National Association of Schools of Music

SELF-STUDY

in *Format A*

Presented for consideration by the
NASM Commission on Accreditation
by

WEBER STATE UNIVERSITY
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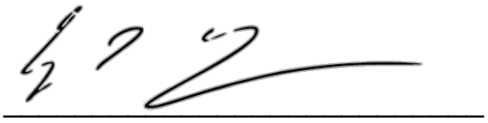
BACHELOR OF MUSIC

BACHELOR OF MUSIC EDUCATION

BACHELOR OF ARTS IN MUSIC

The data submitted herewith are certified correct to the best of my knowledge and belief.

1/24/22
(Date)



(Signature of Reporting Officer)

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(Name and Title of Reporting Officer)

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Section I. Purposes and Operations

A. Purposes of the Institution and Music Unit

UNIVERSITY Mission, Vision, & Values:

Mission:

Weber State University provides associate, baccalaureate and master's degree programs in liberal arts, sciences, technical and professional fields. Encouraging freedom of expression and valuing diversity, the university provides excellent educational experiences for students through extensive personal contact among faculty, staff and students in and out of the classroom. Through academic programs, research, artistic expression, public service and community-based learning, the university serves as an educational, cultural and economic leader for the region.

Vision:

Tradition: For more than five decades, Weber State University has successfully pursued a dual mission by offering a wide-range of baccalaureate and graduate programs while meeting regional community college needs.

Our vision is for Weber State University to be the national model for a dual-mission university that integrates learning, scholarship and community.

Values:

Learning through personalized experiences and shared inquiry

Engagement in community

Access and opportunity for all

Respect for people and ideas

Nurturing the potential within every individual

Commentary: Weber State University's dual mission necessitates a broad-ranging view of what education means and an openness toward the various paths our students take. The music unit addresses these goals in several ways. Our curriculum is designed to expose students to many different ways to study music and offers entrepreneurial training valuable for building a career. We offer majors/concentrations in the areas of Education, Performance, and Pedagogy, but also have a robust BA program for students whose goals fall outside one of those three areas. Music students are required to take General Education courses outside the music field, yet we offer numerous music-focused General Education courses available across the university. While some of our ensembles are selective, others allow, encourage, and (in some cases) depend upon participation of student musicians who are not music majors. The music unit at WSU bears in mind its position as a unit within a department, a college, and a university when approaching curricular and strategic planning.

COLLEGE Mission & Vision:

The Lindquist College of Arts & Humanities has built a reputation as one of the United States' foremost colleges for arts and humanities education.

With committed faculty, student-focused teaching and state-of-the-art facilities, we commit to providing an education that offers both professional skills and opportunities to ask and answer the crucial questions of our times.

During your time at WSU, we promise to:

Deliver a broad-based liberal arts education that fosters flexible thinking and problem-solving skills combined with opportunities for developing career-ready technical skills

Provide small classes with personal attention from highly talented faculty dedicated to your career success not only today, but for a lifetime

Facilitate high-quality internships and professionalizing experiences, thus ensuring that you have the skills and competencies valued by most employers in the local or global economy.

Commentary: Our performance ensembles support flexible thinking and problem-solving, both of which are important transferable skills. We support career readiness by fostering an entrepreneurial mindset alongside the technical skills our students learn. Our low student/faculty ratio contributes to a spirit of individual investment in each student.

DEPARTMENT OF PERFORMING ARTS Mission and Vision:

Mission Statement:

The Department of Performing Arts provides students with training and experience in dance, music, theatre, and the intersections among them, all within the context of a well-rounded education. Grounded in our community, we foster the individual career paths of innovative, entrepreneurially-minded artists and facilitate transformative experiences and conversations about the performing arts.

Commentary: The unique configuration of our department encourages and facilitates interdisciplinary work, both among our faculty and our students. In terms of well-rounded education, our music students are required to take General Education courses outside the music field, and our recent curriculum restructuring created space for electives. Our department is housed in the Val A. Browning Center for the Performing Arts, which is an important center for the arts in the Ogden area, but our students also perform concerts in the community, such as Jazz at the Station (at Union Station in Downtown Ogden), an annual combined choir/orchestra concert at St. Joseph Catholic Church, and the Monarch Creative Studios and events center Future community events are also possible at the brand new Nine Rails Creative District.

Vision Statement:

Our vision for the Department of Performing Arts is to foster a love and knowledge of the performing arts through teaching, mentoring, and community engagement while ensuring access, representation, and opportunity for all.

Commentary: The music area supports this vision of ensuring access and opportunity by providing scholarships to as many students as possible. We have recently formed a Diversity Committee to further support efforts toward representation.

MUSIC AREA objectives:

Graduates with a major in any music program will:

1. Employ writing and research skills to examine and communicate ideas about music.
2. Demonstrate competency as performers through the preparation of repertoire and technical studies.
3. Synthesize skills of performance, aural analysis, score analysis, technology, musicology, improvisation and composition.

Commentary: The three objectives above inform the creation of learning outcomes for our individual courses.

B. Size and Scope

1. **Sufficient enrollment**: Since the last NASM accreditation visit in AY 2010-2011, the number of music majors has decreased from 319 to 228. We currently have 28 music minors. The campus enrolls over 29,000 students; there are many non-majors who participate in our ensembles and take our General Education classes.

2. **Appropriate number of Faculty:** With 12 full-time tenure-track faculty, 2 non-tenure-track faculty, and over 30 adjunct faculty, we have specialists in most areas (see I.E.2 below).

3. **Sufficient Advanced courses:** The advanced courses for the BME are specifically prescribed and meet all NASM standards. The BM and BA offer advanced courses as required for those degree programs. Courses with a 3xxx or 4xxx number are considered “advanced”. Lists of required and elective courses for all degree programs are available at the following address: https://weber.edu/PerformingArts/music_degrees.html

4. **Requisite Ensemble experience:** WSU is an open enrollment institution that does not currently differentiate our performing ensembles based on level, with the exception of chamber choir. Nonetheless, students in all of our ensembles perform a variety of repertoire at multiple difficulty levels that are appropriate to the pedagogical purposes of the group.

C. Finances

1. Sources and reliability of operating income: The music area budget is comprised of several components which are each funded by different sources.

a. The main source of operating income is determined by the Provost and the Dean of the Lindquist College of Arts and Humanities. This is referred to as the Education and General Expense fund. These are the funds allocated to the University by the legislature plus student tuition. This funding consists of faculty and staff salaries, benefits, instructional wages (adjunct faculty), hourly wages (student employees), University-sponsored travel, and general and administrative expenses.

b. Student Fees: Student Fees are determined by the Student Fee Recommendation Committee (SFRC). The committee meets annually to review how student fees are being used and to take requests for additional student fee funding for the following year. The music area’s production budgets are funded by SFRC funding. The program areas receiving SFRC funding for production budgets are: marching band, symphonic band, pep band, jazz band, opera, choir, and orchestra. This funding is strictly to be used for expenses relating to production only.

c. Course Fees: Course Fees are determined by the Course Fees Committee. This committee meets annually to review course fees and accept proposals for increased course fees. Two types of course fees exist in the music program. The first is a $2 per credit hour fee applied to all courses for the Technology Fund which is used to upgrade computers, classroom technology, and general technology infrastructure. The second type is a course-specific fee which is applied to some, but not all, courses based on the cost of materials required for each student to take the course. This type of fee is typically used to pay for instructional materials and software licenses associated with course instruction.

d. Performance Revenue: The music program produces approximately 25 concerts per academic year. Ticket sales from these productions go to accounts specific to the program area which generated the revenue: marching band, symphonic band, jazz band, opera, choir, or orchestra. Ticket sales revenue can be used to increase existing production budgets or to be used for academic and instructional expenses.

e. Endowments and Gift Accounts: Income from endowments and various gift accounts are used primarily for music scholarships and special projects. Endowments and Gift accounts are generated and controlled by the Development Office for the Lindquist College of Arts and Humanities.

2. Balance of revenue to expenses. The education and general account must be spent down to no greater than 3% of the total annual budget by the last day of the fiscal year (June 30). If there is a remaining balance before the end of the fiscal year, it can be carried forward for future use for general operational expenses and capital outlay. Student fees accounts must be spent down to no greater than 10% of the total annual budget by the last day of the fiscal year (June 30). Course fees accounts, performance revenue, endowments, and gift accounts may be carried forward into the new fiscal year

3. Sufficient Budget allocations. The overall budget for the music program is sufficient. The only foreseeable concern is the addition of new courses without the addition of tenure-track positions. This puts a strain on the instructional wage budget which is used to pay adjunct professors for teaching courses. This year the music program secured additional funding in instructional wage from the Provost to support the costs associated with new courses for a new sound recording and production minor. If new classes are added in the future, additional instructional wage funding will be needed.

4. Budget development procedures. The Dean of the Lindquist College of Arts & Humanities and her administrative associate set the operating budgets (education and general fund) for the various departments within the college, in collaboration with the department chair and the department budget specialist. The department chair and

department budget specialist are responsible for keeping all annual budgets in balance. These budgets include the education and general fund as well as all student fees budgets for productions of marching band, symphonic band, pep band, jazz band, opera, choir, and orchestra.

5. Fundraising. The Senior Development Director for the Lindquist College of Arts and Humanities is responsible for soliciting external donations and endowments. These donations and endowments are primarily used for scholarships and for the music program special projects.

6. Long Range Financial Planning. As a state-funded institution with many budgetary constraints, opportunities for long range financial planning are limited. Financial planning is very limited to annual basis, rather than a multiple-year plan.

D. Governance and Administration

Commentary: Weber State University's music unit is situated within a Department of Performing Arts, which is itself situated within a College of Arts & Humanities (one of 7 colleges within the university). The Provost is the Chief Academic Officer for the university, the College is led by a Dean, and the Department by a Chair. An Associate Provost, Associate Dean, and Associate Chair assist these executives.

The Department of Performing Arts comprises three areas: music, dance, and theatre. Each of those areas has a Coordinator to act as its administrator. Within the music area, each of the following specialties (sub-areas) has its own head: keyboard, voice, strings, wind/brass/percussion, and education. Each degree/concentration also has its own advisor.

1. The mission and vision statements of the institution, college, department, and area can be found in Section I.A. The music area statements were created by and voted on by the music faculty, and the department statements were similarly created by and voted on by the department. The unique tripartite department structure

reflects the university's focus on meeting students where they are and providing multiple degree and career pathways-- that is an interdisciplinary and non-traditional approach to the arts better reflects the university's commitment to helping students achieve individual goals and career preparation over individual disciplinary traditions. The faculty advisors and area heads help students create the deep mentorship relationships stressed by the mission.

2. There is little to no turnover in the sub-area heads unless there is a retirement, and, when there is, generally the sub-area responsibilities go to the next senior faculty member within that specialty. The music coordinator is voted on by the faculty but appointed by the chair, and serves for three years before reappointment or replacement. The chair also serves a three-year term. There is, then, a (potential) periodic rotation of chair and coordinator, but the sub-area heads govern indefinitely.

3. Long-range planning for the music unit specifically, as opposed to the department, is usually instigated and led by the music area coordinator, in consultation with the sub-area heads and then the rest of the faculty. It is a slow and difficult process at times, for there are many different stakeholders. We were able, in 2019, to revise our core curriculum and most of the specific degree concentrations in order to modernize, streamline, and increase transparency.

4. Support for teaching and learning generally takes place in the form of assessments and evaluations, with the expectation that the faculty will use those to improve teaching and learning. The university has a Teaching and Learning Forum with several programs to help faculty improve their effectiveness. New faculty are assigned a mentor faculty member, and each formal review includes a peer teaching evaluation.

5. Communication takes place in periodic department and area meetings, through email messages, and, when appropriate, through a public-facing announcement board.

6. The chair and music area coordinator receive minimal course releases, but are expected to fulfill their teaching responsibilities first and foremost since we are only "one deep" in most specialties. This can become an obstacle toward focused governance. As administrative demands continue to accelerate, with more and more reports added, most of the faculty in administrative capacities are also teaching overload-- sometimes unpaid-- which we fear will ultimately lead to burn out or reduced performance quality. This became especially clear during the Covid 19 pandemic where service obligations were not reduced in any capacity, despite

faculty having to radically reconfigure their classes to work remotely and dealing with overwhelming personal circumstances in a global crisis.

E. Faculty and Staff

1. **Qualifications**: All Tenure-track faculty members have terminal degrees.
2. **Number and Distribution**: We have 12 full-time tenured or tenure-track faculty members, 2 non-tenure track faculty, and over 30 adjunct instructors who collectively cover all current course offerings. See table below (General Education course responsibilities are not listed):

Full-Time Tenure-Track Faculty

Campbell, Carey	PhD	Musicology & Ethnomusicology
Jonas, Daniel	DMA	Trumpet, Jazz Studies, Chamber Music
Priest, Thomas	EdD	Music Education, Bassoon
Bruestle, Karen	DMA	Vocal Studies, Vocal Pedagogy
Feller, David	DMA	Saxophone, Clarinet, WW Methods
De Galvez, Francisco	DMA	Orchestra, Inst. Conducting, Violin
Henderson, Mark	DMA	Choirs, Choral Conducting
Uzur, Viktor	DMA	Cello, Music Theory, Chamber Music
Van der Beek, Ralph	DMA	Piano, Music Theory
Wang, Shi-Hwa	DMA	Violin, Aural Skills, String Literature
Wang, Shijun	DMA	Piano, Music Theory
Yang, Yu-Jane	DMA	Piano, Piano Pedagogy

Full-Time Non-Tenure-Track Faculty

Womack, JT	DMA	Bands, Low Brass
Bryson, Sam	MM	Percussion Studies

Part-Time Adjunct Faculty

See Appendix A

Staff (shared among the three Departmental Areas)

Maxson, Mark	BA	Sound Recording and Technology Specialist
Ward, Conor (now open)	MBA	Budget Specialist
Coan, Patty	AS	Administrative Specialist

3. Appointment, Evaluation, and Advancement

Tenure-track faculty positions are advertised nationally, and a standard national search process is used. Final-round candidates are invited to campus for two days of interviews and sample teaching. The Chair is the hiring authority for music faculty positions, but the Dean, President and Board of Regents must ultimately approve all hires. The DPA policy on Affirmative Action is in keeping with the WSU policies found at https://www.weber.edu/aaeo .

Faculty are evaluated according to the following instruments:

1) Faculty Annual Report
2) Third-Year Review
3) Tenure/Promotion Review
4) Post-Tenure Review

The College Tenure document can be found at
https://www.weber.edu/wsuimages/academicaffairs/Forms/Arts-HumanitiesTenureDocumentApproved5-19-21.pdf

4. Load

Full-Time Tenure-Track Faculty are expected to teach 12 credit hours per semester. In most cases, teaching over 12 credit hours ("overload") is discouraged due to departmental finances, but remains a perpetual practice. Load credit is determined according to the following policy:

https://www.weber.edu/ppm/Policies/4-6_FacWorkLoad.html

Adjunct Faculty and Staff are subject to the following workload policies:

https://www.weber.edu/ppm/Policies/3-2a_Fair_Labor_Standards_Act_(FLSA).html

Music faculty have been claiming load credit based upon the following:

FACULTY LOAD CREDIT FORMULA - MUSIC

- All academic classes get credit for hours taught per week, not just course credit hours.

- Music ensembles get credit as follows:
  - Major ensembles-Band, Choir, Orchestra = 5 hours
  - Opera Direction-4 hours during the semester the full opera is staged
  - Minor ensembles-Chamber Choir, Jazz Band, Chamber Orchestra = 3 hours
  - Small ensembles-Percussion ensemble, Pep Band = 2 hours
  - Mini ensembles such as instrumental ensemble 1755/3755 = ½ credit.

- Private lessons are figured as follows according to the NASM standard:
  - Major/minor lessons, 45 minutes - 3 students = 2 hours credit
  - Non major/minor lesson, 30 minutes - 3 students = 1 hour credit
  - 1673/2673/3673/4673 2-hour private lessons receive 1 1/3 hours credit.
  - Master Classes do not receive extra credit load. They are a part of the private lesson load.

