). Changing learners: The nature of expertise in music teaching. In P. Madura (Ed.), *Advances in Social-Psychology and Music Education Research* (pp. 29-38). New York: Routledge.

Robert A. Duke, Author—Edited writing and fact checked work.

DaLaine Chapman, Co-Author—Contribution to book chapter: I observed eight 1-hour videos and edited multiple rehearsal frames out of each video that demonstrated the characteristics and teaching of violinist and professor of music, Stephen Clapp. Comparisons and contrasts of each of the *Nature of Expertise* teaching elements were

noted. I compared the description of the elements for each of the three artist teachers in the *Nature of Expertise* to the descriptions of Stephen Clapp, looking for similarities and differences. The similarities and differences were notated in the book chapter.

Chapman, D. (2015, August/September). This is how we do it here: Establishing a positive, successful culture in your music program, *Ala Breve: the official publication of the Alabama Music Educators Association*, 26-27.

RESEARCH PRESENTATIONS AT MEETINGS OF LEARNED SOCIETIES (REFEREED)

National Presentations

Divergent Perceptions: Evaluating Novices' Evaluations of Their Work as Teachers, National Association for Music Education Biennial Conference, Atlanta, GA, March, 2016.

Divergent Perceptions: Evaluating Novices' Evaluations of Their Work as Teachers (a pilot study), Texas Music Educators Association State Conference, San Antonio, TX, February, 2015.

The Nature of Expertise: Commonalities Among Effective Music Teachers Across Teaching Domains in Higher Education, Texas Music Educators State Conference, San Antonio, TX, February, 2016.

Expert's Evaluations of Teacher Quality in Brief and Extended Episodes of Instrumental and Choral Music Teaching, National Association for Music Education Biennial Conference, St. Louis, MO, April, 2014.

How Much Do We Need To See? Utilizing Rehearsal Frames to Enhance Music Teacher Evaluation, Texas Music Educators Association State Conference, San Antonio, TX, February, 2013.

The Nature of Expertise: Learning from the Observation of Expert Teachers, National Association for Music Education Biennial Conference, St. Louis, MO, March, 2012.

The Nature of Expertise: An Observational Analysis of Expert Middle and High School Band Conductors, Texas Music Educators Association State Conference, San Antonio, TX, February, 2012.

What's Going on in That Head of Yours? Evaluating Novices' Evaluations of Their Work as Teachers, (Henninger, J. & Chapman, D.) Society for Music Teacher Education Regional Conference, Greensboro, NC, 2011.

An Observational Analysis of the Teaching of Joseph Alessi, Texas Music Educators Association State Conference, San Antonio, TX, February, 2011.

Music Teacher Effectiveness: A Research Update (1999-2009), (Jellison, J., Atkins, R., Chapman, D., Kennel, A., & Kramer, J.) Texas Music Educators Association State Conference, San Antonio, TX, February, 2010.

Regional/Local Presentations

Toward a Framework for Music Teacher Evaluation: Creating Collaboration and Communication Between Music Teachers and their Evaluators, Florida Music Educators Association State Conference, Tampa, FL, January, 2015.

My Evaluation Impacts My Salary? Identifying Core Principles of Successful Teaching That Will Help to Accurately Evaluate Music Teachers, Florida Music Educators Association State Conference, Tampa, FL, January, 2016.

Transferring from a State College to a University: How to Support a Smooth Curricular Transition for our Students, Florida Music Educators Association State Conference, Tampa, FL, January, 2016.

INVITED LECTURE/TEACHING PRESENTATIONS (Non-Refereed)

National Presentation

“Strategies for Teaching and Motivating Beginning and Intermediate Instrumentalists.”
Cleveland State University, 2006.

PROFESSIONAL DEVELOPMENT

Clinical Educator Training, Florida Performance Measurement System, 1993-present
(Recertified through coursework under new system, 2014)
State of Florida, Professional Educator’s Teaching Certificate, Music K-12, 1984-present
Certified Instrumental Adjudicator for Concert, Sight-reading and Solo/Ensemble, 1997-present
Facilitative Leadership Certification, 2005

HONORS AND AWARDS

Teacher of the Year, 1996, Southwest Junior High School, (Brevard, Florida).
Teacher of the Year, 1999, Bayside High School, (Brevard, Florida).
Five Year Superior Award, 1993, 1998, Florida Bandmasters Association.
Sarah and Ernest Butler Excellence Scholarship (2009-2014), The University of Texas at Austin
Jesse H. Jones and Mary Gibbs Jones Endowed Presidential Scholarship in Fine Arts (2009-2014), The University of Texas at Austin.

PROFESSIONAL AFFILIATIONS/OFFICES HELD

National Association for Music Education, 1984-present
Florida Music Educators Association, 1984-present
Florida Bandmasters Association, 1984-present
Society for Music Teacher Education 2011-present
Texas Music Educators Association, 2009-Present
Phi Beta Mu (refereed selection) 2004-present
National Band Association, 1993-present
College Music Society, 2014-present

Florida Bandmasters Association:

Benevolence Committee Chair, 2000-2009
Music Committee, 2000-2003
Executive Board, 1996-1998
Finance Committee, 1996-1998
Middle School/Junior High Representative, 1996-1998
Seventh and Eighth grade Honor Band Chair, 1994-1996
Music Performance Assessment Adjudicator, 2002-present
Mentoring Committee Collegiate Music Education liaison, 2015-present

Florida Music Educators Association:

Board Member, 2005-2009
Summer Institute for Music Education Chair, 2005-2009

Florida Music Supervision Association:

Member, 2002-2010
President-elect 2007-2009
Secretary, 2005-2007

SERVICE

College of Arts and Letters, Department of Music, *Music Education Committee*, 2014 - Present
College of Education, *Secondary Teacher Education Coordinating Committee (STECC)*, 2014 - Present
College of Arts and Letters/College of Education, Supervision of Student Teachers in Music, 2014 - Present
Advisor of Music Education Students 2014 – Present

Advisor Student Chapter NAfME
Brevard County (Florida) Music Teachers Leadership Team, 1997 – 2009
Brevard (Florida) School District Curriculum Writing Team for Music Education
“Goals 2000”, 1996
Brevard (Florida), All-County Band Chairperson, 1992, 1993

CURRICULUM VITAE

James E. Cunningham, Ph.D.

Associate Professor, Department of Music

Dorothy F. Schmidt College of Arts and Letters, Florida Atlantic University

HIGHER EDUCATION

- University of Washington, Doctor of Philosophy, Ethnomusicology, 1998
- San Diego State University, Master of Arts in (World) Music, 1985
- San Diego State University, Bachelor of Arts in (World) Music, 1983

UNIVERSITY EXPERIENCE

- Florida Atlantic University, Department of Music, Fall 2003–present
- Cameron University, Visiting Assistant Professor: Music, Fall, 1999–Spring 2001
- University of North Texas
 - Visiting Assistant Professor: College of Music, Spring 1999
 - Adjunct Professor, Summer 2000
- University of Washington, Instructor: American Indian Studies Center, 1992–1998
 - Adjunct Professor: Music Education, Summer 1998 & 1999

MUSIC

Published Composition Recordings:

“Canis Lupis: for Alto Saxophone & Didgeridoo,” James E. Cunningham, Glen Gillis,
Sax Spectrum 2: New Music for Alto and Soprano Saxophone, MSR Classics, 2014

International Premier Composition Performances:

- “Fanfare for Conch Trumpet and Alto Saxophone,” “Breached Wail” (wailphone and alto sax with video), “Aurora Borealis Live” (sewerphone and alto sax with video), STRATA New Music Festival, Saskatoon, Saskatchewan, Canada, June 11, 2016
<http://jamesecunningham.org/ethnosfl/2016/06/17/strata/>
- “Aurora Australis Live” and “Canis Lupis.” (Cunningham, Gillis, 2015). SaxOpen Conference and SaxOpen Extended Fringe Festival, Strasbourg, France, July, 2015
<http://jamesecunningham.org/ethnosfl/2015/07/>

National Premier Composition Performances:

- “The Dempster Unlimited” (with Lauren Dempster, cello), “Land of Snows Live,” “Now You’re Talkin’ (with LU students),” *Night of the Living Didge - Didgeri Dudes Reunion Concert*, Harper Hall, Lawrence Conservatory of Music, Oct. 11, 2016
<http://jamesecunningham.org/ethnosfl/2016/10/26/week-of-the-living-didges/>
- “Fanfare for Slide Didge and Alto Saxophone,” “Breached Wail for Wailphone and Alto Sax,” “Aurora Borealis Live for Double Sewerphone and Alto Sax,” North American Saxophone Alliance Biennial Conference, Texas Tech University, Lubbock, Mar. 10-13, 2016
<http://jamesecunningham.org/ethnosfl/2016/04/14/nasa-lubbock/>

Collaboration:

- Resident Composer and Performer, Jay Critchely Inc. Exhibition Opening, Dorothy F. Schmidt Gallery, February 4-7, 2016 (performance of original works for didgeridoo and alto saxophone with accompanying video, *Pilgrim Monumental, Breached Wail* <http://jamesecunningham.org/ethnosfl/2016/02/20/jaycritchleyinc/>)
- *Over/Underture: King's Chamber Pot* for theatrical one-act "Incubator at 7 Carnes Lane" <http://jamesecunningham.org/ethnosfl/2016/02/19/kingschamberpot/>

Videos:

- *Threnody* (Cunningham, Gillis) David L. Kaplan Memorial Celebration, University of Saskatchewan, April 6, 2016 <https://www.youtube.com/watch?v=8nVHLvoH4L8>
- "The Hamburger Song" (2008) <http://www.youtube.com/watch?v=mYBRTi8MM3c>

ORGANOLOGY

- Curator of the David L. Kaplan Musical Instrument Collection, (assessment, inventory, organization, documentation, and display of 400-plus piece world music instrument collection, housed in the Department of Music, University of Saskatchewan, Saskatoon 2015-2016 http://jamesecunningham.org/ethnosfl/2015/06/15/kaplan_collection/)
- *Dapper Dans' Anklung: An Organ-Chimes-Ology of a Disney Tradition*, March 2016 <http://jamesecunningham.org/ethnosfl/2016/03/20/dapper-dans-angklung/>

ACADEMIC PUBLICATIONS, PAPERS, AND PRESENTATIONS**Manuscript:**

- *Beyond Stereotype: Authenticity, Identity, and Representation in the Music of Contemporary Native North America*, U Press of Miss. (expected publication, 2017)

Book Chapter:

- "Florida's Surf Rock Then and Now," in *Surfing Florida*, ed. Paul Aho, University Press of Florida, Gainesville, 2014

Ethnomusicology Conference Papers:

- "Back to the Future: Recreating the Acoustic Engine Room of Tomorrow" Society for Ethnomusicology Southeast & Caribbean Chapter, Trinidad-Tobago, March 2016 <http://jamesecunningham.org/ethnosfl/2016/04/02/semsec-in-trinidad/>

Guest Lectures:

- "'Inside' Tradition: Native North American Popular Music as Cultural Expression," Harper Hall Lecture Series, Lawrence Conservatory of Music, Oct. 10, 2016
- "Mildred Bailey and Indigenous Women in American Popular Music," Laurence University, Perspectives of Contemporary Native American Women, Oct. 6, 2016
- "Practical Uses of PowerPoint in Music Education," USASK, Sep. 29, 2016
- "Realizing David L. Kaplan's Vision for a Living Collection," FARLS (Fine Arts Research Lecture Series in Music) USASK, Sep. 16, 2016
- "What Is Tradition? Native North American Popular Music as Expressive Culture," USASK FARLS Lecture, March 2015