- Directed Readings, Special Problems, Internships, and other courses of this type:

    - 1/4 credit hour for each student taught this way. A maximum of 3 credit hours per semester may be taught for load credit.

- Faculty String Quartet receives 1 credit hour per semester.
- Area heads receive 1 credit hour each semester.
- String Project Director receives 1 credit hour per semester.
- No credit is given for advising.

Note: The above will be changing in Fall 2022. A draft of these changes appears below (which is inclusive of the Dance and Theatre areas):

The entities listed below, are being considered as “labs” and credited as such. Nothing may be added to this chart or relocated within it without Dean approval:

1 credit	2 credit	3 credit	4 credit
Mentor student designer (per student)	Pep Band	Chamber Orch	Orchestra
Artistic Directing Orchesis	Percussion Ensemble	Jazz Band	Direct Mainstage Theatre Prod
	Guitar Ensemble	Chamber Choir	Symphonic Band
		Jazz Choir	Marching Band
		Design Mainstage Theatre Production	Moving Company
			Opera
			Choir

- Showings of work that is part of a class counts with that class for load (for example, Directing class is 3 credits, showings of that work count within that 3)
- All classes should have a minimum of 6 students (10 is vastly preferred). Classes that do not meet this threshold may run at maximum 1 every other year or be taught as a directed reading on faculty load without Chair/Dean approval. Classes not included in the above matrix, must be calculated using CREDIT HOUR not contact hour to determine faculty load.
- Private lessons will stay with NASM guidelines for all three areas
- There will be no reassigned time for any reason that is not approved by the Chair and the Dean with written explanations of how that time is being used.
- The DPA administrative assistant will adjust faculty load to conform to this document if what is submitted does not adhere to these expectations.

5. Student to Faculty Ratio

The student-to-faculty ratio varies depending on the course and program of study. GenEd music courses typically have 25-30 students per instructor. Ratios of music majors-to-faculty, broken out by area of study, can be observed by consulting the table below, current as of March 2020. Bear in mind that some faculty members teach in several areas; this is reflected by the non-whole-number counts in the TT Faculty column.

Area	TT Faculty	Majors	Faculty/Student Ratio
Piano Pedagogy	1	8	1 to 8
Vocal Pedagogy	0.5	5	1 to 10
String Pedagogy	1.5	2	.75 to 1
Vocal Performance	0.5	13	1 to 6.5
Piano Performance	2	13	1 to 6.5
Instrumental Perf	4.17	13	1 to 3
String Performance	1.5	7	1 to 4.67

W/B/P Performance	2.67	6	1 to 2.25
Music ED	2.33	40	1 to 17
MusEd Instrumental	1.33	24	1 to 18
MusEd Choral	1	16	1 to 16
Music BA	0.75	60	1 to 80
overall	**13**	**154**	**1 to 12**

6. **Graduate Assistants**: N/A

7. **Faculty Development:** Faculty may apply for sabbaticals, professional development funds, and an array of Research, Scholarship, and Professional Growth grants. Faculty may also participate in the faculty development programs offered by the Teaching & Learning Forum.

8. **Support Staff:** Our budget specialist and administrative assistant are department-level staff, and are therefore shared among the three areas of music, dance, and theatre. Our technology specialist is also department-level staff but also teaches as an adjunct within the music area.

F. Facilities, Equipment, Technology, Health, and Safety

Commentary on Standards I.F

a. ***Do we have enough classrooms, rehearsal rooms, faculty offices, etc.?*** Because we share our space with Dance, Theatre, and outside community events, scheduling can be complex. The Browning Center allows us to schedule our events and classes first and we generally have good coordination in the Department about scheduling our classes and events. However, conflicts inevitably arise. We do not have enough practice rooms for our students. While we are basically at capacity in terms of classrooms and rehearsal spaces, we have run out of storage space and faculty offices, so much so that our current low brass faculty inhabits an office that is too small for him to effectively teach out of. All of our instrument storage areas are full. We are currently exploring options for maximizing our utilization of space in the building by removing an underused string repair shop, and by possibly moving marching band storage (instruments and uniforms) to an offsite facility closer to the practice field. A listing of our theaters, classrooms, and rehearsal spaces can be found at

   https://drive.google.com/file/d/1K5732B68kGQH2ANqF_W3u7HqorJJ9V_P/view?usp=sharing

b. ***Are spaces adequate for the effective conduct of that function?*** Our band rehearsal room is basically at capacity with around a 60 person band or orchestra. Larger ensembles, specifically marching band if we were to return to pre-covid class sizes, wouldn't fit in that space. Two of our spaces - our choir rehearsal room and classroom 113 - also double as recital spaces, though neither seat people comfortably nor are ADA-compliant. A dedicated rehearsal space and small recital hall is a capital outlay priority in future proposals.

c. ***Do we have enough upright, grand, and electronic pianos for what we need? Instruments, computers, recording equipment, listening rooms?***

   Currently, yes.

d. ***Facilities, equipment, and technology must be adequate for teaching and learning for all curricular offerings and for advanced work***

   Currently they are.

e. ***Budget plan for maintenance of facility and equipment?***

   i. FM controls the physical building, Roof, doors, floors, walls, glass, HVAC, Electrical, Fire protection, etc. anything that is a part of the main structure.

   ii. VBC uses revenue from rentals to cover the replacement and repair of equipment in the building, Lights, Sound, Video, Platforms, Fly systems, lobby furniture, etc

   iii. DPA handles classroom technology, projectors, desks, chairs, anything related to academic classes. We use student fees for software updates, repairs, and some replacement.

   iv. Gray areas (things like Dimmers for the lighting system are both building electrical and equipment for the theaters)

   v. This leaves a huge gap that we try to fill with donations, requests for capital improvement projects, etc.

   vi. The VBC can typically apply about 70-100k each year toward the upkeep of the building systems, and we need around 200k Just for the VBC spaces. Building-wide we need about 400k per year. These are rough estimates because students are hard on equipment some years, and not so much on others. Technology is accelerating quickly and it's hard to keep up with industry standards. With the recent HEERF funding, we have reset the clock so to speak on some areas that were out of date and needed to be replenished (lights/sound/video/rigging)

f. ***Do tech-heavy programs have capacity to remain current?*** Yes, however we are on the cusp of requiring new computers in the lab. (We have late 2013 iMacs. This is not a budgeted item)

g. ***Accessibility, safety, security, up to fire and health codes?*** We are in compliance with ADA, Fire, Safety, etc. Specific areas are in charge of health and safety for their areas. The Val A. Browning Center (VBC) handles emergency evacuation planning, rigging inspections, and general occupational safety for those working in theaters on the VBC crew or hybrid crews. Scene shop and Costume shop handles SDS books, and training for their staff and students, University Facilities Management handles snow removal, cleanings, and repair for handrails, stairways, etc.

h. ***Do we have appropriate acoustical treatments?*** We have shells for the Austad and Allred and Curtains to absorb sound when needed. The Eccles has acoustic treatment of a checkerboard of absorption and reflection panels to make a hybrid space. Rooms 133 and 136 are designed to be appropriate for unreinforced performances.

i. **Health and Safety**

See Music Student Handbook, pp. 8-10 (linked in Appendix B)

G. Library and Learning Resources

1. Library Holdings and Learning Resources

All physical music resources (except for band, choral and orchestral performing scores housed in the Browning Center to support various music program performing groups) are located in the Stewart Library (the main campus library), a recently renovated state-of-the-art facility that provides the full-range of collections and services expected of a modern comprehensive academic library. As of December 2021, the physical music holdings in the Stewart Library include:

· 13,947 bound volumes (books, scores and bound periodicals)

· 4,278 audio recordings (primarily CDs, but also some vinyl records and cassette tapes)

· 872 video recordings (primarily DVDs, but also some Blue Ray discs and VHS tapes)

· 101 kits

· 9 print-only journal subscriptions

· 2 combined print & e-journal subscriptions

The library also provides 24/7 access to the following electronic resources relevant to music:

· 282 electronic journals/magazines in aggregated databases (dates of coverage vary)

- 7, 228 e-books, mostly in aggregated database
- 9 article databases with content relevant to music:
  - Academic Search Ultimate (some full-text; dates of coverage vary)
  - Education Full-Text (some full-text; dates of coverage vary)
  - ERIC (some full-text; dates of coverage vary)
  - Gale Fine Arts (some full-text; dates of coverage vary)
  - Gale Pop Culture Studies Collection (some full-text; dates of coverage vary)
  - JSTOR (full-text; dates of coverage vary)
  - Project Muse (full-text; dates of coverage vary)
  - ProQuest Performing Arts Periodicals Database (some full-text; dates of coverage vary)
  - RILM Abstracts of Music Literature (some full-text; dates of coverage vary)
- 6 streaming video/audio databases with content relevant to music
  - Alexander Street Press Academic Video Online (streaming video)
  - Alexander Street Press Music and Dance Online (streaming audio and video)
  - Docuseek (streaming video)
  - Films Online (streaming video)
  - Kanopy (streaming video)
  - Swank Digital Campus (streaming video)
- 1 music score database
  - Alexander Street Press Classical Scores Library
- 6 full-text reference databases relevant to music:
  - Alexander Street Press African American Music Reference
  - Alexander Street Press Classical Music Reference Library
  - Alexander Street Press Music Reference Library (includes popular music)

- Credo Reference (includes several music titles)
- IPA Source (International Phonetic Alphabet transcriptions and literal translations)
- Oxford Music Online
- Oxford Reference Online (includes several music titles)

2. Student and Faculty Access

All current WSU students, faculty and staff have full access to the Stewart Library's physical collection during regular scheduled operating hours (see https://library.weber.edu/hours). In addition, students, faculty and staff have 24/7 access to the library's online resources through the Stewart Library website (https://library.weber.edu). Access to the collection is facilitated through a state-of-the-art library catalog (https://libcat.weber.edu/) and a discovery system (known as OneSearch) based on the ProQuest Summon platform (https://weber.summon.serialssolutions.com/#!/). In addition to the music collection, the Stewart Library has six viewing/listening rooms; four state-of-the-art electronic classrooms, several study rooms for groups of various sizes and numerous computing stations for student, faculty and staff use.

The Stewart Library also provides a highly efficient and effective online Interlibrary Loan (ILL) service based on the Illiad platform (https://illiad.weber.edu/illiad/) and OCLC ILL services. This service is available to all current WSU students, faculty and staff. As a result of the Stewart Library's membership in the Utah Academic Library Consortium (UALC), ILL requests for articles in journals that are held by other UALC libraries are generally fulfilled electronically in 24 to 48 hours, and requests for books and other physical items held by other UALC libraries are generally received in 2 to 4 working days. The library also provides access to OCLC's WorldCat service in order to assist users in locating items held by other libraries. In addition, through the library's membership in UALC, WSU users in all categories with a current WSU ID card can visit any UALC member library (https://ualc.net/partners/) and check out materials; materials checked out from other UALC libraries may be returned to the Stewart Library, which will then forward them to the original lending library at no cost to the borrower.

Finally, the library provides both physical and electronic reserve (eReserve) services that allow faculty to put library materials on reserve for their students. A new feature of physical reserve is a Textbook Library, which provides access to copies of all textbooks used for courses that meet General Education requirements.

3. Reliance on Libraries/Learning Resources beyond the Institution

The Stewart Library does not rely substantially on libraries or learning resources beyond the institution. However, as noted above, current WSU students, faculty and staff may visit and check out materials from any member library of the Utah Academic Library Consortium, including the University of Utah, Utah State University and Brigham Young University.

4. Expenditures for Music Acquisitions

Expenditures for one-time purchase books, scores, audio recordings, video recordings, etc. are tracked using a single budget category. The following figures represent the budget and expenditures for this category in the relevant academic years (our academic and fiscal year runs from July 1 to June 30):

· 2022-2023 (next academic year):

o Budget (projected): $6,300

· 2021-2022 (current academic year):

o Budget: $6,500

o Expenditures (as of Dec 15, 2021): $3,927

· 2020-2021 (previous academic year):

o Budget: $6,500

o Expenditures: $6,527.30

· 2019-2020 (two years ago)

o Budget: $6,700

o Expenditures; $6,751.73

The budget for all one-time purchase physical materials, not just music, has declined slightly in recent years due to budget cuts and also the need to shift some funds to the electronic resources budget to support the purchase of additional streaming audio and video content, which is experiencing a significant growth in usage. However, this physical materials budget remains sufficient to order all such materials requested by music program faculty and, in addition, a number of other items selected by Dr. Wade Kotter to support present and future needs of music program students, faculty and staff.

Expenditures for electronic resources (including article databases, e-books, full text journals, streaming databases, reference databases, etc..) are not tracked individually by

budget category because almost all such resource are a part of packages that contain content covering a variety of subject areas. Thus, the following figures are only very rough estimates for expenditures on electronic resources for music:

- 2022-2023 (next academic year): $13,500
- 2021-2022 (current academic year): $12,500
- 2020-2021 (prior academic year): $12,500
- 2019-2020 (two years ago): $12,000

Note: Most vendors froze electronic resource subscription prices during 2020 and 2021 due to the COVID-19 situation. The library expects price increases for electronic resources of about 10% for the 2022-2023 academic year. In addition, some of the library's electronic resources are funded in whole are in part by state funds allocated through the Utah Academic Library Consortium.

5. Staffing

The Stewart Library has three individuals who devote a portion of their time to managing the music collection:

- Dr. Wade Kotter, Social Sciences & Music Librarian, is the subject librarian responsible for the music collection in the Stewart Library, among various other subject areas. Dr. Kotter holds a Masters of Library Science and a Ph.D. in Anthropology. He is also an avocational singer, composer and arranger who completed coursework in music theory and music history. He has published and presented in the areas of hymnology and ethnomusicology. In addition to managing the music collection, Dr. Kotter provides individual research consultations, one-shot sessions for music classes and a number of library resource guides to support music instruction and research.

- Holly Bowden, Technical Services Manager, is responsible for purchasing all library resources, including music related materials, and supervises cataloging. Holly holds a B.A. in Music and a Masters of Library Science.

- Chandler Anderson, Cataloging Coordinator, is responsible for cataloging all materials and works closely with Holly Bowden when cataloging music resources that require special treatment.

The combined work of these three individuals in managing the music collection is equivalent to approximately .75 FTE, with a salary of approximately $20,000. While he has no formal role with respect to the music collection, Andrew Stapley, the library's Course Materials Specialist, holds a Bachelor of Music Education and a Master of Library

Science with a Music emphasis. Because of this background, Andrew is very helpful in providing informal support to music faculty and students seeking assistance with finding and using music library resources.

6. Policies and Procedures for Acquisitions, Preservation, and Replacement

The goal of the Stewart Library's music collection is to support, within budget constraints, the curricular and research needs of music program students, faculty and staff. This includes the purchase of study scores (both print and online), books, journal subscriptions (both print and online), audio recordings (both physical and online) and video recordings (both physical and online). Performing scores for individual performers or small ensembles are also purchased for the main library collection on a selective basis. All requests for purchase of music related materials are reviewed and approved by Dr. Wade Kotter. Library faculty and staff may submit their requests either directly to Dr. Kotter or to the Music Program director, who forwards them to Dr. Kotter. Students may also submit requests either through Music Program faculty, through a Recommendation Form on the library's website or directly to Dr. Kotter. Over the past 10 years, funds have been sufficient to fulfill all such requests. Dr. Kotter sends all purchase requests to Holly Bowden, who submits the orders. Purchases are received by the Technical Services Specialist and sent to the Cataloging Coordinator for cataloging, after which they are processed for adding to the collection, including application of plastic covers to paperbound books and use of quality folders to protect paperbound, stapled or loose scores/parts. In terms of preservation and replacement, Circulation Services staff continuously monitor the collection for any materials in need of repair. Technical Services staff make repairs if possible and, in cases where repair is impractical or impossible, Dr. Kotter orders replacements. In the case of music scores, Dr. Kotter strives to replace damaged scores with the best available modern edition.

At the present time, the Stewart Library does not accept in-kind donations of music materials except when they are in very good condition and directly support a specific curriculum.

7. Plans for Library Equipment Acquisitions and Maintenance

The Stewart Library Circulation Services Department continually monitors all library equipment, including audio and video players, and is responsible for maintenance and replacement if necessary. In recent years, the necessity for maintenance and report has declined as more library users are depending on streaming media.

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

1. **Accuracy and integrity of recruitment and admission programs**

   Recruitment activities include student ensemble tours led by faculty; faculty performances, clinics and master classes; publicity about performances and scholarships, and direct communication with prospective students by faculty or a School representative.

   Scheduled audition dates are posted on the music area website and advertised via posters, emails, and in-person at high schools in the area.

   Other recruitment activities include honor band, jazz festival, marching band experience, faculty outreach in secondary schools, advertising at the UMEA conference, and contact with local area private teachers.

2. **Rigor and fairness of retention policies and their application**: Entrance requirements for each program/instrument are published on the music area website. Students enrolled in private instruction complete a jury at the end of each semester to assess progress through the program. Students are encouraged to check in with both their music and academic advisors frequently to ensure progress.

3. **Effectiveness of record keeping and graduate document maintenance**: Students and faculty have access to CatTracks, the degree auditing system used by the university. Student transcripts and other records are stored electronically in a secure manner by the records office of the university.

4. **Effectiveness of the advising system**: Each student is assigned a music faculty member as advisor for her major program. In addition, the College of Arts and Humanities has its own advisors available to students within the college. This dual-layered system works very well when students take advantage of the opportunities.

The chain for student complaints is as follows: the professor in question, the music area head, the department chair or associate chair, the dean or associate dean. Formal complaints can be filed with the university AA/EO office.

I. Published Materials and Web Sites

Clarity, accuracy, availability, and comprehensiveness: Published materials are found on our website https://www.weber.edu/performingarts/music.html which also links out to the WSU catalog. The catalog is updated annually. The new version of the Music Student Handbook will be updated annually.

The website is updated by our College marketing specialist and our department administrative assistant. It includes information about our degrees, concert calendar, faculty lists, and other important information for students. The College marketing specialist and her assistants are responsible for advertising our events, and do so both electronically (social media, websites) and in print (calendars, posters).

J. Community Involvement

No formal partnerships between the music unit and the community are in place.

K. Articulation with Other Institutions

Weber State is part of the Utah System of Higher Education (USHE) which determines and manages our articulation with other USHE institutions. https://ushe.edu/utah-transfer-guide/

In general, WSU accepts credits from all of the institutions within the USHE system, with some stipulations. Articulation of courses from non-USHE institutions are at the discretion of the chair, associate chair, or area coordinator.

L. Non-Degree-Granting Programs for the Community

The Piano Preparatory Program

The WSU Piano Preparatory Program has a dual mission: (1) to serve as a training lab for WSU students majoring in Keyboard Performance and Keyboard Pedagogy to develop their piano teaching skills and to gain hands-on practicum teaching experiences in both group instruction and private lesson settings under regular university piano faculty supervision; and (2) to provide high quality but affordable piano instruction for pre-college students (ages 6 to 18) and interested adult students in our community.

https://www.weber.edu/pianopreparatory/default.html

The WSU String Project

Weber State University's String Project is a program for students to have an opportunity to play a stringed instrument. The String Project is an organization built under the National String Project Consortium (NSPC) which focuses on increasing the number of students presented with the opportunity to learn to play a stringed instrument, and to ensure the best experience for future educators. Teachers work under the instruction of a master teacher. Classes are offered at the University, and the project also travels to multiple Ogden County elementary schools to teach orchestra. The String Project is affiliated with the American String Teacher Association (ASTA)

https://weber.edu/wsustringproject/Copy_of_aboutus.html

M. Operational Standards for All Free-Standing Music Institutions

N/A

N. Operation Standards for Proprietary Institutions

N/A

O. Operational Standards for Branch Campuses and External Programs

N/A

Section II. Instructional Programs Portfolio

A. Certain Curriculum Categories -- Introductory Information

University definition of semester hour of credit:

The university definition of semester hour and faculty workload can be found at https://www.weber.edu/ppm/Policies/4-6_FacWorkLoad.html

Associates Degrees:

We do not have associates degrees in music. The Associates of Science in Sound Production/Recording program does contain courses with a MUSC prefix, but as a matter of convenience. It is not considered a music degree.

All Professional Baccalaureate Degrees in Music – Common Body of Knowledge and Skills

1. Performance: All BM and BME students are required to take private lessons and give juries, participate in ensembles, and give recitals (junior recital for both BM and BME, senior recital for BM). Students must have reached the 4xxx level by the beginning of their final year.

2. Musicianship Skills and Analysis: All BM and BME students must complete our music theory and aural skills sequence. BM students must pass Class Piano II, and BME students Class Piano III (with some exceptions: the BM in Vocal Performance and Pedagogy also requires completion of Class Piano III).

3. Composition/Improvisation: All BM and BME students are required to complete coursework assignments that expose them to composition, arranging, and improvisation.

4. History and Repertory: All BM and BME students must complete our two-semester music history sequence. Some BM programs also require repertory courses.

5. Synthesis: Synthesis of the above is demonstrated by BM and BME students in juries, recitals, and projects.

Teacher Preparation (Music Education)

Note: this section was authored by our head of Music Education

With regard to all curricula (undergraduate or graduate) that leads to initial certification as a specialist music teacher:

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

CREDIT ALLOTMENT - Student teaching is an 8 semester hour credit/no credit class. There is also a 4 credit hour graded student teaching seminar.

QUALITY AND VARIETY OF COOPERATING SCHOOLS –

Participating schools and cooperating teachers are chosen generally, but not exclusively, from the closest 3 districts to Weber State University and consist of 30 high schools, 45 junior high schools and 90 elementary schools . Principles assist district human resource directors to identify highly qualified and personable teachers in all subject and grade areas. Students may request schools that are reasonably close to where they live, and in rare cases even suggest a specific teacher. District personnel work together to assign a school, cooperating teacher(s) and subject of grade levels. The process is very successful as measured by observations, evaluations and student and district satisfaction.

CONCURRENT ENROLLMENT- We have concurrent enrollment, but not for the student teaching internships.

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

Beginning January 1, 2020, the State of Utah requires all individuals seeking licensure to complete the Praxis Performance Assessment for Teachers (PPAT). The PPAT evaluates test takers on their abilities to impact student learning as it relates to the Interstate Teacher Assessment Support Consortium (INTASC), demonstrating that they have the basic pedagogical content knowledge and application for the classroom to begin teaching as an entry-level teacher. It is designed to: a) develop more effective teachers in the classroom; (b) identify strengths and areas for improvement of practice; (c) allow student teachers to continually refine their teaching practices; and (d) contribute to the development plan for professional growth.

In order to receive a music teaching endorsement from the State of Utah, individuals seeking licensure must be able to do the following. If students have completed our degree program, they meet these competencies:

Candidates will be able to use their knowledge of music theory and aural skills to: a) arrange music for school ensembles; b) analyze musical literature; c) sight-sing musical literature; d) use their aural skills to transcribe what they hear; and e) aurally detect errors.

Candidates will be able to use conducting skills to: a) describe styles and meters; b) aurally identify strengths and weaknesses and make suggestions for improvement; and c) interpret a written score.

Candidates can demonstrate proficiency with their voice and/or instrument(s) to provide appropriate aural models that provide students with appropriate aural feedback.

Candidates can productively participate in a diversity of musical ensembles.

Candidates can improvise melodies and accompaniments.

Candidates can use their skills of composition and arranging as well as their knowledge of K-12 musical development to appropriately compose and arrange music for their students.

Candidates have a broad understanding of genres and styles of Western (Euro-American), World, Popular and Commercial Music.

Candidates are able to select musical literature for a diversity of ensembles and classes.

Candidates can design a variety of instructional and rehearsal strategies with an understanding of the Utah standards.

Candidates are familiar with instrumental and vocal techniques. These include addressing the changing voice, vocal ranges and vocal health.

Graduate Programs: N/A

B. Specific Curricula -- Introductory Information

Bachelor of Music Performance and Pedagogy

Note: The Bachelor of Music Performance and Pedagogy degree contains the following emphasis areas, discussed below: Keyboard Performance, Vocal Performance, Instrumental Performance, Keyboard Pedagogy, Stringed Instrument Pedagogy, and Vocal Pedagogy.

Keyboard Performance/Keyboard Pedagogy

Note: Although they are discrete degrees, the BM in Keyboard Performance and the BM in Keyboard Pedagogy are considered together as the "Keyboard Program" in what follows, authored by the head of the Keyboard program.

1. Official Title and Statement of Purpose

a. Music Major Performance and Pedagogy (BM), Keyboard Performance Emphasis

i. To develop the technical, musical, analytical, and performance skills and knowledge needed for artistic expression in piano playing at the highest level that is suitable for piano performance major students at the undergraduate degree program. Furthermore, to provide the essential training and opportunities for piano performance major students to acquire the additional relevant knowledge, skills, competency, and experiences needed to become versatile musicians, in order to have a greater chance to succeed in pursuing further music studies at the graduate level, or for a music-related career in the constantly evolving professional music world upon graduation.

b. Music Major Performance and Pedagogy (BM), Keyboard Pedagogy Emphasis

i. To produce the next generation of competent and skilled piano teachers who can consequently improve and elevate the quality of piano education in the region. More specifically, to develop the technical, musical, analytical, and performance skills and knowledge needed for artistic expression in piano playing at a level that is adequate for a keyboard pedagogy student at the undergraduate level. Furthermore, to provide the essential training and opportunities for a keyboard pedagogy major student to acquire the relevant knowledge, skills, competency, and experiences related to piano teaching in both group and private settings, in order to pursue further music studies at the graduate level, and/or to establish a professional piano teaching studio upon graduation.

2. Curricular Tables

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music in Performance and Pedagogy, Keyboard Performance Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 8
Name of Program Supervisor(s): Yu-Jane Yang

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
33 Credits	37 Credits	44 Credits	6 Credits	120 Credits
27%	31%	37%	5%	100%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Major Area

Private Instruction (8 semesters)		16 Credits
Large Ensemble		2 Credits
Chamber Ensemble		2 Credits
MUSC 2160	Functional Piano Skills for Majors	1 Credit
MUSC 2321	Principles of Collaborative Piano I	1 Credit
MUSC 2331	Principles of Collaborative Piano II	1 Credit
MUSC 3202	Keyboard Literature I	2 Credits
MUSC 3312	Keyboard Literature II	2 Credits
MUSC 4302	Keyboard Pedagogy I	2 Credits
MUSC 4312	Keyboard Pedagogy II	2 Credits
MUSC 3991	Junior Recital	0 Credits
MUSC 4991	Senior Recital	0 Credits
Total Major Area		33 Credits = A

Supportive Courses in Music

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits

MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
Conducting Course		2 Credits
MUSC 3701	Music Entrepreneurship and You	3 Credits

Total Supportive Courses in Music 37 Credits = B

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Humanities/Creative Arts		6 Credits
THEA 1033	Introduction to Acting	3 Credits
Social Sciences		6 Credits
Physical Sciences/Life Sciences		9 Credits
FIN 1010	Personal Finance	3 Credits
HLTH 2400	Mind/Body Wellness	3 Credits
Dance Course		1 Credit

Total General Studies 44 Credits = C

Electives (chosen from list for a maximum of 6 credits)

MUSC 1753	Jazz Ensemble	1 Credit
Private Instruction in Jazz Piano		1 Credit
MUSC 4860	Internship in Music	1-3 Credits
MUSC 4820	Pro Tools	2 Credits
MUSC 1820	The Art and Science of Recording	2 Credits
MUSC 1720	Analog Audio	2 Credits
MUSC 1721	Live Sound in the 21st Century	2 Credits
MUSC 1722	History of Recording	2 Credits
MUSC 4322	Keyboard Pedagogy III	2 Credits
MUSC 4332	Keyboard Pedagogy IV	2 Credits

Total Electives 6 Credits = D

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music in Performance and Pedagogy, Keyboard Pedagogy Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 8
Name of Program Supervisor(s): Yu-Jane Yang

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
35-39 Credits	37 Credits	44 Credits	6 Credits	122-126 Credits
29% - 33%	31%	37%	5%	102%-106%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Major Area

Private Instruction (8 semesters)		16 Credits
Large Ensemble		2 Credits
MUSC 2160	Functional Piano Skills for Majors	1 Credit
MUSC 2321	Principles of Collaborative Piano I	1 Credit
MUSC 2331	Principles of Collaborative Piano II	1 Credit
MUSC 3202	Keyboard Literature I	2 Credits
MUSC 3312	Keyboard Literature II	2 Credits
MUSC 4302	Keyboard Pedagogy I	2 Credits
MUSC 4312	Keyboard Pedagogy II	2 Credits
MUSC 4322	Keyboard Pedagogy III	2 Credits
MUSC 4332	Keyboard Pedagogy IV	2 Credits
MUSC 4860	Internship in Music (taken twice)	2-6 Credits
MUSC 4991	Senior Recital	0 Credits
Total Major Area		35-39 Credits = A

Supportive Courses in Music

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
Conducting Course		2 Credits
MUSC 3701	Music Entrepreneurship and You	3 Credits

Total Supportive Courses in Music		37 Credits = B

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Humanities/Creative Arts		6 Credits
THEA 1033	Introduction to Acting	3 Credits
Social Sciences		6 Credits
Physical Sciences/Life Sciences		9 Credits
FIN 1010	Personal Finance	3 Credits
HLTH 2400	Mind/Body Wellness	3 Credits
Dance Course		1 Credit

Total General Studies		44 Credits = C

Electives (chosen from list for a maximum of 6 credits)

Foreign Language Course		3 Credits
Chamber Ensemble		1 Credit
ENTR 1002	Startup Innovation	3 Credits
MUSC 1753	Jazz Ensemble	1 Credit
Private Instruction in Jazz Piano		1 Credit
MUSC 4820	Pro Tools	2 Credits
MUSC 1820	The Art and Science of Recording	2 Credits
MUSC 1720	Analog Audio	2 Credits
MUSC 1721	Live Sound in the 21st Century	2 Credits
MUSC 1722	History of Recording	2 Credits

Total Electives		6 Credits = D

3. Assessment of compliance with NASM standards

a. Competencies

- *Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration?*

Piano technique is taught in weekly private lessons, checked in piano master class periodically, and played by each student at the end of the semester piano jury as 20% of the student's piano jury grade.

- *An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory*

Every piano major student is required to take two semesters of the Piano Literature class which covers standard piano repertoire from all different style periods. The piano students also learn and perform some of these repertoire pieces each semester in weekly private lessons, weekly piano master class, end of the semester piano jury, and the students' junior and senior solo piano recitals.

- *The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration*

All piano students are required to take Music 2160, the "Functional Piano Skills for Piano Major & Minor Students" class, in which sight-reading of piano solo pieces, sight-reading multiple voices of choral scores, as well as sight-reading the piano accompaniment of vocal pieces are taught and practiced.

In addition, piano major/minor students are required to sight-read piano repertoire pieces of their choice daily for 15 minutes and keep their records as part of the applied piano lesson grade.

- *Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration*

As collaborators: The piano major students are required to take chamber music for 2 semesters, as well as in a large ensemble (orchestra, choir, band, or jazz band) for 2 semesters as part of their degree requirements.

As leaders: The piano major students also take one semester of instrumental or choral conducting class in which they learn the conducting skills to lead a group.

- *Keyboard competency*

[Keyboard majors have by definition achieved keyboard competency.]

- *Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.*

Piano major students take 2 semesters of chamber music, including one semester of piano duets, then another semester of trio, quartet, or quintet with strings or winds.

Piano major students also take 2 semesters of large ensembles, selected from orchestra, band, choir, or jazz band.