SUSAN R. DORCHIN

EDUCATION

Master of Arts	Florida Atlantic University – Major in Music (2004)
Certified Teacher of the Alexander Technique	Alexander Technique International (2009)
Bachelor of Music	Boston Conservatory of Music (1972)

TEACHING EXPERIENCE:

Florida Atlantic University August 1996 - Present	Instructor of Voice
Texas Tech University 1993-1995	Adjunct professor of voice
New York University 1990-1992	Adjunct professor of voice
Goddard College 1990-1992	Adjunct professor of voice
Hunter College 1988-1990	Adjunct professor of voice
Private Vocal Studio in New York City, Texas, Florida 1973-present	

UNIVERSITY COURSES TAUGHT

Graduate Vocal Pedagogy (MUS 6652), Vocal Pedagogy (MVV 4640), Introduction to Vocal Pedagogy (MUS 2601), Survey of Vocal Solo Literature (MUL 4602), Opera Workshop (MUO 4504), Music Appreciation (MVV 1598), Graduate Survey of Opera (MUS 6933), Applied Voice lessons (undergraduate, graduate)

CREATIVE ACTIVITY:

I have given lectures on opera at various venues in Palm Beach, including senior centers and music clubs. I gave a lecture on *Porgy and Bess* for the F.A.U. festival, "From Carnegie Hall To The Cotton Club," and on *La Traviata* for the F.A.U. "Virtuosi Vini" music festival. I have adjudicated for the Florida Vocal Association and the Savarick Competition, both hosted by F.A.U. From 1997 through 2007 I had an outreach program with the Palm Beach Opera that

enabled students in the Music Department to receive complimentary tickets for the major stage productions performed by the company. I was the writer and host of WXEL's Opera Theater from 1999 until 2010 when the station format was changed. I introduced Dr. Meade Andrews, a world-renowned master Alexander Technique teacher, to give master classes for all areas of the department. I brought in Mary Jean Allen, author of *What Every Singer Needs To Know About The Body* (the definitive textbook for vocal pedagogy courses in colleges nationwide), who gave a master class on body mapping and singing. I brought Jana Tift, actress, director, and teacher of the Alexander Technique, who gave a master class to the members of Opera Workshop. I have given lectures on vocal health for the singer for the choral directors of the Palm Beach County school system.

PROFESSIONAL ORGANIZATIONS

National Association of Teachers of Singing (NATS)	2006-present
Alexander Technique International (ATI)	2009- present

SERVICE

A&R committee	2013-present
B.A. Review committee	2014-2015
College non-tenure track promotion committee	2013-2015
Department non-tenure track evaluation committee	2014-2015
Peer evaluations	2013-2014
Audition Committee for incoming students	2010-present
House manager for concerts	2012-present
Scholarship committee	2004-2005
Coordinator Hoot/Wisdom student compilation cd	2004-2005
Student Academic Affairs Committee	2001
Evaluation committee	2001

COMMUNITY SERVICE

Master Class ("Alexander Technique for the Singer and Conductor") for ACDA	2014
Master Class ("Alexander Technique for the Singing Actor"), Dreyfoos School of the Arts	2013
Vocal Clinics for Palm Beach County high schools	1997-2013
Master Class ("Alexander Technique and Singing"), Music Entertainment Industry Students Association (MEISA)	2012
Master Class for the Alexander Technique, NATS	2012
Adjudicator for Florida Vocal Association Solo and Ensemble	2010
Vocal coach for Thespian Competition, St. Andrews High School	1996-1999
Voice Teacher for Miss Lubbock (Miss America Pageant)	1992-1996



Patricia P. Fleitas D.M.A.

4511 South Ocean Boulevard, No. 102 • Highland Beach, Florida 33487
Phone: (561) 901-2387 • pfleitas@fau.edu

EDUCATION

- 1996 DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING AND PERFORMANCE**
The University of Texas At Austin
- 1980 MASTER OF MUSIC IN CHORAL CONDUCTING AND PERFORMANCE**
The University of Texas at Austin
- 1977 MASTER OF SCIENCE IN MUSIC EDUCATION**
Florida International University
- 1974 BACHELOR OF ARTS IN MUSIC EDUCATION**
Barry University

EMPLOYMENT

- 1992-present Professor and Director, Choral and Vocal Studies**
Florida Atlantic University
- 2014- present Artistic Director/Conductor**
Delray Beach Chorale (DBC)
- 1988- 1992 Graduate Teaching Assistant,**
The University of Texas at Austin
- 1979-1988 Associate Vocal Music Coordinator,**
Texas A&M University (TAMU)
- 1990-1992 Conductor/Director, Chancel Chorus,**
Rolling Hills Community Church, Lago Vista, TX
- 1978-1979 Conductor/Director, First United Methodist Church, College Station, TX**
- 1974-1977 Music Teacher, Taught K-12**

Awards and Honors

- 2015-present** *President, Florida Collegiate Music Educators' Association (a component of the FMEA)*
- 2012** *Nominated for Graduate Mentoring Award*
- 2003** *Excellence and Innovation in Teaching Award, FAU*
- 2004** *Dorothy F. Schmidt College of Arts and Letters Summer Grant; travel to Madrid to research the zarzuela*
- 2003-2004** *Award for Excellence in Undergraduate Teaching, FAU*

Curriculum Vitae

August 7, 2016

PERSONAL

Laura Joella

Academic Rank: Associate Professor of Music with tenure, Director of Orchestral Studies

Office Phone: 561-297-2262

Primary Department: Music

Cell Phone: 561-809-3757

HIGHER EDUCATION

Michigan State University. East Lansing, Michigan. DMA in Orchestral Conducting. May 2006. GPA 4.0.

Michigan State University. East Lansing, Michigan. MM in Orchestral Conducting. May 2003. GPA 4.0.

Lebanon Valley College. Annville, Pennsylvania. BA in Music Performance, concentration in double bass and saxophone. May 2000. GPA 3.865. Summa Cum Laude Honors.

Lebanon Valley College. Annville, Pennsylvania. BS in Music Education. May 2000. GPA 3.865.

Summa Cum Laude Honors.

TEACHING EXPERIENCE

Associate Professor of Music, Director of Orchestral Studies. Fall 2012-present. Florida Atlantic University. Boca Raton.

Assistant Professor of Music, Director of Orchestral Studies. Fall 2007-Fall 2012. FAU. Boca Raton.

Instructor of Music. Fall Semester 2005-Spring Semester 2007. Florida Atlantic University. Boca Raton.

Orchestra Intern. Spring Semester 2005. Michigan State University. East Lansing, Michigan.

Assistant Instructor of Strings. Spring Semester 2004. Michigan State University. East Lansing, Michigan.

Assistant Instructor of Strings. Fall Semester 2002. Michigan State University. East Lansing, Michigan.

Assistant Orchestra Conductor. 2002-2003. Okemos High School. Okemos, Michigan.

Director of Music/Conductor. 2000-2001. Sierra Vista Middle School. Covina, California.

COURSES TAUGHT AT FAU

MUN 4213 University Symphony Orchestra; MUN 6215, MUS 6906-008, MUS 6933-008 University Symphony Orchestra; MUG 6306 Applied Graduate Orchestral Conducting; MUG 6309-002 Applied Graduate Instrumental Conducting; MUG 4303 Applied Orchestral Conducting; MUG 3301 Instrumental Conducting I; MUG 4301 Instrumental Conducting II; MUL 4500 Survey of Orchestral Literature; MUL 6505 Survey of Orchestral Literature; MUS 6933, CST 7302 Graduate Music History Seminar: Music in Vienna in the 19th Century; MUH 4211 Music of Western Civilization I; MUH 4212 Music of Western Civilization II; MVS 1314, MVS 2324, MVS 3334 Applied Music Contrabass; MUL 2010-002 History and Appreciation of Music; Studio Class; and Low String Studio Class.

SELECTED CREATIVE ACTIVITY

I served as the Conductor for 11 orchestras in 141 concerts in FL, PA, and ME from 2005-2016;

the Conductor for 3 bands in 22 concerts in FL between 2005-2007;

an Orchestral Clinician and Adjucator for many festivals and orchestras.

SELECTED CONDUCTING EXPERIENCE

Naples Philharmonic Orchestra and the Philharmonic Youth Orchestra. Naples, Florida. 2009-2013. Guest Conductor & Rehearsal Conductor.

FAU University Symphony Orchestra. Boca Raton, Florida. 2005-present. Music Director – Conductor.

Florida Wind Symphony. Boca Raton, Florida. July 4, 2005; April 2, 2006. Guest Conductor.

Portland Orchestral Society. Portland, Michigan. May, 12, 2005. Guest Conductor.

Palm Beach Opera Orchestra members in a side-by-side concert with the Florida Atlantic University Symphony Orchestra. 2007. Conductor.

New England Music Camp Concert Orchestra. Sidney, Maine. 2006-2014. Conductor.

Florida Youth Orchestra Symphony Orchestra. Hollywood, Florida. 2010-present. Associate Conductor.
Mason Orchestral Society Symphony & Philharmonic. Mason, MI. 2003-2005. Music Director – Conductor.
Michigan State University Orchestras. East Lansing, Michigan. 2001-2005. Conducting Intern.

SELECTED PRESENTATIONS

Nineteenth-Century Programme Music organized by Centro Studi Opera Omnia Luigi Boccherini, Lucca in collaboration with *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* held in Lucca, Complesso Monumentale di San Michele, on November 25-27, 2016. “The Contrasting Influences of Richard Wagner and Johannes Brahms on Arnold Schoenberg’s *Verklärte Nacht*.” Paper selected by peer-review process.
14th Annual Hawaii International Conference on Education in Honolulu, Hawaii from January 3-6, 2017. “Better Results in Less Time: Practical Rehearsal Techniques for Improving Your Orchestra.” Paper selected by peer-review process.
15th Annual Hawaii International Conference on Arts and Humanities in Honolulu, Hawaii from January 8-11, 2017. “Arnold Schoenberg’s *Verklärte Nacht*: Musical Influences by Johannes Brahms and Richard Wagner.” Paper selected by peer-review process.
Presentation for K-12 Music Pre-School Professional Development Workshop for the Palm Beach County School District Arts Education Department. Aug. 14, 2014. Kravis Center, West Palm Beach, FL. “Better Results in Less Time: Practical Rehearsal Techniques for Improving Your Orchestra.”

PUBLICATIONS: CD & DVD RECORDINGS RELEASED

1 full CD released in 2011; 4 partial CDs in 2006-2008. University Symphony Orchestra, FAU.
4 honors orchestra CDs (2 full, 2 partial) released of live performances in PA and FL 2007-2015.
1 partial CD released in 2014. Florida Youth Orchestra.
8 partial DVDs in 2010-2015. FYO Symphony Orchestra released by David Sheriff Video Productions.
1 partial DVD in 2009. New England Music Camp Concert Orchestra.

AWARDS / PROFESSIONAL RECOGNITION

Florida Atlantic University Full Sabbatical. Spring 2016.
Boca Life Magazine’s 40 under 40. 2013.

PROFESSIONAL AND HONORARY ORGANIZATIONS

Conductors Guild member since 2004.
League of American Orchestras [formerly American Symphony Orchestra League] member since 2005.
College Music Society member since 2005.
MENC: The National Association for Music Education member since 2005.
Florida Music Educator’s Association member since 2005.
Florida College Music Educator’s Association member since 2005.
Florida Orchestra Association member since 2005.
Phi Alpha Epsilon, a scholarship society of Lebanon Valley College, elected in April 2000.
Kappa Kappa Psi honorary member since 2011.

SELECTED SERVICE

Undergraduate Programs Committee. Fall 2012-Spring 2015; Fall 2016-present.
Music at Noon Concert Series Coordinator. Fall 2005-Spring 2015; Fall 2016-present.
Member of 12 committees between 2005-2016.
Advisor for String Students. Fall 2008-present.
Recital, Thesis and BA Project Committee Chair for 5 committees & Member for 56 committees. Fall 2011-present.
Coordinator of Public Events. Fall 2006-Spring 2007.

KENNETH D. KEATON *CURRICULUM VITAE*

I. EDUCATION

1981: DMA in classical guitar performance, University of Miami, Coral Gables, Florida

1975: MM in classical guitar performance, University of Miami.

1974: BM in classical guitar performance, *magna cum laude*, University of Miami.

II. EMPLOYMENT

Florida Atlantic University

Teaching/Research: Professor, 1998- ; Associate Professor (tenured), 1995-1998; Assistant Professor, 1990-1995; Adjunct Instructor 1977-1990

Administrative: Associate Dean for Academic Programs, Dorothy F. Schmidt College of Arts and Letters, 2002-2008; Associate Dean, 1996-2002; Assistant Dean, 1993-1996;

Palm Beach Community College

Senior Instructor, 1982-1985

II. TEACHING -- Courses taught at Florida Atlantic University (*created courses):

Graduate:

Introduction to Graduate Research

Women Composers: The Western Tradition*

Music and Social Change* (for Ph.D. program)

The Musician as Public Intellectual* (for Ph.D. program)

Analytical and Creative Studies in the Arts* (for Ph.D. program)

Graduate Classical Guitar Literature*

Modern History of the Guitar*

Seminar in Music History*

Applied classical guitar

Instrumental Chamber Music

The Life and Works of Mozart*

Seminar in Historical Styles

Graduate Guitar Pedagogy*

Undergraduate:

History and Appreciation of Music (for non-majors)

Introduction to Music History*

Music of Western Civilization I

Classical Guitar Literature*

Special Topics: The Life and Works of Mozart*

Applied classical guitar

String Quartet Literature*

Rock and Roll in American Society

Music of the Twentieth Century*

Music of Western Civilization II

Classical Guitar Pedagogy*

Piano Literature II

Instrumental Chamber Music

Dissertations/Theses/recitals:

Chair of two completed dissertation, co-chair of two. Director for thirteen completed Masters theses. Director for 35 junior recitals, 6 education senior recitals, 28 performance senior recitals, 8 graduate recitals

III. CREATIVE ACTIVITY (SELECTED)

Performances: 70 major performances since appointed full-time at FAU, including performances in Vienna, Austria; Salzburg, Austria; Florence, Italy, and Solesmes, France. Performances includes solo recitals, concertos with orchestra, chamber music, and voice and guitar.

CD recording: Franz Schubert, *Die schöne Müllerin*, arr. Konrad Ragossinig and John Duarte. With Dr. Ronald Manning, tenor

Refereed research: 6 refereed articles, 1990-2000; 12 refereed conference presentations, 1990-2006

Music: Works of Napoleon Coste and John Dowland published by Belwin-Mills, 1995

Reviews: 908 cd/dvd reviews and 2 book reviews for *American Record Guide*, 2006- ;184 performance reviews for *Palm Beach Daily News*, 2003-04; 2005- ; 5 performance reviews for *Classical Voice North America*, the online site for the *Music Critics Association of North America* 2013-2016

Textbook: *The Mystery of Music*, and course website, now in 4th edition (2015) by Kendall-Hunt, Dubuque, IA. Used for all sections of MUL 2010, History and Appreciation of Music

IV. SERVICE (SELECTED)

State/national service:

Reviewer for textbook for Oxford University Press, Wm. C. Brown, Wadsworth, and Prentice-Hall
Judge for Florida American String Teachers Association classical guitar competition, 1991, 2002,
Board of Directors/Newsletter Editor for Florida chapter of American String Teachers Association, 1993-1996
Florida Course Leveling and Program Prerequisites Project, 1996-97 (FAU representative on Fine and Performing Arts Committee and Music Subcommittee)
Board of Directors, FLASTA/NOA, 2000-2004

University service:

University Senate, 1992-1994, 2010-2011
Boca Raton Faculty Senate, 1995- (chair, 1995-1996; secretary, 1996-1997)
University Faculty Council, 1995-1996, 2002-03 (vice chair)
Admission/Retention Committee, 2001 - 2008
University Faculty Committee on Student Admissions, 1996-
University Petitions Committee, 1995-2004
University Petitions Officer for DSCAL, 2004 – 2008

College service:

Assistant/Associate Dean, Dorothy F. Schmidt College of Arts and Letters, 1993-2008
College Curriculum Committee, chair, 1991-1997
Promotion and Tenure Committee, 2012-

Departmental service:

Coordinator of departmental graduate program, 1992-2002
Coordinator of departmental honors program, 1994-2003, 2008-
Graduate Committee, 2008-

VIII. GRANTS AND AWARDS

1997 -- Curricular Development Grant for Women's Studies
1997 -- Presidential Service Award
1996 -- Excellence in Undergraduate Advising Award
1994 -- Teaching Incentive Program Award
1993 -- Excellence in Undergraduate Teaching Award

IX. PROFESSIONAL AFFILIATIONS

College Music Society
Guitar Foundation of America
Music Critics Association of North America

Dr. Irena Kofman

Florida Atlantic University
954-755-3456
ikofman@fau.edu

EDUCATION

Doctor of Musical Arts in Keyboard Performance and Pedagogy University of Miami, Coral Gables, Florida	May 2001
Master of Music in Piano Performance, Pedagogy, Accompanying/Chamber Music Voronezh State Academy of Arts, Voronezh, USSR	May 1986
Bachelor of Arts in Piano Pedagogy and Accompanying/Chamber Music Belgorod Music College, Belgorod, USSR	May 1981

PAST ACADEMIC APPOINTMENTS

Assistant Professor Visiting Instructor Florida Atlantic University, Boca Raton, Florida	August 2014 – Present August 2013 – June 2014
Adjunct Instructor Florida Atlantic University, Boca Raton, Florida	August 1996 – June 2013
Adjunct Instructor University of Miami, Coral Gables, Florida	August 1998 – June 2001
Adjunct Instructor Broward Community College, Coconut Creek, Florida	August 1994 – June 1998
Assistant Professor Voronezh State Academy of Arts, Voronezh, USSR	August 1986 – June 1991

COURSES TAUGHT AT FAU

MUN 4463 – Instrumental Chamber Music	MVK 1411 – Applied Music Major, Piano
MUN 4513 - Accompanying	MVK 2421 – Applied Music Major, Piano
MUN 6458 – Graduate Collaborative Piano Performance	MVK 3331 – Applied Music Principles
MUN 6465 – Graduate Instrumental Chamber Music	MVK 3431 – Applied Music Major, Piano
	MVK 4341 – Applied Music Principles
MUS 4912 – Research Project	MVK 4441 – Applied Music Principles
	MVK 6351 – Graduate Applied Music, Piano
MVK 1311 – Applied Music Principles	MVK 6651 – Graduate Piano Pedagogy 2

SELECTED CREATIVE ACTIVITY

- Presented concert and lecture at the World Piano Teachers Conference in Novi Sad, Serbia, 2016

- Gave three performances, several master classes, and instruction in applied and chamber music at the Cremona International Academy in Cremona, Italy, 2016
- "From Bach to Beyoncé: A journey from Baroque to Romanticism."
A harpsichord duet concert at Broward College, Office of Cultural Affairs, Davie, Florida, 2015
- Performances in Curacao to benefit local school music programs, 2015
- Gave master classes and judged at the Russian International Piano Festival, Russia, 2014

SELECTED PUBLICATIONS/RECORDINGS

Gouvy. Newly discovered 4 piano sonatas for 4 hands. Talent. Belgium 2014
The MusicWeb International critic Philip R. Buttall notes about Gouvy: "The question, then, is whether this musical 'discovery' is really something worth 'discovering'. From the musical standpoint the answer must be a resounding yes, as Gouvy really does speak with an individual voice." Buttall proceeds, "The performance, too, is absolutely first-rate. The De Groote/Kofman team showing not only great empathy for the style, and clearly sounding as if they enjoyed every single note, but in pure terms of balance and ensemble, their playing can simply not be faulted."

Schubert. Piano Duets. Talent. Belgium 2010
This warmly enthusiastic review was published in the American Record Guide: "Excellent program of Schubert piano duets. Kofman and De Groote are mature, world-class performers... This piano duo team doesn't hesitate to use a modern piano approach to the big climaxes, and the results are illuminating. The Fantasy in F minor is one of the greatest duet works ever written and given a suitably grand performance here."

Russian Treasures. Piano Duets. Hoot/Wisdom Recordings. Florida 2008
James Harrington, reviewing for American Record Guide, remarked, "Kofman and De Groote are fully up to the technical and interpretive demands, and the recorded sound ranks with the best of the big name labels."

Wings of Light. Arcangelo Piano Quartet. Loconto Productions. Florida 2001

Love and Joy. Christmas Piano Solos. Loconto Productions. Florida 1999

Silent Waters. Piano Solos. Loconto Productions. Florida 1997

AWARDS, GRANTS, & PROFESSIONAL RECOGNITION

Recognition diploma from the Cremona International Academy for *****

American Protégé International Piano and Strings Competition Recognition for *"Extraordinary dedication and achievement in the field of teaching music and presenting students to perform at Carnegie Hall."* 2014, 2015, 2016

Excellence in Teaching Award, Florida State University, Tallahassee, Florida 2014

PROFESSIONAL ORGANIZATIONS

2016-present Member of the World Piano Teachers Association
2007-present Board Member of Palm Beach International Piano Festival

2001-present	Member of Miami Music Teachers Association
1997-present	Member of Florida Federation of Music Clubs
1996-present	Member of Palm Beach County Music Teachers Association
1994-present	Member of Broward County Music Teachers Association
1994-present	Member of Music Teachers National Association

SERVICE & COMMUNITY ENGAGEMENT

Florida Atlantic University Scholarship Committee member	2016 - present
Florida Atlantic University Music Education Committee member	2016 - present
Bach in the Subways organizer	March 21, 2015 & 2016
College Night at the Museum organizer	September 15, 2016

Krisztina Kover, M.A.