- *An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation*

Piano major students are required to take all 4 semester of Music Theory and Sight-Singing/Aural Skills classes.

They are also encouraged to analyze their piano solo pieces for theoretical understanding on their own or with the help of their private piano instructors during their applied piano lessons in terms of harmonic progressions, music structure, form, thematic materials, counterpoint, ---etc.

- *Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical,*

scholarly, and pedagogical applications according to the requisites of their specializations.

All piano major students are required to take the Form and Analysis class.

In addition, they are also encouraged to analyze their piano solo pieces for theoretical understanding on their own or with the help of their private piano instructors during their applied piano lessons in terms of harmonic progressions, music structure, form, thematic materials, counterpoint, ---etc.

- *The ability to place music in historical, cultural, and stylistic contexts.*

All piano major students are required to take all 3 semesters of the Music History classes as well as the World Music class.

- *Students must acquire a rudimentary capacity to create original or derivative music*.

Piano major students take the second year of the Music Theory classes in which they are instructed to also compose original compositions.

In addition, all music students taking the Group Piano III class as well as the piano major students taking the Functional Piano Skills Class for Piano Majors & Minors learn how to improvise the 12-bar-blues with various LH accompaniment styles.

- *Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization*

All piano major students are required to take all 3 semesters of the Music History classes as well as the World Music class.

Piano major students also take 2 semesters of the Piano Literature Classes in which they learn about the development of piano repertoire in the historical context, stylistic interpretation, as well as the performance practice within each style period.

- *While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.*

Through their performances in semester piano juries, weekly piano master classes, and their junior and senior solo recitals, the piano major students combined aural, verbal, and visual analysis of each repertoire piece that they are studying, demonstrate their historical and musical understanding of the repertoire piece(s) they are studying, and eventually are able to perform their repertoire piece(s) by memory in public performance settings.

b. Levels of Achievement

The piano major students are auditioned and admitted into the WSU piano program by playing two early advanced level piano pieces in contrasting style by memory, sight-read a late intermediate level piano piece, and also demonstrate his/her piano technique by playing scales and arpeggios.

After their admissions, the piano major students are assessed at the end of each semester with piano juries in which they are required to perform two new advanced level piano solo pieces that they have studied during each semester, as well as demonstrate their technical advancement and proficiency of piano technique that they have worked on during each semester. The piano students typically studied 2 semesters under each of the

4 levels of applied piano lessons (Music 1682, 2682, 3682, and 4682) before being advanced to the next level.

The piano faculty collectively determine whether a piano major student is ready to advance to the next level of the applied piano lessons based on his/her yearly progress in piano and the jury performance.

c. N/A

d. N/A

e. N/A

4. N/A

5. Results of the Program related to purposes

a. **Keyboard Performance** We have been able to produce top-level piano performers who had been selected frequently as top prize winners in very competitive state, regional, and national piano competitions, even against many other large high education institutions in the state and/or nationally that have graduate piano programs.

The piano students who graduated with the Keyboard Performance degrees have also been quite successful in getting accepted to and being awarded scholarships/teaching assistantships from renowned music schools in the U. S. for piano study at the graduate level, such as the Juilliard School, the Cleveland Music Institute, the Eastman School of Music, the University of Michigan, and Brigham Young University upon graduation.

There is also a significant portion of the students graduated with the Keyboard Performance degree from WSU who chose to establish their professional piano teaching studio, going into music management, doing professional piano accompanying, focusing on professional song-arranging and publication, and one is even teaching computer coding classes full time.

b. **Keyboard Pedagogy** The piano students who graduated with the Keyboard Pedagogy degrees from WSU have been quite successful especially in establishing their professional piano teaching studios. Some of the students were able to establish a full studio even before they were able to graduate from our program. Due to their solid training in piano teaching at WSU, even our Keyboard Performance majors were able to receive teaching assistantships or fellowship from very prestigious graduate schools, such as the Juilliard School and the Eastman School of Music.

Our pedagogy students have received state and national recognition for their outstanding teaching skills, including being selected 7 times as the state winners of the Utah Music Teachers Association Student Teacher of the Year Award, the highest frequency in the state among all universities' piano programs in Utah. One of our students was even chosen as the national winner of the MTNA Studio Teaching Fellowship by the Music Teachers National Association.

There are also a portion of the students graduated with the Keyboard Pedagogy degree from WSU chose to pursue a graduate piano pedagogy degree upon graduation and had been accepted to and received full teaching assistantships from various universities which are well-known for their Keyboard Pedagogy graduate programs nationally, such as the Texas Christian University, the University of Oklahoma, and Temple university.

6. Assessment of strengths and areas for improvement

a. Keyboard Performance Strengths: We are able to have a well-balanced degree program in Keyboard Performance that provides the wide-ranging training in scope and depth (including the opportunity to take Beginning Acting, Beginning Ballet or Modern Dance, as well as taking a class in Personal Finance, as well as a class in Physical and Mental Wellness) related to piano study.

We have been able to develop top-level piano performers who had been selected as top prize winners in many very competitive state, regional, and national piano competitions.

We are very fortunate to have the first-rate facilities (the Browning Center and the well- sound-proofed, air-conditioned nice practice rooms), and as an All-Steinway School to have the well-maintained superb Steinway pianos for our students to practice and perform.

Our piano students have ample performance opportunities, such as the Weekly Studio Classes for the piano majors, Music Convocations for all music students, Jury Recitals for outside audiences, and other Master Class performances to gain performing experience in various settings, and to develop their confidence in performing.

In addition, our piano students have been able to receive the special personal attention in a nurturing and healthy learning environment which enables them to flourish, coupled with strong faculty-student relationship as well as positive peer motivation and support among all the piano students.

We also have a nice balance of international piano students versus the in-state piano students in the piano program. The students have had excellent interactions, delightful cultural exchanges, and have developed great friendships and camaraderie among them even beyond graduation.

b. **Keyboard Pedagogy** Strengths: Our Keyboard Pedagogy has established a well-known reputation in the state, nationally, and even internationally for its extensive and excellent training of the prospective professional piano teachers at the undergraduate level.

The overwhelming responses from our keyboard pedagogy (and keyboard performance) alumni about the most valuable aspect of their training at

WSU has been in their hands-on teaching experience in the WSU Piano Preparatory Program. The students in the Keyboard Pedagogy Class received extensive and systematic training in the methods, teaching materials, music technology, and all the various aspects related to piano teaching in both group and private settings. The pedagogy students also had the hands-on group and private teaching under faculty supervision in the WSU Piano Preparatory Program, and received frequent feedback, thus were able to develop their piano teaching skills rapidly.

Possible Areas of Improvements: Insufficient staffing due to the recent sudden shifting of focus by the administration without fully understanding the program needs of the WSU Keyboard Pedagogy program, or in consultation with the program director before the change was made.

7. **Rationale for continuing if no grads the past five years**

   N/A

8. **Plans for addressing weaknesses and improving results**

   a. **Keyboard Performance** (1) With our recent music curriculum reform for the Keyboard Performance degree, the students majoring in this degree are now required to have 2 semesters of training in chamber music. Unfortunately, due to the dropping in the number of instrumental performance students (such as strings and band), it has been quite challenging in finding the suitable players (or have enough number of instrumental players) to form piano trios, quartet, or quintets for the keyboard performance majors for chamber music.

   (2) The large percentage of general education classes required for the music degrees on the one hand helps to expand the students' viewpoints broadly, yet on the other hand, it was challenging for the students to fit in all these Gen Ed classes with the required music classes in regards to scheduling, as well as the length of time needed for the students to

complete the degree. However, the majority of the piano students have been able to complete their degrees in a timely manner.

Plan for Improvements:

(1) It would be helpful to have more music faculty available to coach the student chamber music groups involving the piano students. However, with the full-time music faculty carrying heavy teaching load, this may need to be done by hiring additional part-time faculty.

(2) It would be very beneficial for the university to require “mandatory advising” regularly (such as at least once a semester) for the music students which can be done by the Arts & Humanities College advisors to make sure that the students are indeed taking the general education and the required music classes with good planning to ensure timely graduation.

b. **Keyboard Pedagogy** The pedagogy training of the WSU Keyboard Pedagogy students has been mainly under the Director of Keyboard Studies Dr. Yu-Jane Yang, who has been teaching heavily in both areas of Keyboard Performance and Keyboard Pedagogy. With the growing demands of high caliber in-state and international piano students coming to WSU and requested to study piano with Dr. Yang, she has been continuously teaching heavy overload (sometimes even up to 17-credit hour teaching load in a semester whereas the regular full time faculty teaching load is only 12-credit hours), in order to meet the student demands, and to maintain the high quality of both the piano performance and piano pedagogy training for the WSU keyboard performance and keyboard pedagogy students.

The previous administration of the university had been able to provide a full-time piano instructor position in 2015, to help with the Keyboard Pedagogy training for the piano program by having the full time instructor serve as a teaching model in both group and private settings in the WSU Piano Preparatory Program for the college pedagogy students, and to help ease the heavy teaching load of the Director of Keyboard Studies.

Unfortunately, with the piano instructor position being converted to a tenure-track piano position in 2018, and the change of personnel in the upper administration, the focus in this crucial aspect of the keyboard pedagogy students' hands-on training has been shifted without fully understanding the program needs, or consultation with the program director before the change was made in spring 2021. As a result, the previous full-time piano instructor who was hired specifically with a 75% teaching load devoted to assist in the pedagogy training of the Keyboard Pedagogy major students by serving as the major instructor teaching in the WSU Preparatory Program is now down to having only 25% of the teaching load allotted in the 2021-22 academic year. This has created a huge gap in the program needs that should be addressed desperately.

It would be critical for the university to (1) recognize this essential need of the piano pedagogy degree program, and (2) understand the significant values in the frequent observations of a highly accomplished and experienced teaching role model, as well as the hands-on training in the preparation of the next generation of skilled piano teachers in the Keyboard Pedagogy degree program at WSU.

This problem can be rectified by the university providing the vital resources in securing at least a ¾ time piano instructor position for the WSU Piano Preparatory Program, in order to sustain the continuity of excellent quality in the teacher training that WSU had been able to provide in the education of its Keyboard Pedagogy students.

Instrumental Performance (Strings)/String Pedagogy

Note: Although they are discrete degrees, the BM in Instrumental Performance and the BM in String Pedagogy are considered together as the "Strings Program" in what follows, provided by the String Program head. Furthermore, the BM in Instrumental Performance technically comprises all non-keyboard instruments, however in practice the string instrument performance majors are handled separately from the wind/brass/percussion performance majors. This section was authored by the head of the Strings area.

1. **Official title and statement of purpose**

    a. **Music Major Performance and Pedagogy (BM), Instrumental Performance Emphasis (Strings)**

        i. This degree concentrates on the performing aspects of the students' instruments. These include violin, viola, violoncello, string bass, guitar, and harp. The students are expected to compete on stage with professionals of the highest level in the classical music arts.

    b. Music Major Performance and Pedagogy (BM), Stringed Instrument Pedagogy Emphasis

        i. Stringed Instrument Pedagogy is a degree that offers students with knowledge of teaching the string instruments that include violin, viola, violoncello, string bass, guitar and harp. Students who graduate with the degree usually become private teachers of their instruments. There is a national string organization, American String Teachers Association, that advocates string pedagogy where the degree students usually are members of. This degree fills the gap between string education and string performance degrees.

2. Curricular table

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music in Performance and Pedagogy, Instrumental Performance Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 8
Name of Program Supervisor(s): Daniel Jonas

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
35-40 Credits	32 Credits	37 Credits	11-16 Credits	120 Credits

29% - 33%	**27%**	**31%**	**9% - 13%**	**100%**

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Major Area

Methods Course (Instrument specific)		1-4 Credits
Literature Course (Area specific)		2-4 Credits
Private Instruction (8 semesters)		16 Credits
Large Ensemble (8 semesters)		16 Credits
MUSC 3991	Junior Recital	0 Credits
MUSC 4991	Senior Recital	0 Credits

Total Major Area 35-40 Credits = A

Supportive Courses in Music

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
MUSC 1150	Class Piano I	1 Credit
MUSC 1160	Class Piano II	1 Credit
MUSC 3822	Instrumental Conducting	2 Credits
MUSC 3701	Music Entrepreneurship and You	3 Credits

Total Supportive Courses in Music 32 Credits = B

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Humanities/Creative Arts		9 Credits
Social Sciences		6 Credits
Physical Sciences and Life Sciences		9 Credits

Total General Studies	37 Credits = C
Electives	
Free Electives	11-16 Credits
Total Electives	11-16 Credits = D

3. Assessment of Compliance

a. Competencies

- *Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration?*

The appropriate levels of private lessons are required from 1000 to 4000 before the student graduates with the string instrumental Performance degree or the stringed instrument Pedagogy degree. In these degrees these lessons are 2 credit hours each semester that separate them from the non-performance and non-pedagogy degrees lessons which only are one credit hour. String lessons include a weekly master class that is designed to allow frequent performing of their instruments and create intellectual feedbacks among their peers. The Performance degree requires students to give a junior and a senior recital. The Pedagogy degree requires a senior recital, and two semesters of practical teaching experience in the WSU String Project program. In the String Project the supervised teaching experience is supervised by the faculty and it is in conjunction with the course Stringed Instrument Pedagogy (MUSC 3851/3852). In the Pedagogy course students learn different types of technical and pedagogical skills. This also provides a good foundation for the student's own technical advancement.

- *An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory*

In addition to the learning of all styles of string repertoire in the String Literature I&II course,

students learn vast hands-on experience of different repertoire in their lessons and masterclasses as well as the symphony orchestra and chamber ensembles. The string instrument Performance and Pedagogy majors are required to take 7-8 semesters of symphony orchestra and at least 2-4 semesters of chamber music. These requirements develop the collaboration skills with their peers. Students receive information more completely when they have to interact with all the parts of an ensemble. Often they learn the role of leadership and a complete understanding of the repertoire quickly from playing chamber music. The Performance degree requires students to give a junior and a senior recital. The Pedagogy degree requires a senior recital.

- *The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration*

Ensemble playing requires the students have a great deal of sight reading skill. The Symphony Orchestra and Chamber Ensemble credits allow students to acquire reading and collaboration skill. There is also a Chamber Orchestra ensemble for students as an elective.

- *Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.*

As mentioned above, the leadership role is learned and developed through ensemble playing, particularly the chamber music. The performance majors in strings often assume the leader chairs of their sections, such as concertmaster, principals of Second Violin, Viola, Cello, and Bass. Instrumental Conducting class is also required for the Performance/Pedagogy majors.

- *Keyboard competency*

Two semesters of Class Piano are required for Performance/Pedagogy majors. Or one can test out by passing the Piano Proficiency Exam. The requirements for keyboard competency are listed in Appendix C.

- *Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature*

The typical combinations of a chamber ensemble are String Trio, String Quartet, String Quintet, Piano Trio/Quartet/Quintet. Chamber Orchestra is a chamber size orchestra typically performing music in the Baroque or Classical periods. Symphony orchestra is a major ensemble which performs music more in the Romantic and Contemporary periods.

- *An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation*

Music Core classes include 4 semesters of Music Theory and Aural Skill (MUSC 1110/1120/2110/2120; 1130/1140/2130/2140) and one semester of Form and Analysis (MUSC 3840)

- *Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.*

Form and Analysis is required for the Performance and Pedagogy students. In String Literature I&II the study of musical forms in all music styles is vigorously discussed and taught. However students learn about musical forms from the start of their studies at WSU whenever they perform. This may come from their private lesson teachers or the ensemble conductors. The WSU String Project program emphasizes the teaching of the musical forms and our string students need to use their knowledge of musical forms when teaching the beginners.

- *The ability to place music in historical, cultural, and stylistic contexts*

Similar to the learning of musical forms, from the beginning of their degree, students connect performances with music history from working with the performing faculty. The String Literature I&II have very heavy elements on historical backgrounds when discussing the string music of all periods. Also, 3 semesters of Music History classes are required for the Performance and Pedagogy students.

- *Students must acquire a rudimentary capacity to create original or derivative music*.

Students in Performance/Pedagogy degree often join the Jazz ensemble where most of their creative music making is nurtured. Introduction to Technology and Recording classes also encourage students to write their own music.

- *Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization*

N/A

- *While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory*

Music education is to learn to become a complete musician. WSU music program fosters students to become complete musicians and teachers with proper skills and knowledge

when they graduate. Gateways to various advancements are described in the next question.

b. Levels of achievement

The advancement of a student's achievement at WSU is defined very clearly. In the applied lessons there are Juries at the end of each semester. Completion of 4 levels of private lessons (1000-4000) are required for a student to graduate. To be eligible to give a junior recital or a senior recital one must pass the piano proficiency: the Proficiency Exam or two semesters of Class Piano. A grade of C or above is the passing grade of most of the academic courses.

c. N/A

d. N/A

e. N/A

4. N/A

5. Results of the Program related to purposes

a. **String Performance** Students in the performance degree often go on to graduate programs on their instruments. These students are usually placed high on the regional and national levels of competitions**.**

b. **String Pedagogy** Stringed Instrument Pedagogy students usually go on to a graduate degree in string pedagogy, or become private teachers of their instruments.

6. Assessment of strengths and areas for improvement

a. **String Performance** Violin is usually the most competitive instrument in our area. In general, most students in the program are very competitive. The students sometimes elect to be in performance are not always screened effectively by the faculty. The unsuitable students often need to be advised to change their degree.

b. **String Pedagogy** The strength of this degree is the learning of the thorough knowledge of the teaching of their instruments. Students devote their times to the details of the technique and their teaching methods. Sometimes the students in this degree lack the skill of performing their instruments on stage.

7. **Rationale for continuing if no grads the past five years**

   N/A

8. **Plans for addressing weaknesses and improving results**

   a. **String Performance** Audition process can be more strict. Students should not have the freedom to choose this degree if not approved by the faculty.

   b. **String Pedagogy** Students in the Pedagogy degree are encouraged to become better performers in general. They sometimes are not the performers, even having the similar technical abilities as the performance majors. The students who can perform more usually go on to graduate programs with a performance degree.

Vocal Performance/Pedagogy

Note: Although they are discrete degrees, the BM in Vocal Performance and the BM in Vocal Pedagogy are considered together as the "Vocal Program" in what follows, authored by the voice program head.

1. **Official title and statement of purpose**

   a. **Music Major Performance and Pedagogy (BM), Vocal Performance Emphasis**

      i. To provide students an in depth knowledge of vocal technique, vocal anatomy, language skills, vocal repertoire, musicianship and performance skills. Students are expected to apply those skills in a

variety of performing situations as trained singers, i.e opera, musical theatre, oratorio, and symphonic literature.

b. **Music Major Performance and Pedagogy (BM), Vocal Pedagogy Emphasis**

i. To provide students with an overall musical and educational experience with specific attention to the field of vocal technique, critical analytical skills required in this profession, communication skills, languages, knowledge of performance styles, and literature. The Pedagogy degree program helps to prepare these students for further graduate studies and professional teaching and performance opportunities.

2. Curricular tables

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music in Performance and Pedagogy, Vocal Performance Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 9
Name of Program Supervisor(s): Karen Bruestle

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
41-44 Credits	32 Credits	46 Credits	0 Credits	119-121 Credits
34%-37%	27%	38%	0%	99%-102%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Major Area

Private Instruction (8 semesters)		16 Credits
Large Ensemble (8 semesters)		16 Credits
MUSC 3402	Vocal Literature I	2 Credits
MUSC 3412	Vocal Literature II	2 Credits

MUSC 4402	Vocal Pedagogy I	2 Credits
MUSC 4412	Vocal Pedagogy II	2 Credits
MUSC 4860	Internship in Music	1-3 Credits
MUSC 3991	Junior Recital	0 Credits
MUSC 4991	Senior Recital	0 Credits

Total Major Area 41-44 Credits = A

Supportive Courses in Music

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
MUSC 1150	Class Piano I	1 Credit
MUSC 1160	Class Piano II	1 Credit
MUSC 2150	Class Piano III	1 Credit
MUSC 2321	Principles of Collaborative Piano I	1 Credit
MUSC 3701	Music Entrepreneurship and You	3 Credits

Total Supportive Courses in Music 32 Credits = B

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Humanities		3 Credits
DANC 1010	Introduction to Dance	3 Credits
THEA 1043	Introduction to Musical Theatre	3 Credits
Social Sciences		6 Credits
Physical Sciences/Life Sciences		9 Credits
Foreign Language (2 semesters)		6 Credits
THEA 1030	Voice and Movement for the Actor	3 Credits

Total General Studies 46 Credits = C

Electives (chosen from list for a maximum of 6 credits)

None

Total Electives 0 Credits = D

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music in Performance and Pedagogy, Vocal Pedagogy Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: _____3_____
Name of Program Supervisor(s): Karen Bruestle

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
42-46 Credits	35 Credits	43 Credits	0 Credits	120-124 Credits
35%-38%	29%	36%	0%	100%-103%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Major Area

Private Instruction (8 semesters)		16 Credits
Large Ensemble (8 semesters)		16 Credits
MUSC 3402	Vocal Literature I	2 Credits
MUSC 3412	Vocal Literature II	2 Credits
MUSC 4402	Vocal Pedagogy I	2 Credits
MUSC 4412	Vocal Pedagogy II	2 Credits
MUSC 4860	Internship in Music (taken twice)	2-6 Credits
MUSC 3991	Junior Recital	0 Credits
MUSC 4991	Senior Recital	0 Credits
Total Major Area		42-46 Credits = A

Supportive Courses in Music

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits

MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
MUSC 1150	Class Piano I	1 Credit
MUSC 1160	Class Piano II	1 Credit
MUSC 2150	Class Piano III	1 Credit
MUSC 2321	Principles of Collaborative Piano I	1 Credit
MUSC 2331	Principles of Collaborative Piano II	1 Credit
MUSC 3872	Choral Conducting	2 Credits
MUSC 3701	Music Entrepreneurship and You	3 Credits

Total Supportive Courses in Music 35 Credits = B

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Humanities/Creative Arts		9 Credits
Social Sciences		6 Credits
Physical Sciences/Life Sciences		9 Credits
Foreign Language (2 semesters)		6 Credits

Total General Studies 43 Credits = C

Electives (chosen from list for a maximum of 6 credits)

None

Total Electives 0 Credits = D

3. Assessment of compliance

a. Competencies

- *Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration?*

Students are given a 50 min lesson per week, one the course of twelve weeks, in which various areas of vocal technique (i.e breath control, resonance, vocal freedom etc.) are explored and applied to each lesson per the needs of the individual student. The end of

semester Vocal juries also emphasize, critique and offer suggestions of improvement of each student's technique.

- *An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory*

Students are required to memorize their repertoire for the semester. Their repertoire memorization and preparation is demonstrated and at a Vocal Jury evaluation which occurs at the end of each semester. Students are given ample opportunity to attend and perform on Voice Master classes within each individual voice teacher's studio. Furthermore, there are two-three group vocal master classes that will often feature guests artists/teachers that work with a cross-section of various students from each applied vocal instructor's studio. Students in the Voice/Choral area also sing a song of their choice (selected from their semester repertoire) on a final voice recital that takes place towards the end of each semester, prior to their jury evaluation.

- *The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration*

Students are consistently given materials in choir in which they are required to read on the spot. Voice students are further required to sight read combinations of vocal scales arpeggios and vocalises that provide technical instruction from the Vaccai Vocal Method book.

- *Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.*

The students in the Voice/Choral area collaborate in the Opera Ensemble when preparing for performances. They musically rehearse on a regular basis together, often sharing and collaborating their ideas about their specific roles, character development, and vocal and

musical interpretive choices. They make many of their artistic choices based on their peers that are engaged with them in their particular musical scenes. Students also frequently collaborate with other voice students (rehearsing and performing duets, trios, ensembles) as well as other students within the music area (piano, strings, woodwinds, etc) as they prepare for their junior and senior recitals.

- *Keyboard competency*

Vocal Performance students are required to complete three semesters of piano (up though Piano III). They must also complete one semester of Collaborative Piano I. Vocal Pedagogy students are required to complete three semesters of piano (Piano III) and two semesters of Collaborative Piano, I and II. In lieu of Piano III, students enrolled in both the Vocal Performance and Pedagogy degrees must pass the piano proficiency exam administered by the piano faculty. The requirements for keyboard competency are listed in Appendix C.

- *Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature*

The Voice/Choral area have a variety of choices for ensemble participation. The ensembles offered include: Concert Choir (typically 50-75 voice size), Chamber Choir (approx. 25 voices), Opera Ensemble (varies between 10-25 singers depending on the semester and the operas chosen), Vocal Jazz Ensemble (approx. 8-15 singers).

- *An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation*

Students in the Vocal Performance and Vocal Pedagogy degree programs are required to complete their studies through Music Theory IV and Sight Singing IV. Regarding the use of theory in their vocal studies, I often require vocal students to analyze the chordal and harmonic structure of music when preparing the vocal music of 19th and 20th c. Germanic, French and American composers. I also emphasize theory/chordal analysis including form, style and structure of music in the Vocal Literature course when doing in-depth analytical work in lieder and French repertoire.

- *Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.*

Musical form is studied in the repertoire in applied voice lessons and Vocal Literature 3402/3412.

- *The ability to place music in historical, cultural, and stylistic contexts*

Students in the Voice Performance and Pedagogy degree programs are required to complete their Music History studies through Music History I and II and World Music. Music history (pertaining to art song literature of the 18th, 19th, 20th and 21st c.) is explored and studied in detail in Vocal Literature I and II: This is a required course for pedagogy majors. This course explores the composers, poets, music and musical styles of various countries such as Italy, Germany, France, South America, The British Isles and the United States. International Phonetic Alphabet is also taught as part of the course work throughout the year. Students are expected to research various composers and their compositions, perform a song in class, from the above countries listed, with accurate diction, style and phrasing.

- *Students must acquire a rudimentary capacity to create original or derivative music*.

If a student is working on an 18th and 19th c. aria or concert piece, either in Opera Production Class or voice lessons, they are expected to create vocal ornamentation and improvisation specific to that repertoire. Students in the voice area also have the ability and opportunity to compose and create vocal/instrumental music as an option within their Voice Pedagogy Internship course.

- *Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization*

Vocal Literature I and II, encompasses many cultures and countries that explore historical, musical style and language and vast time periods of study. Opera Production also enhances the student's education in the study of the historical context of composers, time periods, musical style and language skills. This also includes traditional historical methods of performance practice. Not only have students gained knowledge in the operatic repertoire, but musical theatre styles and history of musical theatre have been areas of focus for research, study and performance for the students enrolled in this ensemble course.

- *While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory*

Students demonstrate a synthesis of their studies through ensemble performances, recitals (which require historical, stylistic, linguistic and technical study), performances and teaching demonstrations that occur in their major classes, ie. Vocal Literature and Vocal Pedagogy.

A synthesis of their complete musical studies is further demonstrated through solo performance opportunities (ensembles, theatrical and master class), auditions for choir, opera and solos within the entire Performing Arts department as well as those opportunities that arise from outside of the university system that allow for the

Voice/Choral students to successfully demonstrate their learned skills from their educational studies.

b. **Required levels of achievement**

Student achievement is assessed through Vocal jury examinations, engagement in choral and vocal performance activities, completion of capstone projects such as junior and senior vocal recitals, and successful completion of their course work (below is an outline of the specific courses and requirements that test, evaluate and/or advance students in the Vocal Performance and Vocal Pedagogy degrees).

1. Vocal Pedagogy I and II: This course is designed as year-long requirement for voice pedagogy and performance majors. The students are given hands-on experience with laryngeal and breath anatomy through classroom discussions, observations and field trips to a local ENT/Otolaryngologist and the Science Cadaver lab on the WSU campus. The second semester of pedagogy is designed as a tool for in-class teaching demonstrations presented by the student's and conducted under observation by other voice faculty members. The second semester is dedicated to training a student to comprehend teach in the private studio all styles of vocal music. Students are evaluated, through testing and observation, on their knowledge of vocal anatomy, cause and effect of vocal and neurological dysfunctions, research skills in vocal technique, and teaching skills.

2. Vocal Literature I and II: Students are assessed on their research of various composers and their compositions, presenting a lecture/presentation at the end of the semester. There is frequent testing of diction skills and style and historical aspects of literature. Students are expected to perform a song in class, from the above countries listed, with accurate diction, style and phrasing.

3. Voice Internship 4860: This is a year-long course designed specifically for Voice Pedagogy majors. The primary goal of internship is to enhance critical thinking skills, teaching skills, and the observational skills of the young teacher in terms of their technical, interpretive and performance level applications in both a private and group voice situation. There are two separate requirements to complete the year

long internship process in voice pedagogy. Fall Semester focuses on specific technical concepts and skills in lesson/directorial format that the intern must be prepared to teach in a smaller group setting. Spring Semester continues with emphasis on, although not limited to, the development of on-spot analytical skills concerning both technique, song interpretation and language skills for the individual performers or a larger group setting, and compositional writing skills that emphasize the voice, culminating in a performance of that composition. A research paper on a current pedagogical topic is also required this semester.

4. Senior Recital Preview: All Vocal Performance and Vocal Pedagogy students must demonstrate appropriate level musical, interpretive and linguistic skills to a recital preview committee prior to the Senior recital. All material must be memorized (exceptions are Chamber and Oratorio), and the preview is conducted no less than two weeks prior to the scheduled Senior recital.

5. Completion of Junior and Senior Voice Recitals. Students must demonstrate 3-5 language skills, show technical competency, interpretative skills of song texts and character development of opera arias. The Junior Recital is approx. 30 min in length, featuring 9-12 songs/arias/concert repertoire. The Senior Recital is 50 min in length, featuring 10-15 songs/scenes and arias of various levels of length and difficulty. Collaboration with a pianist, and often other vocalists and instrumentalists, are of great importance for the success of the Vocal Performance and Pedagogy degree capstone experience.

c. N/A

d. N/A

e. N/A

4. N/A

5. Results of the Program related to purposes

a. Vocal Performance The Vocal Performance degree is a very active and strong degree program. The program has graduated five students in the past two years with several more set to graduate in this coming 2022 year. Many of our students have moved forward to complete post-graduate

degree from schools ranging from the University of Utah to Eastman School of Music. Several of the past Vocal Performance graduates are now operating successful private voice studios, performing with local opera companies, and with young artists program around the country.

b. **Vocal Pedagogy** The Vocal Pedagogy degree is a very active and strong degree program. The program has graduated seven students in the past two years with more set to graduate this coming 2022 year. Many of our students have moved forward to complete post-graduate degree from schools ranging from the University of Utah to Eastman School of Music. Several of the past Vocal Pedagogy graduates are now operating successful private voice studios, performing with local opera companies, and with young artists programs around the country.

6. **Assessment of strengths and areas for improvement**

a. **Vocal Performance** Strengths: 1. Students receive an excellent overall music education; 2. Acting, movement, and practical application of their careers (entrepreneurship) are required as part of their degree expectations; 3. Students are provided ample opera and other classical performance opportunities, 4. The program has an excellent staff of vocal instructors;

Improvements: 1. A separate diction class is needed for the degree; 2. Students should have more inclusive opportunities with diverse performance skills that allow them to explore beyond the classical realm of singing.

b. **Vocal Pedagogy** Strengths: 1. Students receive an excellent overall music education; 2. acting, movement, and practical application of their careers (entrepreneurship) are required as part of their degree expectations; 3. Students in this degree are required to complete a one year internship that enhances their critical thinking, teaching and observation skills through research, supervised teaching and development of artistic skills.

4. Students are provided ample opera and other classical performance opportunities, 5. The program has an excellent staff of vocal instructors;

Improvements: 1. A separate diction class is needed for the degree; 2. Students should have more inclusive opportunities with diverse performance skills that allow them to explore beyond the classical realm of singing.