Education

- 2002-2005** **Master of Arts in Piano Performance**
Florida Atlantic University, Boca Raton, Florida
Summa Cum Laude
Graduation with honors May, 2005
Student of Dr. Heather Coltman
- 1994-1998** **Bachelor of Music in Piano Performance and Piano Pedagogy**
(trained in Kodály methodology)
University of Miskolc, Béla Bartók Music Conservatory, Hungary
Summa Cum Laude
Student of Dr. Zsuzsanna Kiss

Present and Past Academic Appointments

- 2007-present** **Senior Instructor -**
Florida Atlantic University Department of Music
Duties include coordination and oversight of Class Piano and Piano Proficiency requirements on all different music degrees and tracks, serve as applied piano instructor in the area of Keyboard Studies as well as collaborative pianist in the area of Choral and Vocal Studies.
Promotion to Senior Instructor through University Promotion process 2015
- 2005-2007** **Adjunct Professor, Collaborative Pianist –**
Florida Atlantic University Department of Music
- 2003-2015** **Piano Instructor - TOPS (Teaching Outstanding PerformerS)** Summer Music Camp, Florida Atlantic University
- 2004 –2006** **Assistant Director -TOPS (Teaching Outstanding PerformerS)** Summer Music Camp, Florida Atlantic University
- 2002-2005** **Graduate Teaching Assistant**, Florida Atlantic University
Department of Music
- 1997-2000** **Piano Instructor, Collaborative Pianist -** Lassus Private Music School, Budapest, Hungary
Teaching students Applied Piano and Chamber Music, ages 6 -18.
- 1994-1997** **Instructor –** Zoltán Kodály School of Music, Kazincbarcika, Hungary
Teaching students Applied Piano, Music Theory and Sight-Singing, ages 6 -18.

Courses Taught at Florida Atlantic University

Class Piano - (MVK 1111, MVK 1112, MVK 2121, MVK 2122)

Applied Piano – all undergraduate level (MVK 1311-006, MVK 1411-006, MVK 2321-006, MVK 2421-006, MVK 3331-006, MVK3431-006, MVK 4341-006, MVK 4441-006)

Member of several graduate and undergraduate recital committees, and conducted a two-semester directed independent study in 2011.

Selected Creative Activity

Active participant of the Annual Piano Faculty Concert and the Piano Extravaganza Gala at Florida Atlantic University, one of the highlights performing Mozart's *Concerto for Two Pianos*, K.365, with Dr. Heather Coltman and the Symphony of the Americas under the direction of Maestro James Brooks-Bruzzese in 2012.

Selected pianist for the Florida All-State Women's Chorus at the 2008 Annual Florida Music Educators Association In-Service Clinic and Conference in Tampa, Florida. Also had the privilege of collaborating under the direction of renowned conductors for the Florida ACDA Intercollegiate Honor Chorus at the 2005, 2006 and 2007 state conferences. Served as rehearsal pianist for the FAU Symphony Chorus in preparation for performances of choral master works with the Palm Beach Symphony throughout the years.

In 2011 had the opportunity to perform Béla Bartók's Duke Bluebeard's Castle - a concert version of Bartók's dramatic one-act opera with Dean Peterson, bass and Birgit Fioravante, soprano also serve as musical director and Hungarian coach. The South Florida Classical Review critic Lawrence Budmen's notes, "Musical director Krisztina Kover, who also acted as Hungarian diction coach, was a tower of strength at the keyboard." In the beginning of 2013, was engaged by Omaha Opera, Nebraska to serve as rehearsal pianist and Hungarian language coach working with Samuel Ramey, bass and Kara Shay Thompson, soprano under the direction of Hal France.

Frequently performs with former FAU students including doctoral and graduate recitals in various states, and participates in master classes. In the past worked with Madame Virginia Zeani, Marcello Giordani, Michael McGlynn, the Late Dr. Morris J. Beachy, Dr. Jean Barr, Libby Larsen to name a few.

Performed for His Holiness the 14th Dalai Lama of Tibet at his "Compassion as a Pillar of World Peace" presentation, and soon after was invited to appear on stage at the TEDx BocaRaton event hosted by Florida Atlantic University.

Awards/Accomplishments

2006	Recognition of an outstanding performance at the Presidential Honors Recital, Florida Atlantic University
2005	MA in Music, graduated with distinction under the tutelage of Dr. Heather Colman
2004-2005	Cited in <i>The Chancellor's List</i> – the highest academic honor to America's Outstanding Graduate Students
2004-2005	Recipient of the Graduate Student in Excellent Award, Florida Atlantic University
1998	BM in Piano Performance and Piano Pedagogy graduated with distinction, Hungary

Professional Organizations

2003 - present	Member of Music Teachers National Association
2003 - present	Member of Florida College Music Education Association
2003 - present	Member of American Choral Director's Association

Department Service

2004	West Coast Recruiting Tour, Recruiting in the state of Florida with the area of FAU Vocal Studies
2005	West Coast Recruiting Tour, Recruiting in the state of Florida with the area of FAU Vocal Studies
2006	East Coast / Tri-County Recruiting Tour, Recruiting in the state of Florida with the area of FAU Vocal Studies
2010	South Florida Regional Recruiting Tour, Recruiting recitals with the area of FAU Vocal Studies
2007-present	Assist with establishing collaborative pianist schedule for Florida Atlantic University Department of Music, attend music department faculty meetings on a weekly basis as well as attend voice and choral area faculty meetings on a regular basis

Continual participation in the recruiting activities, fund-raising events and performances with the area of Keyboard, Choral and Vocal Studies. Solo and collaborative performances on the Young Artist Music Series of Bonnet House Museum, and annual appearance on the Music Series of the Boca Museum of Arts.

Rebecca Lautar
405 NE 30th Street
Boca Raton, FL 33431
Home Phone: 561-447-6588
Office Phone: 561-297-3821 Email: rlautar@fau.edu

Education

1988 Master of Music with Distinction, Indiana University

Major Field: Violin Performance
Cognate Field: Violin Pedagogy

1984 Bachelor of Music, Western Michigan University

Major Field: Violin Performance

Major Professors

Franco Gulli, Distinguished Professor of Music, Indiana University
Mimi Zweig, Professor of Music, Indiana University
Mary Ann Meade, Instructor, Western Michigan University
Dr. Joseph Work, Professor of Viola, Western Michigan University

Experience

1989-present: Florida Atlantic University

Tenured and promoted to Associate Professor of Music in 1994. Promoted to Full Professor of Music in 2006.

2014-present: Chair, Department of Music

2011-2013: Interim Chair, Department of Music

1988 Earlham College

Visiting Assistant Professor of music.

Creative Activity: Concert Violinist

2000-present: Palm Beach Opera

Section first violin, tenured. Orchestra positions selected through national audition. Three full opera productions per season (totaling 10 performances and 60 hours of rehearsal), featuring internationally renowned vocalists and conductors. Members of the orchestra include music faculty members from universities and conservatories throughout the US and Canada. The Palm Beach Opera is reviewed locally and in major opera journals.

2003-2011: Palm Beach Symphony Orchestra

Section first violin. 5 to 8 performances annually in multiple venues in Palm Beach.

1994-1996: Ensemble 21.

Violinist. Performed 3-6 concerts annually.

1989-1992: FAU Chamber Soloists

Violinist. Performed 3-6 concerts annually on Boca Raton and Davie campus venues.

1989-present: Faculty soloist and chamber musician

Solo and chamber performances on campus, 2-3 per academic year.

Service

College

School of the Arts committee
Strategic Plan committee
Strategic Plan Implementation Team
Chairs forum

Department

Music Education committee

A&R committee, Hoot Wisdom Recordings
Graduate committee
Scholarship committee
Recital committee
Area Head of String Studies

Professional Activity

Palm Beach Opera Orchestra Committee: contract negotiations
Palm Beach Opera Orchestra Audition Committee: bass and viola auditions

Professional Associations

American Federation of Musicians Local 655

Sandra McClain Buller, EdD

INSTITUTIONAL AFFILIATION

Florida Atlantic University; Dorothy F. Schmidt College of Arts and Letters - Department of Music-AL235
777 Glades Road, Boca Raton, Florida 33431

CONTACT INFORMATION

Address: 132 Via Castilla, Jupiter, FL 33458
Telephone: Work: (561)297-4065; Home: (561)743-4483 **E-mail:** smcclai2@fau.edu

EDUCATION

Doctor of Education Teachers College, Columbia University [Music- Higher Education] 1992
Master of Music Manhattan School of Music- Vocal Performance 1975
Bachelor of Arts Meredith College [*Cum laude*] Double Major - Voice/Religion 1972
Voice Teachers: Ellen Faull, Cornelius Reid, Rose Bampton, Jane Sullivan
Vocal Coaches: Margo Garrett, Warren Jones, Robert Cowart, Karl Paulnack, Joseph Smith
Conductors: Robert Ward, Ferruccio Giannini, Richard Weitach, Boris Goldovsky, David Lawton, Carl Roskott, Laura Joella, Patricia Fleitas

EMPLOYMENT HISTORY

Florida Atlantic University	
June 2015-present	Senior Instructor of Music/Artist in Residence Coordinator of Graduate Studies in Music -Full Graduate Faculty
August 2009-2015	Instructor of Music/Artist in Residence Coordinator of Graduate Studies in Music -Full Graduate Faculty
August 2006 to 2009	Visiting Professor of Music - Fulltime Graduate/Undergraduate Courses - Full Graduate Faculty Member
James Madison University, Harrisonburg, VA	
May-June, 2007	Adjunct Professor of Music
AY 2004-2006	Guest Professor, Germany Study Abroad, Chemnitz, Germany Full Graduate Faculty Member
Mary Baldwin College, Staunton, VA	
AY 2001-2006	Adjunct Associate Professor of Music & Coordinator of Vocal Studies
University of Virginia, Charlottesville, VA	
AY 2001-2004	Performance Faculty-Voice
Southern Virginia University, Buena Vista, VA	
AY201-2002	Adjunct Voice Faculty
Georgia Southern University	
AY 1990-2001	Chair, Vocal/Choral Area; Voice/Vocal Pedagogy Promotion to Full Professor- 2001 Associate Professor-1995-2001; Tenured Assistant Professor- 1990-1995 Graduate Faculty
Teachers College, Columbia University, NY, NY	
1988-1990	Instructor of Voice
American Musical & Dramatic Academy, NY, NY	
1988-1990	Instructor of Voice
Private Vocal Studio	
1975-present	

COURSES TAUGHT AT FAU

**MUH 6688 Seminar in Historical Styles (MA) [Sp07, Sp09, Sp10,]
**CST 7301 Seminar in Historical Styles (PhD) [Sp07]
*MUH 6935 Music History Seminar [Sp11]
*MUS 6205 Lyric Diction I (formerly MUS 6906/6933 Graduate Diction for Singers) [F10, SP12]
*MUS 6206 Lyric Diction II (formerly MUS6933 Graduate Diction Repertoire) [SP11]
*MUS 6906 Vocal Chamber Music [Sp13]
**MUS 6716 Introduction to Grad Research in Music
**MUL 6606 Graduate Survey of Art Song
*MUS 6909 Marriage of Figaro-Vocal Coaching Techniques [F12]
MUS 6971 Thesis/Recital [Sp13, F13]
Applied Voice Lessons [Sp11, F11, Sp12, F12, S13, F13, S15, F15]
*MUS6933: Vocal Chamber Music: Lieder Duets [F15]

MUL 2210 History and Appreciation of Music [F06, F08]
 **MUS 2201 Diction for Singers I [F07, F09, F10, F11, F12, F13, F14]
 **MUS 2202 Diction for Singers II [Sp08 Sp10, Sp11, Sp12, Sp13, Sp14, Sp15-assigned]
 MUS 4912 Research Project (undergraduate) [F06-Sp15]
 MUS 4910 Topic Research (undergraduate) [F06-Sp15]
 Applied Voice Lessons [F06-F15]
 **MUL 4602 Survey of Vocal Lolo Literature [course revision for S16]
 [*New Course developed ** Complete Course Revision upon assignment of the course]

GRADUATE STUDENTS MENTORED -Served on 19 graduate recital or thesis committees.

SUPERVISION OF UNDERGRADUATE RESEARCH - Supervised 7 Bachelor of Arts research projects

STUDENT GRADUATION RECITALS - Chaired 12 recital committees; Served on 61 additional recital committees

SCHOLARSHIP/RESEARCH/PUBLICATIONS

Doctoral dissertation "The Solo Vocal Repertoire of Mary Carlisle Howe with Stylistic and Interpretive Analyses of Selected Works" [c1992, University Microfilms, Inc.]

Discography *Love's Seasons: Art Songs of Mary Howe and Robert Ward; Sandra McClain, soprano; Margo Garrett, piano; released March 2001 by Musicians Showcase Recordings [MS1055]; The GSU Symphonic Wind Ensemble-2000, conducted by Dr. Daniel Pittman; featured in songs by Richard Strauss and George Gershwin Medley*

CREATIVE/PERFORMANCE ACTIVITY *vocal solo and chamber performances since employment at FAU*

Orchestral Performances 2006-2016 - 4 Florida Atlantic University Choir/Orchestra performances

Recital Appearances 2006-2016 - 12 Faculty solo and chamber music recitals-on and off campus

The Arden Duo- with Carolyn J. Bryan, alto saxophone- Arden Duo Appearances 2006-2016

8 performances (other university campuses, national conventions, FAU campus)

Works Commissioned by The Arden Duo: 5 Song Cycles: World premieres

GRANTS-Internal

Graduate Recruitment Grants from the Graduate College: received dept. Recruitment Funding and Provost Fellowships each year since the inception of the program in September 2009

PROFESSIONAL/ACADEMIC HONORS AND AWARDS

FAU Faculty Talon Leadership Award <i>Finalist</i>	2013
FAU Department Development Travel Funds	2007, 2009, 2014
Mary Baldwin College, Faculty Development Grant, Masters of Literature Faculty	2002
GSU Faculty Development Travel Grant/graduate Faculty grants	2001, 2000, 1999, 1997, 1993, 1990
GSU Faculty Service Committee Award for American Art Song Recording Project	1998
College of Liberal Arts & Social Sciences Special Initiatives Grant for Recording	1998
Who's Who in Entertainment in the South [<i>Marquis Who's who</i> , 26th Ed.]	1996-97
Deen Day Smith Service to Mankind Award (Bulloch County, Georgia)	1996
Who's Who in the South and Southwest [<i>Marquis Who's Who</i> , 24th Ed.]	1995-96
GSU Faculty Welfare and Development Award for Development of Instruction	1993
Graduate Assistantship [3 years], Teachers College, Columbia University	1988
National Winner, <i>Metropolitan Opera Auditions</i> [Career Grant]	1979
Regional Winner, <i>Metropolitan Opera Auditions</i> [Eastern Region, NY City]	1979
Shull Bequest Recital Winner, New York Singing Teachers Association (NYSTA)	1976
Marcella Sembrich Vocal Award, Kosciuszko Society, NYC	1975
National Graduate Music Scholarship Winner, Sigma Alpha Iota	1974
Who's Who Among Students in American Universities and College	1971

SERVICE

FAU Department/School service

Master of Music Degree Committee – curriculum proposals and degree requirements	2012-2014
"Sing-In at FAU" Saturday Voice Lessons for High School Students (Recruitment)	2014/2015
Committee to devise/recommend Instructor Promotion Guidelines-member	Fall 2012
Admissions Auditions-Choral and Vocal Studies	2011 to present
Music Department Music Education Committee	2006-2007
Music Department Graduate Curriculum Committee: <i>Chair</i>	2007 to present
Music Department Scholarship Service Coordinator	2006 to 2010

Faculty Advisor for Sigma Alpha Iota International Music Fraternity	2011-present
Faculty Concert Manager for Department Concerts (2 per semester)	2011-present
College service	
Schmidt College of Arts and Letters Graduate Programs Committee Member	2009 to present
Schmidt College of Arts and Letters Master Teacher Selection Committee	September 2013
Schmidt College of Arts and Letters Instructor Promotion Review Committee Member	February 2013
Department of Theater-Faculty Search Committees	2007-08/2008-09
Service to the Discipline/Profession	
Florida Music Teachers Association Convention- NATS Panel for Private Teachers	November 2012
National Association of Teachers of Singing, Conference Organizer, FAU	February 2010
National Association of Teachers of Singing - Guest adjudicator-Barry Univeristy	February 2009
Service to the Community/Public	
5 Vocal Masterclasses in Florida state high schools and private voice studios	2007-2012

PROFESSIONAL MEMBERSHIPS

National Association of Teachers of Singing (NATS)—Member and have held various state and regional officer positions
Golden Key Honor Society
Phi Kappa Phi

Sean Murray, PhD.
Curriculum Vita

Office:
Florida Atlantic University
777 Glades Rd.
Boca Raton, FL 33431
(561) 297-3883
smurra21@fau.edu

Home:
3340 Delray Bay Dr. #416
Delray Beach, FL 33483
Mobile: (561)-901-4676

EDUCATION

Doctor of Philosophy, Music Education with emphasis in wind conducting, Florida State University, College of Music. Spring 2006.

Master of Music Education, Wind Conducting Emphasis, Florida State University, School of Music. Fall 2003.

Bachelor of Music Education, Florida State University, School of Music. Spring 1996.

APPOINTMENTS IN HIGHER EDUCATION

2006-present: Associate Professor of Music, Associate Director of Bands,
Florida Atlantic University Department of Music, Boca Raton, Florida

2002-2006 Graduate Teaching Assistant, Florida State University: College of Music, Tallahassee, Florida.

2000-2002 Applied Tuba Instructor, Adjunct Professor
Hillsborough Community College, Tampa, FL

TEACHING

Courses taught:

Graduate Level

MUE 6938 Graduate Seminar In Music Education
MUS 6906 Marching Band Arranging
MUS 6906 Wind Pedagogy Research

Undergraduate Level:

MUG 3301 Instrumental Conducting I
MUE 4430 Secondary Instrumental Methods
MUE 4480 Marching Band Pedagogy and Methods
MUE 2460 Brass Pedagogy and Methods
MUE 2450 Woodwind pedagogy and Methods
MUE 2040 Intro to Music Education
MUN 4144 Chamber Winds
MUH 3023 Rock and Roll in American Society
MUN 4103 University Pep Band
MUN 4133 University Symphony Band
MUN 4113 University Marching Band
MUN 1110 University Marching Band
MVB 1315, 1415, 2425, 3435, 6355 Applied Tuba
SLS 1503 Learning Strategies and Human Development

New Courses Created

MUN 4103 University Pep Band
MUN 4133 University Symphony Band
MUE 4480 Marching Band Pedagogy and Methods

CREATIVE WORK

Juried Presentations:

Graphic Design: Tips for creating web and print projects to market your music programs and events, CBDNA National Athletic Band Symposium, 2016

Graphic Design: Tips for creating web and print projects to market your music programs and events, , Florida Music Educators' Association Conference, 2016

Tradition: Making, Breaking it, and Understanding it, Florida Music Educators' Association Conference, 2015

The Effect of Four Virtual Wind Ensemble Formations on Auditors' Perceptions of and Preferences for Overall Wind Ensemble Sound, National CBDNA Convention, 2009.

Invited presentations

Why do we do it that way: A perspective on music programs and their musicians. Presentation for Palm Beach County Schools Music Professional Development Workshop, 2013.

Marching Band Leadership: Fostering Traditions, Invited speaker at Penny's Band Camp, Eckerd College, 2011, 2012.

The Effect of Four Virtual Wind Ensemble Formations on Auditors' Perceptions of and Preferences for Overall Wind Ensemble Sound, Florida State University, 2007

PROFESSIONAL ORGANIZATIONS

College Band Directors National Association, 2004 to present
World Association for Symphonic Bands and Ensembles 2014-present
National Association for Music Education 1992 to present
Florida Music Educators Association 1992- present
Florida Bandmasters Association 1995 to present
Kappa Kappa Psi, Chapter Sponsor, 2007 to present
Collegiate-MENC Chapter sponsor, 2006 to present
Phi-Mu-Alpha Sinfonia, member, 1993
Pi Kappa Lambda, National Music Honor Society, 2004
Tau Beta Sigma, Honorary member, Alpha Omega, 2003
Kappa Kappa Psi, Honorary member, Gamma Nu, 2004; Mu Beta, 2007

UNIVERSITY SERVICE

2006-present: Associate Director of Bands, Florida Atlantic University

- Liaison, Office of Undergraduate Research Initiative for the College of Arts and Letters, 2016
- Member, University Undergraduate Research Review Committee, 2016
- Member, College of Arts and Letter Research and other Creative Activity Committee, 2015-present
- Co-Chair and Member, Secondary Teacher Education Curriculum Committee (STECC), Florida Atlantic University, 2007- 2014
- Team Leader and Member, Committee for University's Strategic Goals, College of Art and Letters, 2013-present
- Member, Research and Creative Activity Committee, College of Arts and Letters, 2015- present
- Member, S.T.E.A.M. Team, College of Arts and Letters 2014-present
- Member, Asst. Professor of Music Education Search Committee (2013)
- Member, Anti-Hazing Task Force, 2012
- Faculty Advisor, Collegiate Music Educators National conference (CMENC) chapter, Florida Atlantic University, 2006 to present
- Chapter Advisor, Mu Beta chapter of Kappa Kappa Psi, Florida Atlantic University, 2007 to present
- Member, Scholarship Committee (music), Florida Atlantic University, 2006- present
- Member, Music Education Committee, Florida Atlantic University, 2006- present
- Coordinator, Music Living Learning Community, Florida Atlantic University, 2007 to 2008

Matthew R. Nichols

Percussion
804-814-5477
632 NW 13 St Apt 14
Boca Raton, FL 33486
livinpercussion@gmail.com

Education:

Master of Music – University of Miami

2014-2016, Instrumental Performance

Instructors:

- Svet Stoyanov (solo and percussion ensemble)
- Matthew Strauss (orchestral percussion)

Bachelor of Music - Virginia Commonwealth University

2010-2014, *Pi Kappa Lambda*, Music Performance

Instructors:

- Dr. Justin Alexander (solo and percussion ensemble)
 - Dr. Jim Jacobson (timpani)
 - Dr. Peter Martin (solo and percussion ensemble)
 - SGM (Ret.) William Messerschmidt (rudimental percussion)
 - Brian Jones (drumset)
 - Tony Martucci (drumset)
-

Professional Collegiate Teaching:

Florida Atlantic University (2016- current) *Boca Raton, FL*

- Visiting Instructor in Percussion Studies
 - Instructor for Percussion Pedagogy course
 - Director of the Concert Percussion Ensemble
 - Private instruction for Performance, Music Education, and Commercial Music Majors
-

Affiliated Professional Performing Organizations:

Nu Deco Ensemble, Miami, FL

- Fall 2016

Florida Grand Opera, Miami, FL

- Spring 2016 – current

Miami Symphony Orchestra, Miami, FL (MISO)

- Spring 2015

New World Symphony Orchestra, Miami Beach, FL (NWS)

- Spring 2016

South Florida Symphony Orchestra, Ft. Lauderdale, FL (SFSO)

- Fall 2015- Fall 2016

Other Music Employment:

Busch Gardens, Williamsburg, VA

- May 2012 – September 2012 = Performer/Percussion
- September 2012 – November 2012 = Perf./Perc.
- November 2012 – December 2012 = Perf./Perc./Drumset

Performance/Award Highlights:

Semi-Finalist in US Army Band “Pershing’s Own” Audition

- May 2016
- Percussion

Semi-Finalist in US Air Force Band, “Max Impact” Audition

- September 2015
- Drumset

Semi-Finalist in New World Symphony Audition

- May 2015
- Percussion

Finalist (Top 3) in US Army Field Band Audition

- October 2013
 - Percussion/Drumset
-

Digitally Published Recordings:

Frost Percussion Group YouTube Channel

- April 2016
- Alejandro Vinalo - "Water" III: Todos los ríos El río (All the rivers The river)

Vic Firth YouTube Channel

- February 2015
- Estudios de Frontera, by Alejandro Viñao, Movement I - "Homenage a Nancarrow"

Kyle Prescott, DMA

Director of Bands, Associate Professor of Music, Florida Atlantic University
Office phone: (561) 297-3826; Email: kpresco2@fau.edu

HIGHER EDUCATION

Doctor of Musical Arts in Wind Ensemble/ Band Conducting
The University of Texas at Austin, Butler School of Music, 2005

Master of Music in Wind Ensemble/ Band Conducting
The University of Texas at Austin, Butler School of Music, 2003

Bachelor of Music in Music Education (vocal and instrumental)
The University of Idaho, Lionel Hampton School of Music, 1993

POSITIONS HELD IN HIGHER EDUCATION

Florida Atlantic University, Boca Raton, Florida
Director of Bands, Associate Professor of Music, 2004 to present

The University of Texas at Austin, Austin, Texas
Graduate Teaching Assistant, 2001 to 2004

University of Great Falls, Great Falls, Montana
Director of Bands, Adjunct Professor, 1997 to 2001

RECENT PUBLICATIONS IN TEACHING

"Teachers' Resource Guide: *Promenade* by David Stanhope" Found in Teaching Music Through Performance in Band, Volume X, edited by Richard Miles. (Chicago: GIA Publications, 2014)

"Teachers' Resource Guide: *Prestissimo* by Karl L King" Found in Teaching Music Through Performance in Middle School Band, edited by Richard Miles. (Chicago: GIA Publications, 2014)

"Teachers' Resource Guide: *Antiphon* by Fischer Tull" Found in Teaching Music Through Performance in Band, Vol. VII, edited by Richard Miles. (Chicago: GIA Publications, 2008) pp 322 – 327.

"Teachers' Resource Guide: *Danse Funabulesque*, op.4 by Jules Strens" Found in Teaching Music Through Performance in Band, Vol. VI, edited by Richard Miles. (Chicago: GIA Publications, 2006) pp 800 – 808.

"Teachers' Resource Guide: *Bells for Stokowski* by Michael Daugherty" Found in Teaching Music Through Performance in Band, Vol. V, edited by Richard Miles. (Chicago: GIA Publications, 2004) pp 707 – 714.

RECENT INVITED PRESENTATIONS

- "Conductor Calisthenics: increase clarity and expressiveness with daily exercises" Tampa, January 2017
- "Rehearsal: The Work of Art" Orlando, FL, October 2016
- "Art and Justice: the power of the arts to change our society" Ft Lauderdale, September 2015
- "The Conductor as Teacher: A Professional Development Workshop." Including masterclasses in conducting. August 2014
- "Plays Well With Others: How Musicians Make Great Leaders" TEDx Boca Raton, presented May 9, 2014.
- "The Choices We Make: Selecting Literature for Your Band or Orchestra" August 2012
- "Pre-Concert Conversation: Mozart K. 239, Prokofiev Op. 63, Schubert D. 125" March 2012
- "Pre-Concert Conversation: Mozart K. 525, K. 365, Poulenc Sinfonietta" December 2011
- "Growing Programs in Troubled Times: Grant Writing for Music Teachers" January 2011
- "Music and Human Learning: Things that Matter, and Things That Don't" January 2011

RECENT CREATIVE ACTIVITY

Invited Conference Performances (FAU Wind Ensemble)

- College Band Directors National Association Southern Division Conference, Charleston, SC, February 2016
- Florida Music Educators Association Annual Clinic/ Conference, Tampa, FL, January 2009
- College Band Directors National Association Southern Division Conference, Columbus, GA, February 2008

Recent Invited Conductor/ Conducting Clinician

- The Florida All State Concert Orchestra, FMEA conference, Tampa, FL January 2016
- Osceola County All-County High School Band, Kissimmee, FL, April 2017
- Hillsborough All-County 11-12 Honor Band, St Petersburg, FL January 2017
- Brevard All-County High School Honor Band, Melbourne, FL January 2017
- The Symphonia, Boca Raton, June 2016, June 2015, March 2014, August 2013, July 2013, March 2012, February 2013
- The Florida State Concert Music Performance Assessment: Vero Beach and Sarasota, FL April 2016
- Florida District 15 Music Performance Assessment (Clinician), Coral Springs, FL, March 2016
- Montana AA Concert Band Festival, Great Falls, MT, February - March 2016
- United States Army Field Band, Deerfield Beach, FL, October 2015

Recent Premieres Conducted and Works Commissioned

- James Syler, *Concerto for Viola and Chamber Winds*, spring 2018 Premiere
- David Maslanka, *Concerto for Bass Trombone and Wind Ensemble*, fall 2017 Premiere
- Kevin Wilt, *Concerto for Saxophone Quartet and Wind Ensemble*, 2017 Regional Premiere
- Geoffrey Gordon, *Rocks*, spring 2017 Premiere
- Kevin Wilt, *Concerto for Amplified Harp and Winds*, spring 2017 Premiere
- Kevin Wilt, *On the Golden Horizon*, 2015 Premiere
- Jonathan Newman, *Blow it Up Start Again* (Wind Ensemble version), 2012 Premiere
- Donald Grantham, *Concerto for Tuba and Wind Ensemble*, 2012 Premiere
- Ofer Ben-Amots, *Klezmer Concerto*, 2012 American Premiere
- Scott McAllister: *Music from the Redneck Songbook*, 2011 Premiere
- Libby Larsen: *Encircling Skies*, 2009 Premiere
- William Brusick: *The Cascades – A Tone Poem for Wind Ensemble*, 2009 Premiere
- Arthur Weisberg: *Looking Both Ways*, 2008 Premiere
- Stuart Glazer: *Art Music*, 2008 Premiere

RECENT HONORS AND AWARDS IN TEACHING

- Award for Excellence and Innovation in Undergraduate Teaching, DFSCAL, 2014
- Master Teacher, Dorothy F Schmidt College of Arts and Letters, 2013-2015
- Finalist, Excellence in Graduate Mentoring Award, FAU Graduate College, 2012
- Demonstrated Excellence in Musical Performance, FMEA, 2009

RECENT DEPARTMENT, COLLEGE AND UNIVERSITY APPOINTMENTS AND SERVICE

- Member-at-large, DFSCAL School of the Arts Committee, 2014-2016
- Member, South Florida Cultural Platforms Steering Committee, 2014 - 2016
- Member, DFSCAL Facilities Design Committee, Dorothy F Schmidt College of Arts and Letters, 2015-16
- Member, Florida Atlantic University Targeted Recruiting Committee, 2015-16
- Member, University STEAM Committee, FAU, 2014- 2016
- Member, Master Teachers Committee, Dorothy F Schmidt College of Arts and Letters, 2013-15
- Coordinator of Community Engagement in the Performing Arts, DFSCAL, 2013 to 2016
- Team Leader 'Connecting to Communities', DFSCAL Strategic Plan Integration Team, 2013-15
- Member, Associate Director of Choral Studies Faculty Search Committee, 2013-14
- Member, Music Education Faculty Search Committee, 2013-14

RECENT PROFESSIONAL SERVICE

- Board of Directors, President and CEO, Boca Raton Symphonia, 2015 to 2016
- College Band Directors National Association, Florida State Chair, 2008 to 2015
- Kappa Kappa Psi, Honorary Member Mu Beta chapter
- Tau Beta Sigma, Honorary Member Beta Gamma chapter
- Phi Beta Mu, Elected Member Lambda Mu chapter

Robert G. Rimmington- Musician, Jazz Adjunct Professor
and Commercial Music Instructor

9152 Affirmed Lane Boca Raton, Florida 33496

(561) 213 8141

Home email: robboyz@bellsouth.net

Fau email rrimming@fau.edu

Summary: 20+ years experience as a musician, audio technician, computer test engineer, and music instructor. Have played both electric and acoustic bass in many professional settings. Worked in major studios and in many live situations as engineer and technician. Taught bass students both privately and as an assistant to Professor Donald Coffinan at the University of Miami School of Music. Assisted University of Miami Chairperson Whitney Sidener in the capacity of Band Manager for the University of Miami Concert Jazz Band while doing graduate work in Jazz Pedagogy at the University of Miami. Functioned in the capacity of Field engineer, instructor, and test engineer in the computer industry.

Professional experience:

Florida Atlantic University, Boca Raton FL Instructor August 2016 to present

Teaching Sound Recording and Computer Sequencing as well as directing
Commercial Music Performing Ensembles

Miami International University, Miami, Fl. July 2014 to Present

Teaching ElectronicsI

Teaching Audio TechnologyII

Florida Atlantic University, Boca Raton FL Adjunct Professor of Jazz Studies 1995 to
Present

Teach Jazz Ensembles

Teach Bass studies

Coaching Commercial Music Ensembles

Teaching Live Sound

Palm Beach Community College, Lake Worth, FL Adjunct Professor

Bass Instruction

Music Appreciation

Broward Community College, Davie, FL Adjunct Professor

Introduction to Recording

Free-lance Musician 1980 - Present

Performed in professional situations that stylistically range from Shows, such as The Wiz and Man of LaMancha, to Jazz, Rock, Blues, Klezmer and Commercial music while maintaining a roster of private students and performing locally with many South Florida acts. Highlight performances include performing as sideman for the following artists :

Ben E. King

Oldies groups The Drifters, The Coasters , The Tokens, and The Temptations.
Janes Kidwell, a Blood Sweat and Tears alumni.
Have performed Jazz with numerous local artists while leading an original Jazz trio
Composed and performed for an original Jazz group led by well known saxaphonist
Peter Ponzel
Played with Jazz pianists Don Freidman and Dick Hyman
Played with California based R&B artist Terry Hanck
Member of the J.P. Soars group, winners of the International Blues Competition in
2009.

Gould Computer Systems Division, Fort Lauderdale, FL 1986 -1987
A Company that built government contract computer systems and peripherals
Position: Hardware Instructor and Test Engineer:
Responsible for instructing students at Gould's Training Center in the repair and
adjustment of computer peripheral devices. Wrote test processes and designed test
fixtures for the Gould Customer Service Depot while instructing technicians in the
repair and adjustment of computer peripheral devices.

Harris Corporation Computer Systems Division, Fort Lauderdale, FL Publicly traded
computer system manufacturer 1981-1986 1976 -1979
Customer engineer and Systems Specialist and Manager:
Responsible for the integration and installation of Harris computer systems.
Functioned in the capacity of Customer Engineer and as a Specialist advising and
training other technicians. Repaired, installed, and integrated Harris systems in many
situations. Used Unix and Harris VOS Operating Systems to troubleshoot Hardware
problems.