7. **Rationale for continuing if no grads the past five years**

   N/A

8. **Plans for addressing weaknesses and improving results**

   a. **Vocal Performance** The Vocal Performance program needs another full time instructor to assist in new course developments such as a diction class. As the area head, I have been working towards achieving this goal. Diction is currently integrated into the Vocal Literature course (one year class) but lacks ample time in that process. 2. Students are currently performing a greater variety of musical styles that have been incorporated into the opera class and the subsequent performances. An additional faculty member, with training and experience in various vocal styles, would greatly benefit the overall performance education of these students. However, there has been a certain amount of interaction and camaraderie between the Vocal Performance and Musical Theatre programs in the past three years which have culminated in successful combined performance opportunities. There are plans to still maintain this direction.

   b. **Vocal Pedagogy** The Vocal Pedagogy program needs another full time instructor to assist in new course developments such as a diction class. As the area head, I have been working towards achieving this goal. Diction is currently integrated into the Vocal Literature course (one year class) but lacks ample time in that process. 2. Students are currently performing a greater variety of musical styles that have been incorporated into the opera class and the subsequent performances. An additional faculty member, with training and experience in various vocal styles, would greatly benefit the overall performance education of these students. There has been a certain amount of interaction and camaraderie between the Vocal Pedagogy/ Performance and Musical Theatre programs in the past three years which have culminated in successful combined performance opportunities. There are plans to still maintain this direction.

Instrumental Performance

Note: While the BM in Instrumental Performance comprises all non-keyboard instruments, in practice the string instrument performance majors are handled separately from the wind/brass/percussion performance majors. As such, what follows applies only to the wind/brass/percussion performance students, authored by the music area coordinator.

1. Official title and statement of purpose

a. Music Major Performance and Pedagogy (BM), Instrumental Performance Emphasis (Wind/Brass/Percussion)

i. The Instrumental Performance emphasis is geared towards students who are interested in pursuing a career performing music. Students who major in this program will devote a significant amount of their degree towards learning their instrument and perfecting their own individual performance, as well as performing in a variety of available groups. Students have the option of focusing on a conservatory-style model, or using the available elective space to also study jazz and contemporary music styles or music entrepreneurship through our available certificate programs.

2. Curricular Table

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music in Performance and Pedagogy, Instrumental Performance Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 8
Name of Program Supervisor(s): Daniel Jonas

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
35-40 Credits	32 Credits	37 Credits	11-16 Credits	120 Credits

29% - 33%	**27%**	**31%**	**9% - 13%**	**100%**

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Major Area

Methods Course (Instrument specific)		1-4 Credits
Literature Course (Area specific)		2-4 Credits
Private Instruction (8 semesters)		16 Credits
Large Ensemble (8 semesters)		16 Credits
MUSC 3991	Junior Recital	0 Credits
MUSC 4991	Senior Recital	0 Credits

Total Major Area 35-40 Credits = A

Supportive Courses in Music

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
MUSC 1150	Class Piano I	1 Credit
MUSC 1160	Class Piano II	1 Credit
MUSC 3822	Instrumental Conducting	2 Credits
MUSC 3701	Music Entrepreneurship and You	3 Credits

Total Supportive Courses in Music 32 Credits = B

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Humanities/Creative Arts		9 Credits
Social Sciences		6 Credits
Physical Sciences and Life Sciences		9 Credits

Total General Studies	37 Credits = C
Electives	
Free Electives	11-16 Credits
Total Electives	11-16 Credits = D

3. Assessment of Compliance

a. Competencies

- *Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration?*

Students in the instrumental performance program are required to take private lessons on their instrument and perform a jury every semester. During the jury students are evaluated on a variety of factors, including their technique.

- *An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory*

Students are taught about repertoire on their instrument through their private lessons and also through a required Repertoire class.

- *The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration*

Sight-reading is practiced in the major ensembles and chamber groups, as well as in lessons.

- *Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.*

Students gain important collaboration experience working together in various ensembles. They are generally also responsible for organizing their recitals (including rehearsals, gathering musicians, etc.). Additionally, many of our chamber groups are faculty-coached but student-led, so the students gain experience organizing and rehearsing those groups.

- *Keyboard competency*

Instrumental performance majors must pass two semesters of class piano. The requirements for keyboard competency are listed in Appendix C.

- *Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature*

Students are required to participate in major ensembles (Orchestra and/or Band) and are encouraged or required to participate in chamber groups as an extension of those ensembles. In addition, students have performance opportunities in jazz ensemble or small jazz groups.

- *An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation*

Students are required to take four semesters of Music Theory and a semester of Form and Analysis. This knowledge is employed throughout all areas of the curriculum - in solo and in ensemble performances, in history classes, and in piano classes.

- *Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.*

Students are required to take a semester of Form and Analysis.

- *The ability to place music in historical, cultural, and stylistic contexts*

Students are required to take two semesters of music history in addition to a semester of World Music. They are also taught about the context of the pieces performed in various ensembles and solo situations.

- *Students must acquire a rudimentary capacity to create original or derivative music*.

Students compose original pieces as assignments in theory classes and history classes. They also have the option to take elective in Jazz and Commercial Arranging or Orchestration to further hone those skills.

- *Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization*

Students are required to take two semesters of music history in addition to a semester of World Music.

- *While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory*

Students must perform a senior recital where they synthesize all aspects of the music curriculum into their performance.

b. **Levels of achievement**

Student achievement is assessed through juries every semester, where students are given both qualitative and quantitative feedback on their performance and growth.

c. N/A

d. N/A

e. N/A

4. **N/A**
5. **Results of the Program related to purposes** Our curricula prepare our performance graduates better than ever before here at Weber State, although we have yet to graduate any students under the new curriculum introduced in 2018.
6. **Assessment of strengths and areas for improvement** Our program prepares students well to perform traditional classical repertoire, but more work needs to be done to expand our students' ability to learn and study more contemporary music. Additionally, the program would benefit extensively from an in depth examination of the curriculum with a particular focus on Equity, Diversity, and Inclusion.
7. **Rationale for continuing if no grads the past five years**

N/A

8. **Plans for addressing weaknesses and improving results** This particular program isn't as popular as others at WSU, likely for two reasons - it focuses heavily on the Western Classical tradition, and a career path to stable employment is not always obvious to students. While we have somewhat addressed those concerns with a Jazz Studies Certificate and a Music Entrepreneurship class and Certificate, more can be done to advertise those programs and also to create a new curriculum that is more relevant to the needs of our current students.

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Bachelor of Arts in Music

1. Official title and statement of purpose

b. Music (BA)

i. The Bachelor of Arts in Music is a Liberal Arts degree that focuses on music as an academic discipline. This degree is the best option for students interested in musicology, composition, recording and technology, and those double majoring in music and another field.

2. Curricular Table

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Arts in Music

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 85
Name of Program Supervisor(s): Carey Campbell

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
30 Credits	21-23 Credits	43 Credits	26 Credits	120-122 Credits

25%	**18%-19%**	**36%**	**21%**	**100%-101%**

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

If applicable, add boxes for areas of emphasis such as music industry, business, second major, a designated area of emphasis in an outside field, etc.

List course numbers, titles, and unit allotments under each applicable category.

Musicianship

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
MUSC 1150	Class Piano I	1 Credit
MUSC 1160	Class Piano II	1 Credit
MUSC 3701	Music Entrepreneurship and You	3 Credits

Total Musicianship 30 Credits = A

Performance/Required Music Electives

MUSC 1601	Private Instruction	1 Credit
Private Instruction (4 Credits)		4 Credits
Large Ensemble (4 Credits)		4 Credits
MUSC 4830	Directed Readings	1-3 Credits
MUSC 4900	Senior Project – BA in Music	3 Credits
Music Electives/Free Choice		8 Credits

Total Performance/Required Music Electives 21-23 Credits = B

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Humanities/Creative Arts		9 Credits
Social Sciences		6 Credits
Physical Sciences and Life Sciences		9 Credits

Foreign Language (2 semesters)	6 Credits
Total General Studies	43 Credits = C
General Studies Electives	
Free Electives	26 Credits
Total Electives	26 Credits = D

3. Assessment of Compliance

a. Competencies

- *Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration?*

Students in the BA program are required to take four semesters of private lessons on their instrument and perform a jury each of those semesters. During the jury students are evaluated on a variety of factors, including their technique.

- *An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory*

Students are taught about repertoire on their instrument through their private lessons.

- *The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration*

Sight-reading is practiced in the major ensembles and chamber groups, as well as in lessons.

- *Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.*

Students gain important collaboration experience working together in various ensembles.

- *Keyboard competency*

BA students must pass two semesters of class piano. The requirements for keyboard competency are listed in Appendix C.

- *Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature*

Students are required to participate in major ensembles for four semesters. In addition, students have performance opportunities in jazz ensemble or small jazz groups.

- *An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation*

Students are required to take four semesters of Music Theory and a semester of Form and Analysis. This knowledge is employed throughout all areas of the curriculum - in solo and in ensemble performances, in history classes, and in piano classes.

- *Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.*

Students are required to take a semester of Form and Analysis.

- *The ability to place music in historical, cultural, and stylistic contexts*

Students are required to take two semesters of music history in addition to a semester of World Music. They are also taught about the context of the pieces performed in various ensembles and solo situations.

- *Students must acquire a rudimentary capacity to create original or derivative music*.

Students compose original pieces as assignments in theory classes and history classes. They also have the option to take electives in Jazz and Commercial Arranging or Orchestration to further hone those skills. Many BA students compose music as their BA capstone project.

- *Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization*

Students are required to take two semesters of music history in addition to a semester of World Music. Further specialization through directed readings and independent study is available to BA students, depending upon their interests.

- *While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory*

Students in the BA program prepare a capstone project which reflects their interests and activities throughout the degree.

b. **Levels of achievement**

Student achievement is assessed through juries and the capstone project.

c. N/A

d. N/A

e. N/A

4. **N/A**

5. **Results of the Program related to purposes** The BA program produces a steady stream of graduates, though not all reflect the spirit of the degree.

6. **Assessment of strengths and areas for improvement** The BA program has a healthy number of electives available to students; this allows flexibility based on their interests. Ideally this curation would begin early in a BA students' academic career, however, many students are funneled into the BA program after being unsuccessful in meeting the requirements of our other music degrees. They graduate after completing a capstone project, but that project is often not a reflection of the students' interests and potential, but instead a result of aversion to sunken cost.

7. **Rationale for continuing if no grads the past five years**

   N/A

8. **Plans for addressing weaknesses and improving results** The problems addressed above sometimes arise as a result of misunderstanding what the degree is supposed to be about, which can eventually be rectified by frequent explanations to faculty and students as to the spirit of the degree. A further significant weakness is that we do not have coursework (or faculty to teach

courses in) some of the areas students earnestly wish to pursue within the BA, particularly composition, songwriting, popular music, and production. Efforts to address the disconnect between student interests and our current curriculum are ongoing but largely unsuccessful.

Bachelor of Music Education

Note: there are two emphasis areas: Instrumental and Choral. They are considered together in what follows, authored by the head of Music Education.

1. Official Title and statement of purpose

a. Music Education Teaching (BME), Instrumental Emphasis

b. Music Education Teaching (BME), Choral Emphasis

The Music Education degree prepares students to organize music learning environments for students in grades K-12. Students are prepared to engage students with a diversity of learning strategies based on the Utah Fine Arts Standards

2. Curricular Tables

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music Education Teaching, Instrumental Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 19
Name of Program Supervisor(s): Thom Priest

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units

48 Credits	13-15 Credits	36 Credits	29 Credits	0 Credits	126-128 Credits
40%	11%-13%	30%	24%	0%	105%-107%

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Studies in Music

Basic Musicianship and Performance

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
MUSC 1150	Class Piano I	1 Credit
MUSC 1160	Class Piano II	1 Credit
MUSC 2150	Class Piano III	1 Credit
MUSC 2321	Principles of Collaborative Piano I	1 Credit
MUSC 3701	Music Entrepreneurship and You	3 Credits
MUSC 3112	Orchestration	2 Credits
MUSC 3822	Instrumental Conducting	2 Credits
Private Instruction (6 credits)		6 Credits
Large Ensemble (6 credits)		6 Credits
MUSC 3991	Junior Recital	0 Credits
Total Basic Musicianship and Performance		48 Credits = A

Music Education ***(does not include student teaching)***

MUSC 2821	Percussion Methods	1 Credit
MUSC 2841	Brass Methods	1 Credit
MUSC 2851	Woodwind Methods	1 Credit
MUSC 2871	String Methods	1 Credit
MUSC 2881	Vocal Workshop	1 Credit
MUSC 3804	Jazz Pedagogy	1 Credit
MUSC 3924	Music Teaching/Learning in Elem. School	3 Credits
MUSC 4822	Secondary Music Methods	3 Credits
MUSC 4860	Internship in Music	1-3 Credits

Total Music Education		13-15 Credits = B

Professional Education ***(includes student teaching)***

EDUC 1010	Exploring Teaching	3 Credits
CHF 1500	Human Development	3 Credits
COMM 1020	Principles of Public Speaking	3 Credits
COMM 2110	Interpersonal/Small Group Communication	3 Credits
EDUC 3220	Foundations of Diversity	2 Credits
EDUC 3265	The Exceptional Student	2 Credits
EDUC 3315	Media Integration in the Sec. School	2 Credits
EDUC 3900	Preparing, Teaching, and Assessing Inst.	2 Credits
EDUC 3910	Secondary Education Practicum	2 Credits
EDUC 3935	Reading/Writing Across Secondary Curr.	2 Credits
EDUC 4940	Student Teaching in Sec. Education	8 Credits
EDUC 4950	Integrated Sec. Student Teaching Seminar	4 Credits

Total Professional Education	36 Credits = C

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Creative Arts		3 Credits
Social Sciences		3 Credits
Physical Sciences and Life Sciences		9 Credits

Total General Studies	29 Credits = D

Electives

None

Total Electives	___	0 Credits = E

Program Title (include major and any designated track/concentration/area of emphasis):
Bachelor of Music Education Teaching, Choral Emphasis

Number of Years to Complete the Program: 4
Program Submitted for (check one below):

Select One: ☐ Renewal of Plan Approval and Final Approval for Listing ☒ Renewal of Plan Approval
☐ Plan Approval ☐ Final Approval for Listing ☐ Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: ____12_____
Name of Program Supervisor(s): ___Thom Priest_____

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
48 Credits	11-13 Credits	36 Credits	29 Credits	0 Credits	124-126 Credits

40%	**9%-11%**	**30%**	**24%**	**0%**	**103%-105%**

**Baccalaureate degrees with semester hour units should use 120 as the denominator.*
**Baccalaureate degrees with quarter hour units should use 180 as the denominator.*

List course numbers, titles, and unit allotments under each applicable category.

Studies in Music

Basic Musicianship and Performance

MUSC 1006	Concert Attendance I (taken twice)	0 Credits
MUSC 2006	Concert Attendance II (taken twice)	0 Credits
MUSC 1110	Music Theory I	2 Credits
MUSC 1120	Music Theory II	2 Credits
MUSC 1130	SS/AS I	1 Credit
MUSC 1140	SS/AS II	1 Credit
MUSC 1901	First Year Experience	1 Credit
MUSC 1911	Introduction to Music Tech	1 Credit
MUSC 2110	Music Theory III	2 Credits
MUSC 2120	Music Theory IV	2 Credits
MUSC 2130	SS/AS III	1 Credit
MUSC 2140	SS/AS IV	1 Credit
MUSC 3205	Music History I	3 Credits
MUSC 3206	Music History II	3 Credits
MUSC 3208	World Music	3 Credits
MUSC 3840	Form and Analysis	2 Credits
MUSC 1150	Class Piano I	1 Credit
MUSC 1160	Class Piano II	1 Credit
MUSC 2150	Class Piano III	1 Credit
MUSC 2321	Principles of Collaborative Piano I	1 Credit
MUSC 3122	Choral Arranging	2 Credits
MUSC 3701	Music Entrepreneurship and You	3 Credits
MUSC 3872	Choral Conducting	2 Credits
Private Instruction (6 credits)		6 Credits
Large Ensemble (6 credits)		6 Credits
MUSC 3991	Junior Recital	0 Credits
Total Basic Musicianship and Performance		48 Credits = A

Music Education ***(does not include student teaching)***

MUSC 2540	Instrumental Techniques for Choral Majors	2 Credits
MUSC 4402	Vocal Pedagogy I	2 Credits
MUSC 3924	Music Teaching/Learning in Elem. School	3 Credits
MUSC 4822	Secondary Music Methods	3 Credits
MUSC 4860	Internship in Music	1-3 Credits
Total Music Education		11-13 Credits = B

Professional Education ***(includes student teaching)***

EDUC 1010	Exploring Teaching	3 Credits
CHF 1500	Human Development	3 Credits
COMM 1020	Principles of Public Speaking	3 Credits
COMM 2110	Interpersonal/Small Group Communication	3 Credits
EDUC 3220	Foundations of Diversity	2 Credits

EDUC 3265	The Exceptional Student	2 Credits
EDUC 3315	Media Integration in the Sec. School	2 Credits
EDUC 3900	Preparing, Teaching, and Assessing Inst.	2 Credits
EDUC 3910	Secondary Education Practicum	2 Credits
EDUC 3935	Reading/Writing Across Secondary Curr.	2 Credits
EDUC 4940	Student Teaching in Sec. Education	8 Credits
EDUC 4950	Integrated Sec. Student Teaching Seminar	4 Credits

Total Professional Education 36 Credits = C

General Studies

ENGL 1010	Introductory College Writing	3 Credits
ENGL 2010	Intermediate College Writing	3 Credits
MATH 1030	Contemporary Mathematics	3 Credits
American Institutions		3 Credits
Information Literacy		1 Credit
Creative Arts		3 Credits
Social Sciences		3 Credits
Physical Sciences and Life Sciences		9 Credits

Total General Studies 29 Credits = D

Electives

None

Total Electives ___0 Credits = E

3. Assessment of compliance

a. Competencies

- *Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration?*

Music Education students are required to complete 6 credit hours of private lessons on their major instrument. They must minimally reach the 3000 level of lessons before they may complete their junior recital. At the end of each semester, they must play a jury for a faculty committee. The faculty determines whether they are ready to move to the next level of lessons.

- *An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory*

Music Education students are required to learn a diversity of repertoire on their major instrument or voice. They are required to perform at least once each semester in masterclass. They also play for a jury of faculty at the end of each semester, and finally, they are required to pass the junior recital.

- *The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration*

Music Education students are required to sight-read as a portion of their private lessons. They are also required to sight-read within the context of their piano classes.

- *Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.*

Music Education students have many opportunities to serve as leaders in the context of several classes. Students in the instrumental emphasis participate in chamber music where they have opportunities to develop skills of collaboration and leadership. Students have opportunities to direct rehearsals in the context of conducting class. Finally, students complete internships in elementary and secondary schools which provide opportunities for collaboration with music teachers and opportunities to lead classes.

- *Keyboard competency*

Music Education students are required to pass class piano III. The requirements for keyboard competency are listed in Appendix C.

- *Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature*

Depending on their emphasis, music education students participate in band, orchestra or choir. Some choose to participate in chamber music, and some choose to participate in the jazz ensemble.

- *An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation*

Music education students complete four levels of music theory and four levels of aural skills. Music theory and aural skills are drawn upon in conjunction with the elementary and secondary music methods.

- *Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.*

Students learn about musical structure in a variety of settings. In elementary and secondary music methods, students are asked to analyze literature they would share with their students

- *The ability to place music in historical, cultural, and stylistic contexts*

Students complete two courses on music history and one course on world music. In the elementary and secondary courses, students are asked to apply their understanding of history and culture.

- *Students must acquire a rudimentary capacity to create original or derivative music.*

Students are asked to arrange or compose in the context of the music theory classes as well as orchestration and choral arranging. Students are asked to design frameworks for improvisation and/or composition in the context of their elementary and secondary music methods.

- *Students must acquire basic knowledge of music history and repertories through the present time, including study and experience of musical language and*

achievement in addition to that of the primary culture encompassing the area of specialization

Students complete two courses on music history and one course on world music. In the elementary and secondary courses, students are asked to apply their understanding of history and culture.

- *While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory*

In the elementary and secondary music methods courses, students are asked to use their musical knowledge to design teaching and learning strategies. Designing these strategies asks them to use their aural and visual skills of score analysis; they are also asked to design frameworks for their students to improvise and compose music. Students are also asked to select repertoire for elementary and secondary students and analyze this literature in the context of history and culture.

b. Levels of achievement

Entering students are required to complete an audition. Depending on their audition, they may be assigned to lessons for majors or assigned to lessons for non-majors depending on their level of proficiency. Entering students also complete a music theory placement exam. Based on their scores, they are assigned to music theory, aural skills and piano class. If they do not attain a score of 70%, they are assigned to a course on music fundamentals. Students progress through a music core curriculum, and they play a jury each semester they are enrolled in private lessons. Music education students also complete courses specifically assigned to their emphasis in instrumental or choral music. Music Education students must successfully complete a junior recital and student teaching.

c. N/A

d. **N/A**

e. **N/A**

4. **N/A**

5. **Results of the Program related to purposes**

Students develop teaching and learning strategies based on the Utah Fine Arts Standards, and they have opportunities to practice these strategies in several internships before graduation.

6. **Assessment of strengths and areas for improvement**

One of the strengths of our program is that students experience several internships before student teaching. Weber State has the best record of Utah universities of retaining teachers in the profession, and the early internships could be a determining factor. It would be useful if WSU students could always experience public school teachers that effectively engage students with the Utah Fine Arts Standard. As all teachers have strengths and weaknesses, it is difficult to ensure that WSU students experience excellence in all aspects of teaching and learning music.

7. **Rationale for continuing if no grads the past five years**

   N/A

8. **Plans for addressing weaknesses and improving results**

We continue to work with teachers in the community and attempt to ensure WSU students have internships with excellent public school teachers.

C. Programmatic Areas -- Introductory Information

Music Studies in General Education

1. Offerings for general college students:

a. General Education courses in music

    i. See MDP II.4

b. Participation in most ensembles is open to the general college community

c. Occasional Honors courses with musical topics

    i. See MDP II.4

2. Preparation of professional musicians

    a. While we have a course in Music Entrepreneurship, it is restricted to music majors/minors.

3. 3 - 6 N/A

Performance (general philosophies, specific objectives, relationships among music unit objectives)

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

Performance is an integral part of all of our degrees, with all students required to take lessons, participate in ensembles, and give juries. In addition, recitals are required for many of our degrees. Preparation of future performers and teachers of performers is a definitive focus for most of the faculty.

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

Students are required to give public performances according to their degree plans and ensemble participation. Occasional international tours take place after the academic year is over, but students are generally not required to participate. Students are required to take four semesters of a concert attendance class, where they must attend a certain number of public performances.

Other Programmatic Areas

- Festivals
    - Bonneville Chamber Festival - Every September, two day festival featuring concerts with world-renowned chamber musicians
    - WSU Choirfest - Every January, choir festival for local secondary schools
    - WSU Jazz Review - Every February, jazz festival for local secondary schools
    - WSU Honor Band - Every February, nominated students participate in two day event of rehearsals capped off by a concert
- Tours: In the early summer, WSU ensembles have sometimes taken international tours, most frequently to China and Spain.
- Music-adjacent degrees

In addition to the degrees discussed throughout this document, we also have two minors in music: one in Music Performance and one in Music Studies. The catalog entries for each are (respectively) at

https://catalog.weber.edu/preview_program.php?catoid=19&poid=9446&returnto=6775

and

https://catalog.weber.edu/preview_program.php?catoid=19&poid=9657&returnto=6775

We offer two certificate programs, one in Jazz Studies and one in Music Entrepreneurship. Those catalog entries are (respectively) at

https://catalog.weber.edu/preview_program.php?catoid=19&poid=9642&returnto=6775

and

https://catalog.weber.edu/preview_program.php?catoid=19&poid=9644&returnto=6775

These certificates can be stacked with any of our existing degrees.

We also offer a music emphasis area for the university's Bachelor of Integrated Studies degree, consisting of Theory I & II, Aural Skills I & II, Intro to Music, and free electives.

The Musical Theatre program is housed in the Theatre Area of the department, with its own faculty and curriculum. There is little to no overlap among the Musical Theatre program and the Music area at WSU. Its catalog entry is at https://catalog.weber.edu/preview_program.php?catoid=19&poid=9448&returnto=6775

Although we do not consider them music degrees, the Associates of Science in Sound Production/Recording and the Minor in Sound Production/Recording all have MUSC course prefixes as a matter of convenience. The ProTools classes within those programs are also required for Film Studies majors.

AS in Sound Production/Recording:

https://catalog.weber.edu/preview_program.php?catoid=19&poid=10239&returnto=6775

Minor in Sound Production/Recording

https://catalog.weber.edu/preview_program.php?catoid=19&poid=9626&returnto=677

Section III. Evaluation, Planning, Projections

III. Evaluation, Planning and Projections

A. Music Area

Overall strategic planning happens primarily at our Fall retreat in August, with follow-up meetings happening every month. During the Fall retreat we identify curricular concerns, discuss budget issues, discuss plans for recruitment and retention, and try to prioritize faculty search requests for the year. During the monthly meetings we address subsets of these issues on an as-needed basis, and also include discussions of event planning, facilities, marketing, and equipment.

Evaluation: At the end of every academic year, the music area coordinator assists the department chair with the creation of the Department of Performing Arts' Strategic Planning report, which evaluates strengths and weaknesses across the entire department along with an overall plan to address concerns in each area and to better align the areas and Department with the mission and goals of the College and University.

B. Students

Bachelor of Music Education (both emphases)

The progress and success of students in these programs is evaluated through their grades in their music coursework, their end of semester jury performances, and their recitals. Students must receive a minimum grade of C in their music coursework and are encouraged to meet regularly with their adviser to assure they are making satisfactory progress towards their degree. Juries and recitals are all evaluated by a faculty committee, with written feedback made available to the students. Students wishing to advance to the next lesson level are evaluated for advancement during their jury performances. BME recitals are evaluated by the area head and private instructor.

The faculty receives feedback on teaching and coursework directly from the students through course evaluations, which all students have the opportunity to complete every semester. Additionally, the department chair and dean's office have expressed a renewed interest in using course enrollment numbers to determine which courses and curricula are most valued by students. All faculty members are also observed by their peers during performance reviews and those observations, produced in narrative form, are reviewed by administration and various committees involved in tenure and promotion.

Bachelor of Music (all emphases)

The progress and success of students in these programs is evaluated through their grades in their music coursework, their end of semester jury performances, and their

recitals. Students must receive a minimum grade of C in their music coursework and are encouraged to meet regularly with their adviser to assure they are making satisfactory progress towards their degree. Juries and recitals are all evaluated by a faculty committee, with written feedback made available to the students. Students wishing to advance to the next lesson level are evaluated for advancement depending on their instrument and focus. All recitals are evaluated by the area head, private instructor, and in the case of senior recitals, another faculty member.

The faculty receives feedback on teaching and coursework directly from the students through course evaluations, which all students have the opportunity to complete every semester. Additionally, the department chair and dean's office have expressed a renewed interest in using course enrollment numbers to determine which courses and curricula are most valued by students. All faculty members are also observed by their peers during performance reviews and those observations, produced in narrative form, are reviewed by administration and various committees involved in tenure and promotion.

Bachelor of Arts - The progress and success of students is evaluated through their grades in their music coursework, and, when applicable, their end of semester jury performances. Students must receive a minimum grade of C in their music coursework and are encouraged to meet regularly with their adviser to assure they are making satisfactory progress towards their degree. Juries are evaluated by a faculty committee, with written feedback made available to the students. Students wishing to advance to the next lesson level are evaluated for advancement depending on their instrument and focus. Additionally, students in the Bachelor of Arts must complete a capstone project, the form of which is decided upon by the student and the major adviser. This capstone project is then evaluated by a faculty committee, with the student receiving a grade and feedback on their work.

The faculty receives feedback on teaching and coursework directly from the students through course evaluations, which all students have the opportunity to complete every semester. Additionally, the department chair and dean's office have expressed a renewed interest in using course enrollment numbers to determine which courses and curricula are most valued by students. All faculty members are also observed by their peers during performance reviews and those observations, produced in narrative form, are reviewed by administration and various committees involved in tenure and promotion.

C. Projected Improvements and Changes

Artistic, educational and scholarly aspirations

Weber State University is defined by the Utah System of Higher Education (USHE) as a "Regional University" with a mandate to provide "career and technical education, undergraduate associate and baccalaureate programs, and select master's degree programs to fill regional or state workforce demands...Regional universities emphasize teaching, scholarly, and creative achievements that complement teaching and community service." (R312-4.2, USHE). Therefore our aspirations are to improve our educational offerings to better align with the needs of our students, and we primarily focus on this through teaching and improving our curriculum. Many of our faculty nonetheless promote and maintain regional and national reputations as performers and artists.

Faculty and staff

The faculty seek to grow our music area and have identified needs for faculty lines in order for such growth to happen. In order to grow the program and obtain these lines, however, we must demonstrate our ability to recruit students for these new and expanded areas.

Facilities, equipment, technology, health, and safety

Much of the technology in the Browning Center was upgraded during the COVID-19 pandemic, including the construction of our brand new Recording Studio. The faculty also desires the eventual construction of a dedicated recital hall.

Published materials and Website

The faculty has expressed concern several times to our college administration that the published materials and website for the music area are not sufficient to our recruiting and retention needs. Information is difficult to find or not available at all, and we have very little in the way of professional quality published materials to distribute to prospective students. Part of the challenge arises from the fact that our college has a single full time marketing specialist who is also responsible for marketing the other departments in the college as well and they don't have sufficient time and workload to devote to all of our needs. We have recently secured funding for two student employees in the Department office that will hopefully help address the music area's unique concerns, but the lack of an efficient website and professional published materials is an ongoing challenge.

Levels of admission, retention, and/or graduation requirements

A recent curriculum revamp in 2018 has addressed many issues of retention and graduation requirements, but much more work needs to be done in order to ensure our students have common sense and clear curricular pathways towards graduation. We are

currently working to identify any single points of failure or bottlenecks in the curriculum and hope to have more information and solutions once this review is complete.

Additionally, our role as an open enrollment university dictates that we should be willing to accept all interested students into our programs, but we have difficulty recruiting students and retaining the ones we recruit. We need to do a better job of understanding what a student in 2022 expects and wants out of a music degree, and try to provide it. As part of the overall evaluation of courses and enrollments happening at the college level, we will need to look at making our curriculum attractive and relevant to any students who want a music degree from WSU.

D. Future Issues

Possibly due both to faculty turnover and the COVID-19 pandemic, the number of majors in many of our programs has been decreasing, leading to difficulties with faculty and budget constraints. We must recruit new majors into our existing programs or design new programs to attract new majors into our area.

The advent and success of the state of Utah's Concurrent Enrollment program has led to many students taking our core general education course, MUSC 1010 Introduction to Music, in high school. While this represents a success for the CE program, it has meant that our on-campus enrollment in our general education offerings has steadily decreased. It is desirable to evaluate our general education offerings and retool them in a way to make them as attractive to general education students as possible to help bolster our enrollment.

Retention and graduation of music majors is a large challenge. A curriculum revamp in 2018 eliminated several bottlenecks and hidden requirements in our curriculum, but there are still some curricular difficulties that must be addressed.

Recent developments at both the national and local levels have highlighted a need to examine the music area's curricular offerings in terms of Equity, Diversity, and Inclusion. An area committee has been formed to address the issue, but more work will need to be done.