3M Corporation, Mincom Division, Los Angeles, CA 1979 -1981
Manufacturer of Digital Audio tape recording players used in music studios
Customer Engineer responsible for product demonstration, customer support and sales
of the 3M Digital Audio Mastering system. Worked closely with engineers and
producers at the following Los Angeles studios: Helped to sell over \$1 million dollars
of new Digital Audio products to these studios

- Record Plant - Record One - A & M Record
- Warner Brothers - Westlake Audio
- Automat and Different Fur (studios in San Francisco)

Also mixed live sound and engineered demo recordings for many artists in the
Los Angeles area while keeping up a busy schedule of performing with numerous
original and cover groups.

David P. Rossow

390 Jefferson Drive Unit 306 • Deerfield Beach, FL 33442
Phone: (561) 239-4376 • www.davidprossow.com • E-Mail: drossow@fau.edu. drossow@me.com

Education

Master of Arts in Music (Composition), **Florida Atlantic University**, 2002

Bachelor of Music (Jazz Studies), **Florida Atlantic University**, *Cum Laude*, 1998

Experience

- **Senior Instructor** - Florida Atlantic University, Boca Raton, FL 2014-Present

Duties Include: Collaborative Artist for Women's Chorus and as needed for University events. Coordinate and oversee graduate teaching assistants in sight singing and the jazz area. Track and log concert attendances for all music majors and serve on select undergraduate committees. Courses taught in the areas of music theory/sight singing, rock/jazz history both as face-to-face and eLearning, class piano, applied music, and chamber jazz ensembles.

- **Instructor (Visiting and Resident)** - Florida Atlantic University, Boca Raton, FL 2004-2014

Duties Include: Collaborative Artist for Women's Chorus and as needed for Chamber Singers, applied voice studios, Men's Chorus, Vocal Performance Troupe and University events. Oversee and coordinate electric bass/guitar area including ensemble assignments, end of semester juries, and adjunct faculty. Coordinate and oversee graduate teaching assistants in sight singing and the jazz area. Track and log concert attendances for all music majors and serve on select undergraduate committees. Courses taught in the areas of music theory/sight singing, music history, class piano, and applied music.

- **Adjunct Instructor** – Florida Atlantic University, Boca Raton, FL 2003-2004

Duties Include: Taught courses in Rock and Roll In American Society, Jazz In American Society, Sight Singing & Ear Training 3, Sight Singing & Ear Training 4, History and Appreciation of Music, Applied Jazz Piano, and Music Theory I. Collaborative artist for Women's Chorus, Vocal Performance Troupe, Vocal Jazz and Women's Pop Ensemble.

Honors/Awards/Competitions

- Dissertation Topic: *Bells in Tower at Evening Toll: A Performer's Guide to the Songs of David P. Rossow on the texts of William Shakespeare and A.E. Housman for Baritone Voice and Piano*, Matthew J. Daniels, DMA (Louisiana State University, 2014) 2014
- Finalist 2014 ORTUS International New Music Competition "O Vos Omnes" - One of seventeen composers selected from over 600 scores submitted internationally. 2013
- Published Works – *Go From Me (SATB)*, *Blessed Be the Name (SSAA)*, *Sanctus and Agnus Dei (SSAA)* – Santa Barbara Music Publishing www.sbmp.com

- My current creative activity involves composition in four different mediums: art song, choral, jazz, and liturgical music. My most recent work, a major work for orchestra and SATB chorus entitled *Missa Illumina*, is being premiered at the FAU High School Choral Festival this November. In addition, I am the collaborative artist for the FAU Women's Chorus and have played over 100 concerts with that ensemble from 2000-2016. I am also the Assistant Director of Music at St. Joan of Arc Catholic Church which keeps me involved not only in the parish but within the community as well.

Courses Taught

- MUC 3241 Applied Composition
- MUH 3023 Rock and Roll In American Society
- MUH 2023 Rock and Roll In American Society *Distance Learning
- MUH 3521 American Popular Music and Culture
- MUH 3801 Jazz In American Society
- MUH 3801 Jazz In American Society * Distance Learning
- MUL 2010 History and Appreciation of Music
- MUN 4714 Chamber Jazz
- MUS 1011 Concert Attendance
- MUT 1111 Music Theory 1
- MUT 1112 Music Theory 2
- MUT 2116 Music Theory 3
- MUT 2117 Music Theory 4
- MUT 2246 Sight Singing and Ear Training 3
- MUT 2247 Sight Singing and Ear Training 4
- MVK 1112 Class Piano 1
- MVK 2121 Class Piano 2
- MVK 2122 Class Piano 3
- MVK 3173 Jazz Class Piano
- MVK 1311 Applied Music Principle, Piano

Affiliations/Memberships

- ASCAP, NAFME: National Association for Music Education, NPM: National Association of Pastoral Musicians

STACIE LEE ROSSOW, DMA

EDUCATION

- 2010 DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING**
University of Miami
Allied area of Vocal Pedagogy and Cognate in Musicology;
Doctoral Thesis: *The Choral Music of Irish Composer Michael McGlynn*
- 2001 MASTER OF ARTS IN MUSIC**
Concentration in Choral Conducting and Performance
Florida Atlantic University
- 1997 BACHELOR OF MUSIC**
Vocal Performance
Florida Atlantic University

EMPLOYMENT

- 2014 Assistant Professor and Associate Director, Choral and Vocal Studies**
Florida Atlantic University
- 2002- 2014 Senior Instructor and Associate Director, Choral and Vocal Studies**
Florida Atlantic University
Promotion to Senior Instructor through University Promotion process 2013
- 2008- 2010 Graduate Teaching Assistant,**
University of Miami
- 2001-2002 Adjunct professor, Choral and Vocal Studies**
Florida Atlantic University
- 1999-2003 Private Voice Studio, Boca Raton**
- 1998-2001 Graduate Teaching Assistant,**
Florida Atlantic University
- 1997-1999 Voice Instructor,**
Pine Crest School (Lower School), Boca Raton

TEACHING AND RELATED ACTIVITIES

COURSES CURRENTLY

TAUGHT AT FLORIDA ATLANTIC UNIVERSITY

Undergraduate Applied Voice	Women's Chorus
Graduate Applied Voice	Graduate Vocal Pedagogy*
Undergraduate Choral Conducting I*	History and Appreciation of Musical
Undergraduate Choral Conducting II *	Theater *

** Developed Curriculum*

COURSES PREVIOUSLY TAUGHT (PRIOR TO FALL 2016)

Survey of Choral Literature	Rock and Roll in American Society
Graduate Survey of Choral Literature	Musical Theater Workshop I & II
Undergraduate Applied Conducting	History and Appreciation of Music
Diction for Singers I	Braille Musical Notation 1-4 (as Special Topics)*
Voice Techniques and Methods *	Braille International Phonetic Alphabet*
Sight Singing and Ear Training I-IV*	Score Study for the Braille-Reading student*
University Chorus	
Women's Pop & Jazz Ensemble	
Jazz in American Society	

SCHOLARSHIP, RESEARCH, AND CREATIVE ACTIVITY

REFEREED PUBLICATIONS, PRESENTATIONS AND PROCEEDINGS

- 2015 Lecture Presentation; Singing Network International Conference: *Choral Music of Ireland: The Nationalists* (St. Johns, Newfoundland)

NON-REFEREED PUBLICATIONS

- 2016 *Anúna: Sunshine | Shadows* Studio conductor July/August 2015 recording sessions, limited release June 2016
Sirenia: Of Faith and Nature, Wisdom Recording (recorded August 2015; scheduled for 2016 release)
- 2015 *Anúna: Revelations* Served as Studio Conductor and co-producer for January 2015 recording sessions. CD released June 2015 available through all major retail distributors (iTunes, Amazon, Bandcamp)
Gloria- arranged Vivaldi's major work for performance by Treble Chorus. Self-published and distributed
- 2014 Contributing Author: *Music around the World: A Global Encyclopedia*
- 2012 *Anúna: Illumination* Studio Conductor,

CREATIVE ACTIVITY

ARTISTIC DIRECTION

- 2014 **Founding Artistic Director and member, *Sirenia: Female Vocal Ensemble***

FESTIVAL APPEARANCES AND CONCERT TOURS (CONDUCTOR)

- 2006 Florida American Choral Directors Association Conference,
FAU Women's Chorus

GRANTS, HONORS AND AWARDS

- 2015 Awardee: FAU Faculty Talon Leadership Award
- 2009 Theodore Presser Research Grant: *\$10,500 grant for research in Irish Choral Music*
- 2006 University Award for Excellence in Advising, Florida Atlantic University

PROFESSIONAL ORGANIZATIONS

- American Choral Director's Association (1995-present)
- Chorus America (2009-present)
- NATS: National Association of Teachers of Singing (2009-2011)
- College Music Society (2009- present)
- Florida College Music Educators Association (2008-present)
- MENC: Music Educator's National Conference/NAFME (1995-present)
- Florida Vocal Association (1995-present)

SERVICE AND PROFESSIONAL DEVELOPMENT

UNIVERSITY SERVICE

- 2016-2017 University Canvas® Transition/ Governance Committee
Canvas® Pilot Group

- 2015-2016 University Learning Mastery System Evaluation Committee, DFSCAL Representative
- 2002-2015 Conduct Musical components of Semester Commencement Ceremonies
- 2012-2013 University Committee for Promotion of Non-Tenured Faculty

COLLEGE SERVICE

- 2014 College STEAM Committee Member

DEPARTMENT SERVICE

- 2014- present Faculty advisor: *Women's Vocal Arts Organization* and FAU Chapter *American Choral Directors Association*
- 2012-present Department of Music Graduate Programming Committee
- 2011- present Co-direct, *FAU Madrigal Dinner*
- 2005-present Coordinator, High School Honor's Choral Festival, FAU
- 2004-present Department of Music Undergraduate Curriculum Committee
- 2001-present Coordinator of Recruitment for Choral and Vocal Studies
- 2005-present Music Education Curriculum Committee
- 2005- present Audition committee for Area of Choral and Vocal Studies at both Graduate and Undergraduate levels
- 2005-2011 NASM Degree Accreditation Portfolio Creation and Submission
Department of Music, FAU
- 2001- 2011 Created and maintained schedule of courses for the Department of Music, FAU
- 2001-2013 Coordinate Department of Music Activity at the Florida Music Educator's Conference

SERVICE TO THE DISCIPLINE OR PROFESSION

Offices held:

- 2015-2017 Florida College Music Educators, Secretary/Treasurer
- 1998-2000 President/Past President, Florida Collegiate MENC
Board member of Florida Music Educator's Association
- 1997-1998 Secretary, Florida Collegiate MENC

SERVICE TO THE COMMUNITY OR PUBLIC

- 2012 Volunteer director: Children's Chorus, St. Jude School

CURRICULUM VITAE

Raul Alejandro Sánchez-Samper

Updated: 9/12/16

PERSONAL

Name: Alejandro Sánchez-Samper

Home: 561-706-4805

Office: 561-297-3967

Current Academic Rank: Associate Professor

Primary Department: Music

Secondary or Joint Appointments: Assistant Director of Commercial Music

HIGHER EDUCATION

- University of Miami, M.M. in Media Writing and Production, 2003.
- Universidad de Los Andes. (Bogotá, Colombia), B.M. Composition, 2000.

ACADEMIC APPOINTMENTS

- Florida Atlantic University, Department of Music, 2006-current.
- Miami-Dade College, School of Entertainment and Design Technology, adjunct faculty member, 2003-2005.
- Aspen Music Festival and School, Film Scoring program, technological assistant, 2005 and 2010.
- Aspen Music Festival and School, Film Scoring program, ASCAP fellow, 2004.

COURSES TAUGHT AT FAU

- MUM3663 Sound Recording I, MUM4664 Sound Recording II, MUM3301 Introduction to Music Business, MUS4911 Commercial Music Topic Research, MUS 4913 Commercial Music Research Project, MUS1010 Commercial Music Forum, MUS4343 Computer Music Sequencing, MUN4015 Commercial Music Ensemble, MUM4628 Live Sound Reinforcement

SELECTED PUBLISHED CREATIVE ACTIVITY

Commercial Recordings (Albums)

- *Bogotá-Buenos Aires: Quinteto Leopoldo Federico*. Album co-producer, mix engineer. May 2015. Hoot/Wisdom Recordings, 2015. (Latin Grammy nomination: Best Tango Album)
- *Nepali Ho: Contemporary and traditional music from Nepal*. Album producer, and recording engineer. Distributed by On The Track, Inc. Release date: 11/22/11.

Commercial Recordings in Progress (Albums)

- *Trio Nueva Colombia: 30 años*. Producer/Engineer credit. Expected release: January 2017.
- *Piazzolla*. Producer/Engineer credit. Performers Tao Lin and Tomas Cotik. Expected release 2017-2018. Naxos.
- *Broadway Composers & Lyricists Sing Their Songs*. Mix engineer credit. Expected release: Spring 2017. ASCAP Theatre Workshop.

The bulk of my creative activity revolves around music production and recording. In the past ten years I have obtained 17 engineer credits and 15 producer credits on commercial recordings. An album I co-produced and engineered, Bogotá-Buenos Aires, received a Latin-Grammy nomination in 2015 in the “Best Tango Album” category.

SELECTED FILM WORK: SCORING AND SOUND DESIGN

- *Love is Mute*. Sound design for animated short. Supinfocom.Rubika. 2016
- *Roshambo Apocalypse*. Original music score credits. Co-write with Thomas Haines. Cinemonger Productions, 2011.
- “*Invitado Especial*”. Film short directed by award-winning director Andrés Barrientos. Music production credits. Co-writing credits. Music by Alejandro Sánchez-Samper and Gregory Thompson. Release: Fall 2010.

MUSICAL COMPOSITIONS AND ARRANGEMENTS

- *La Cucharita*. Musical arrangement for upcoming album of Colombian folk music performed by the Quinteto Leopoldo Federico.
- *Themes from Papillion (EXPANDED)*: a tribute to Jerry Goldsmith. Orchestral and Jazz Band arrangement commissioned by the Cincinnati Conservatory of Music Orchestra and Jazz Band. January 27, 2013.
- *The Maenads* for Cellphones and Orchestra. (Contributed the second movement for the FAU commissioned work *Encircling Skies* by composer in residence Libby Larsen. World premiere performance, October 10, 2009.

RECORDED PERFORMANCES ON COMMERCIAL RELEASES (ALBUMS)

Quayaquil/Intruso Armónico by Estados Alterados. Bandoneon performance. 2014. Released by Estados Alterados Records.

HONORS, AWARDS AND POST-DOCTORAL FELLOWSHIPS

- Latin Grammy nomination for work as producer/engineer on the album *Bogotá-Buenos Aires*.
- Recipient of the 2015-2016 Scholar of the Year Award at FAU
- Recipient of the FAU Excellence and Innovation in Undergraduate Advising award 2015
- Nominated for the 2010 Distinguished Teacher of the Year Award.
- ASCAP foundation fellowship recipient for Composition and Film Scoring at the Aspen Music Festival and School (2004)

INTERNATIONAL PROFESSIONAL PRESENTATIONS

“How to Write About Public Entertainment Shows: workshop on music criticism for journalists.” Panelist, Quayaquil Convention Center, May 23, 2012.

PROFESSIONAL PRESENTATIONS

“Forging the New Music Entrepreneur”, Music and Entertainment Industry Educators Association annual conference (MEIEA). University of Miami. March 2010

“How to Manage a Successful University Record label”. MEIEA conference. Five Towns College, NY, March 2008

RESEARCH GRANTS

Awarded a travel grant to further research on women in *vallenato*, a popular musical folk rhythm from Colombia. Principal investigator. 2012.

Timothy Ray Walters

Education

Doctor of Musical Arts in Composition, University of Miami, 1989
Master of Music in Theory and Composition, University of Northern Colorado,
1982
Bachelor of Music in Jazz Education, Arizona State University, 1978
Montana State University 1972-6

Teaching and Administrative Experience

1982-present

Florida Atlantic University, Boca Raton, Florida

Associate Professor: since 1994
Acting Department Chair: Fall 1990, Summer 1994, Fall 1994
Music Producer, 1989 Winterfest
Assistant Professor: 1988-1994, tenured 1992
Director of Jazz Studies: 1987-2012
Director of Jazz Band 1983-2002
Instructor: 1982-1988

-Planning Committee for the implementation of Music Technology degree, Davie
campus
-Freshman Advising Committee
-University AIDS Committee
-SACS Athletic Department Subcommittee
-University Strategic Goals Subcommittee

Classes Taught (FAU)

Music Theory Survey I, II, Trumpet Applied, Brass Ensembles, Jazz Band and
Combos, Vocal Jazz, Music Theory I-IV, Form and Analysis, Orchestration,
Graduate Music Theory, Jazz History, Jazz and American Society, Rock History,
Rock and American Society, Jazz Improvisation I, II, Jazz Styles and Analysis I,
II, Jazz Theory and Arranging I, II, Club Date Literature I, II, Introduction to
Arranging

Creative Activity

Jazz performance, selected

Bill Prince, Bill Watrous, Carl Fontana, Joe Williams, Louis Bellson, Don Menza,
Dennis Noday, Jay Corre, Slide Hampton, Carl Saunders and others.

Commercial Music performance, selected

Vic Knight Orchestra, Ratz Jazz Quintet, Rattette, Jazz Rats Big Band, Celia

Cruz, Les Elgart, Bob Hope, Buddy Hackett, Buddy Ebsen, Jerry Lee Lewis,
Phyllis Diller, Burt Reynolds Dinner Theater

Classical, selected

West Palm Beach Symphony, Florida Atlantic University Faculty Brass Quintet,
Orchid City Brass Band

Recording, selected

FAU Jazz Band album AConfirmation@, 1988 (producer/conductor)
Michael Zager Band: AMoving Images@ release 9/04 (trumpet, flugelhorn,
vocals)
Mozaix, Rattette CD, released 2014
Someday, Rattette CD in production

Composition and Arranging, selected

Jazz Compositions and arrangements published by the University of Northern
Colorado Jazz Press (17)

Distinctions, selected

University of Miami Doctoral Fellow
Faculty Achievement Award, FAU
Arts and Humanities Excellence in Advising Award

KEVIN WILT, DMA

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CURRICULUM VITAE (UPDATED AUGUST, 2016)

EDUCATION:

May, 2011 **Michigan State University, East Lansing, Michigan**
Doctor of Musical Arts in Composition. Studied with Dr. Ricardo Lorenz.

May, 2008 **Michigan State University, East Lansing, Michigan**
Master of Music in Composition. Studied with Dr. Jere Hutcheson.

May, 2006 **Wayne State University, Detroit, Michigan**
Bachelor of Music in Composition and Theory (*summa cum laude*)
Studied with Dr. James Hartway.

TEACHING EXPERIENCE:

August, 2013 - Present Assistant Professor of Music and Composer-in-Residence
Florida Atlantic University, Boca Raton, Florida

January, 2012 - July, 2013 Adjunct Faculty, Applied Composition, Music Technology, and Film
Music, Madonna University, Livonia, Michigan.

September, 2008 - July, 2013 Adjunct Faculty, Understanding Music and World Music. Oakland
Community College, Orchard Ridge Campus, Farmington Hills,
Michigan.

2009 - 2010 Teaching Assistant, Tonal Harmony and Form. Michigan State
2007 - 2008 University.

January, 2007 - May, 2007 Teacher of Record, Music Theory for Non-Majors. Michigan State
University.

September, 2006 - December, 2006 Teaching Assistant, Twentieth-Century Theory. Michigan State
University.

COURSES TAUGHT AT FAU:

MUC 2211 Class Music Composition

MUC 4231 Applied Undergraduate Composition/ Composition Studio Class

MUC 6251 Applied Graduate Composition/ Composition Studio Class

MUL 2010 History and Appreciation of Music

MUT 2116 Music Theory III

MUT 2117 Music Theory IV

MUT 4311 Music Theory: Orchestration

MUT 6346 Graduate Orchestration

MUT 6935 Survey of Music Theory Styles

SELECTED CREATIVE ACTIVITY AND PUBLICATIONS:

Commissions

2016 *A Gift to Sing* for SATB chorus and piano. Commissioned by Georgetown Middle High School.

2015 *Prix Fixe*: a monodrama for mezzo-soprano Megan Ihnen and members of Fifth House Ensemble.

2014 *Out in the Storm* for violin and piano, written for pianist Heather Coltman.

2014 Concerto for Saxophone Quartet, Winds, and Percussion commissioned by a consortium led by the h2 Quartet.

Publications

2014- present 17 concert reviews published in the Palm Beach Daily News
2016- present 5 concert reviews published in the Palm Beach Arts Paper

SELECTED HONORS, AWARDS, AND GRANTS:

2016 FAU School of the Arts Creative/Artistic Grant. **(New amplified harp concerto)**
2016 Finalist. Mid-America Freedom Band Call for Proposals.
2016 Winner. Fresh Squeezed Opera Call for Chamber Opera Scores. **(Prix Fixe)**
2015 Honorable mention. XXXVII Foro Internacional de Música Nueva Manuel Enríquez. Mexico City, Mexico. **(Forest Bagatelles)**
2015 Semifinalist. International Composition Competition Maurice Ravel 2015. Bergamo, Italy. **(Song of the Phoenix and Mobilis in Mobile)**
2014 College Advisory Board Faculty Research Support Awards, The Dorothy F. Schmidt College of Arts & Letters, to fund collaboration with mezzo-soprano Megan Ihnen.
2014 Finalist. The American Prize in Composition. Chamber Music and Band categories. **(Various)**
2014 Third Place and Honorable Mention, 2014 Austin Civic Orchestra Composition Contest. **(Song of the Phoenix)**
2013 Atlantic Coast Conference Band Directors Association Grant for Young and Emerging Wind Band Composers. **(Urban Impressions)**

PROFESSIONAL AFFILIATIONS:

- American Society of Composers, Authors, and Publishers (ASCAP)
- College Music Society (CMS)
- Society of Composers, Inc. (SCI)
- American Composers Forum/ New Music USA
- American Music Center (AMC)
- Pi Kappa Lambda Music National Music Honor Society

SELECTED SERVICE:

Department

Committee Member Commercial Music Faculty
Committee Member Music Graduate Committee
Organizer Eminent Artist Residency

College

Steering Committee College Assembly
Faculty Rep. FAU Arts Day 2014

University

Committee Member FAU School of the Arts
Committee Member STEAM Committee
Undergrad. Marshall 2015 Spring and Summer Commencement