Section IV. Management Documents Portfolio

MDP I – Purposes and Operations

A. **Purposes**

1. The institutional catalog is at https://catalog.weber.edu
2. See section I.A
3. The university follows the USHE definitions of majors, minors, etc, which may be found in section R401-3 at

   https://ushe.edu/ushe-policies/r401-approval-of-new-programs-program-changes-discontinued-programs-and-program-reports/

B. **Size and Scope (and C. Finances)**

See appendix D

C. **Finances**

Financial statements or data providing a composite picture of music unit finances for the past three years.

WSU Music Unit				
		2018-2019	2019-2020	2020-2021
Instructional, Operating, and Performance Expenses				
Expenditures		$ 706,681.00	$ 661,764.00	$ 557,933.24
Budgeted		$ 739,185.00	$ 673,500.00	$ 646,000.00
Benefits		$ 376,851.00	$ 421,545.00	$ 458,052.33
Equipment and Building Budget		$ -	$ -	$ -
*The music program does not own the building, but uses the				
building's classrooms for free and rents the performance spaces				
Total Specific Sources of Income/Endowment		$ 320,684.00	$ 331,427.00	$ 426,106.30
*Foundation Support, Private Gifts, Income from Endowment				
Total Endowment		$ 1,046,782.00	$ 1,104,315.00	$ 1,374,036.00
*Professorships, Scholarships, Library, Operating Funds,				
concert series, and musical activities				
Grand Total Annual Budget		$ 2,066,124.49	$ 2,008,832.92	$ 1,986,242.30

Production Budgets Funded by Student Fees		2018-2019	2019-2020	2020-2021	FY22 Budget
Marching Band		$ 14,900.00	$ 14,900.00	$ 14,900.00	$ 14,706.30
Symphonic Band		$ 22,345.00	$ 22,345.00	$ 22,345.00	$ 22,054.52
Pep Band		$ 6,500.00	$ 6,500.00	$ 6,500.00	$ 6,415.50
Opera		$ 5,600.00	$ 5,600.00	$ 5,600.00	$ 5,527.20
Jazz Band		$ 10,211.00	$ 10,211.00	$ 10,211.00	$ 10,078.26
Choral		$ 14,885.00	$ 14,885.00	$ 14,885.00	$ 14,691.50
Orchestra		$ 17,332.00	$ 17,332.00	$ 17,332.00	$ 17,106.68

D. **Governance and Administration**

1. Organizational chart

PRESIDENT: Brad Mortenson

PROVOST: Ravi Krovi

DEAN, COLLEGE OF ARTS AND HUMANITIES: Deborah Uman

CHAIR, DEPARTMENT OF PERFORMING ARTS: Amanda Sowerby

ASSOCIATE CHAIR, DEPARTMENT OF PERFORMING ARTS: Carey Campbell

MUSIC AREA PROGRAM COORDINATOR: Daniel Jonas

2. N/A

3. The Music Executive duties are shared between the Associate Chair and the Music Area Program Coordinator. Both are also responsible for all regular duties expected of faculty with regard to teaching, scholarship/creative activity, and service.

4. Administrative Responsibilities

STRINGS AREA HEAD: Shi-Hwa Wang

KEYBOARD AREA HEAD: Yu-Jane Yang

VOCAL AREA HEAD: Karen Brustle

MUSIC EDUCATION AREA HEAD: Thomas Priest

WIND/BRASS/PERC AREA HEADS: JT Womack (Bands) and Dan Jonas (Jazz)

5. The Music Executive position as understood by NASM is shared between the Associate Chair and the Music Area Coordinator. Both serve 3-year terms; there are no term limits.

6. Official communication policies are not in place, however, patterns include dissemination of information via email and in monthly meetings.

7. Staff

ADMINISTRATIVE SPECIALIST: Patty Coan

The Administrative Specialist supports the department of Performing Arts in ensuring that the needs of the general public, students, faculty, and staff are met. This position will perform clerical duties, including answering telephones, setting appointments, filing, data entry, assisting with official documents, class scheduling, and other duties as assigned.

BUDGET SPECIALIST: Currently Open, formerly Conor Ward

Responsibilities include tracking expenses; reconciling budgets; purchasing; accounts receivable; disbursing payments for reimbursements; entering Personnel Action Request for employee compensation; completing requisitions for voucher payment of purchase services; and setting up travel arrangements for faculty, staff, and guest artists.

SOUND RECORDING AND TECHNOLOGY SPECIALIST: Mark Maxson

This position provides support for students, faculty, and staff using the Performing Arts Technology Lab. Researches and stays current on recording software including things like AVID and Sebelius. Directs the Sound Production/Recording minor and Associates degree. Teaches “Introduction to Music Technology” and assisting as necessary with the music theory courses and placement exams.

8. Music Education partners with the College of Education

E. **Faculty and Staff**

1. Policies and procedures

   See section I.E

2. Faculty biographical information

   See Appendix E

3. List of current faculty teaching assignments, including number of classroom/lecture, applied lessons, and ensembles per week per semester.

   See Appendix F1 & F2

4. N/A

F. **Facilities, Equipment, Technology, Health, and Safety**

   See section I.F

G. **Library Resources**

   See section I.G

H. **Recruitment, Admission–Retention, Record Keeping, Advisement, and Student Complaints**

1. Admissions Audition policies and procedures are at https://www.weber.edu/performingarts/auditions.html

2. See section I.H

3. Advisors are as follows :

   - Music Education: Thomas Priest

- BA in Music: Carey Campbell
- Keyboard Performance: Yu-Jane Yang
- Keyboard Pedagogy: Yu-Jane Yang
- Vocal Performance: Karen Bruestle
- Vocal Pedagogy: Karen Bruestle
- String Instrument Pedagogy: Shi-Hwa Wang
- Instrumental Performance: Daniel Jonas & Shi-Hwa Wang
- Music Minors: Viktor Uzur

4. AA/EO office link: https://www.weber.edu/aaeo
5. The Music Education head fulfills these advisory duties
6. Grades are stored by the university records office, jury forms are filed in the department office, and records of repertory are kept by the private instructors at their discretion.
7. N/A

I. Published Materials and Websites

https://weber.edu/performingarts/music.html

J. N/A

K. Articulations

USHE's articulation polices and guides may be found at https://ushe.edu/utah-transfer-guide/

https://ushe.edu/ushe-policies/policyr461/

L. Community Programs

Piano Prep Program

https://www.weber.edu/pianopreparatory/default.html

WSU String Project

https://weber.edu/wsustringproject/Copy_of_aboutus.html

M-O. N/A

MDP II – Instructional Programs

A. Credit and Time Requirements

See sections I.E, I.H, and MDP I.E and I.H

B. Evaluation of Competencies

See Appendix G

C. N/A

D. Teacher Preparation

See section II.A

E. N/A

F. Music in General Education

1. List of GenEd classes
    - MUSC 1010 Introduction to Music
    - MUSC 1030 Introduction to Jazz

- MUSC 1033 Introduction to American Music
- MUSC 1035 History of Rock and Roll
- MUSC 1040 Music of World Cultures
- MUSC 1043 Music, the Arts & Civilizations
- MUSC 1063 Music in Religion

Recent Honors courses with musical topics include:

- Why Creativity Matters (Carey Campbell, music; Catherine Zublin, theatre)
- 1968: The Year Everything Changed (Carey Campbell, music; Leah Murphy, political science
- Kind of Blue (Daniel Jonas, music)
- Soundtrack of the Revolution (Carey Campbell, music; Kathleen Cadman, nursing)

2. The Department Chair makes teaching assignments for General Education courses

3. Non-music majors may take private instruction using a dedicated course number (MUSC 1601/3601). Non-music majors may participate in any of our ensembles, even those that are audition-only. With the exceptions of these private lessons, ensembles, and General Education courses, most other MUSC courses are reserved for music majors/minors. Courses in the Sound Production/Recording program carry a MUSC prefix but are open to students accepted into that program.

MDP III - Evaluation, Planning, Projection

A. Planning documents currently in effect or in use

See Appendix J

B. Unit evaluation schedules and protocols

- Annual Strategic Programming Report (Department)
- Program Review every 5 years (Music Area)
- Biennial Report of Student Learning (Music Area)
- Annual General Education Assessment (Course-level)

Further information on assessment can be found at WSU's Office of Institutional Effectiveness webpage : https://www.weber.edu/ie/default.html

C. Current analytical or projective studies concerning the music unit

See Appendix H

APPENDICES

APPENDIX A PART-TIME FACULTY

Last Name	***First Name***	***Degree***	***Teaches***
Angulo	Denson	DMA	Jazz Double Bass
Baltazar	Andrea	MFA	Co-teaches MUSC 1723 (also an instructor with Comm)
Basinger	Bettie Jo	PhD	MUSC 1010
Basinger	Nathan	MM	French Horn
Bryson	Sam	MM	MUSC 1040, MUSC 1754/3754, MUSC 2821; percussion; assists with Marching Band
Child	Cindy	MM	Clarinet
Chou	Ruby	DMA	MUSC 3701; piano
Christiansen	Rulon		Organ
Duffin	Greg		MUSC 1010 and MUSC 1040
Erickson	Jennifer	DMA	MUSC 2881, MUSC 1743/3743; voice
Evanoff	David	BA	Co-teaches MUSC 1723 and MUSC 1820
Gutierrez	Martha		Voice
Harris	Evelyn		Voice
Hastings	Karen		Oboe
Henderson	Cindy		Flute
Hubbard	Aaron		MUSC 1720, co-teaches MUSC 1820
Johnston	(William) Corbin		Double bass (note: new hire, starting in Spring 2022)
Keipp	Don	DMA	MUSC 1030 and MUSC 1040
Keyes	Julie		Harp
Kirschner	Aaron	PhD	MUSC 3112 and MUSC 3840
Krebs	Elissa	MM	Violin
Lu	Zoe		MUSC 1321
Maxson	Mark		MUSC 1100, MUSC 1726, MUSC 1911, MUSC 4820, and MUSC 4995
Moreno	Max	DMA	Voice
Palumbo	Mike	DMA	Viola; also directs String Project
Stanley	Sophie	MM	MUSC 1500, MUSC 1763/3763; guitar
Steiner	Sean		Piano
Titus	Cammie		MUSC 1150 and MUSC 1160
Uzur	Gleice		Violin
Womack	Madeline	MM	MUSC 1033

Yavornitzky	David		Double bass (will be leaving after fall term)

APPENDIX B MUSIC STUDENT HANDBOOK

Until our new website is launched, the Music Student Handbook is available at https://weberstate.box.com/s/c5h26k70sgn2r504rcl5on5mizwmh4ja

APPENDIX C PIANO COMPETENCY REQUIREMENTS

Authored by Head of Keyboard Studies

Depending on the various degrees, music major students take 2 to 3 semesters of group piano to satisfy the class piano requirements:

For the students who are required to take 2 semesters of class piano, they will need to master the followings:

I. Piano Technique:
(A) Major scales: Two octaves, hands separate or together (q = 92, play in 8th notes)
All White Keys C, D, E, F, G, A, B

(B) Harmonic minor scales: Two octaves, hands separate or together (q note = 92, play in 8th notes) All White Keys c, d, e, f, g, a, b

(C) Major arpeggios: Two octaves, hands together (q note = 60, play in t) All major keys

(D) Minor arpeggios: Two octaves, hands together (q note = 60, play in t) All minor keys

II. Harmonization & Chord Progressions:
(A) Major cadences: I – IV6/4 – I – V6/5 – I (All keys)
(B) Minor cadences: i – iv6/4 – i – V6/5 – i (All keys)
(C) Harmonize at sight a simple melody using primary chords in the left hand
(D) Playing a lead sheet score at sight demonstrating the understanding of the chord symbols indicated on the score in the left hand accompaniment part

III. Sight-Reading & Score Reading:

(A) Read a three-part hymn at sight
(B) Open Score Reading: Any two parts of a four-part score

IV. Transposition:
(A) Transpose at sight a simple melody to any key within a M3 up or down

V. Performance: (Memorization is not needed)
(A) Prepared Solo of a late elementary/early intermediate level piano piece

For the students who are required to take 3 semesters of class piano, they will need to master the followings:

I. Piano Technique: Prepare all keys with correct fingerings and consistent tempo
(A) Major scales: Two octaves, hands separate or together (q= 92, play in 8th notes)
(B) Harmonic minor scales: Two octaves, hands separate or together (q= 92, play in 8th notes)
(C) Major arpeggios: Two octaves, hands together (q = 60, play in triplets)
(D) Minor arpeggios: Two octaves, hands together (q = 60, play in triplets)
(E) Dominant 7th Arpeggios: Two octaves, hands separate or together (q= 92, play in 8th notes)
(F) Diminished 7th Arpeggios: Two octaves, hands separate or together (q= 92, play in 8th notes)

II. Harmonization & Chord Progressions:
(A) Major cadences: I – IV6/4 – I – V6/5 – I (All keys)
(B) Minor cadences: i – iv6/4 – i – V6/5 – i (All keys)
(C) Harmonize at sight a simple melody using primary chords in the left hand
(D) Improvise a 12-Bar Blues to demonstrate the understanding of the 12-Bar Blues Chord
Progression in the LH accompaniment and the Blues Scale in the RH melody in a white
key other than C major.

III. Sight-Reading & Score Reading:
(A) Read a four-part hymn at sight with proper pedaling
(B) Open Score Reading: Any two parts of a four part score

IV. Transposition:
Transpose at sight a simple melody to any key within a M3 up or down

V. Performance: (Memorization is not required)
Prepared Solo of an early intermediate level classical piano piece

VI. Piano Accompanying: (Memorization is not required)
Prepare the piano accompaniment part for all four of the following pieces: p.372, p. 374,
p. 378, and p. 380 in the Keyboard Strategies Book II by Melvin Stecher et al.

VII. Patriotic Songs: (Memorization is not required)
Prepare the 4-part arrangements of both America and America the Beautiful

APPENDIX D HEADS DATA

2020-2021 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please click here.

Name of Music Executive/Representative to NASM	Carey Campbell
Title of Music Executive/Representative to NASM	Associate Chair of the Department of Performing Arts
Name of Institution (please do not abbreviate)	Weber State University
Name of Unit (please use full designation)	Music Area
Street Address and/or P.O. Box	3950 West Campus Drive, Dept 1905
City	Ogden
State	Utah
Zip Code	84408
Telephone	801-626-6790 ext.
Facsimile	801-626-6811
E-Mail	careycampbell@weber.edu

CONFIDENTIALITY

Individual institutional financial information provided in the HEADS Data Survey is held in confident by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through HEADS Data Summaries and HEADS Special Reports. Information pertaining to a specific institution should be sought from the institution directly.

Section I: GENERAL INSTITUTIONAL INFORMATION

1. Please check all that apply:

- ☐ a. Private ☐ f. Land-Grant
- ☑ b. Public ☐ g. Research
- ☐ c. Proprietary ☐ h. Community/Junior College
- ☑ d. Not-for-Profit ☑ i. Degree-Granting
- ☐ e. Free-Standing/Independent ☐ j. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2020? Include only local campus, not system-wide, enrollment. *(Please check only one.)*

○ a. 1 - 500 ○ g. 15,001 - 20,000
○ b. 501 - 1,000 ○ h. 20,001 - 25,000
○ c. 1,001 - 2,500 ◉ i. 25,001 - 30,000
○ d. 2,501 - 5,000 ○ j. 30,001 - 35,000
○ e. 5,001 - 10,000 ○ k. 35,001 - 40,000
○ f. 10,001 - 15,000 ○ l. 40,001 plus

3. What is the highest program level offered IN MUSIC at your institution? *(Please check only one.)*

○ a. Associate Degree ○ c. Master's Degree
◉ b. Baccalaureate Degree ○ d. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? *(Please check only one.)*

○ a. Associate Degree ○ d. Post-Master's Degree (Not Doctoral)
○ b. Baccalaureate Degree ◉ e. Doctoral Degree
○ c. Master's Degree

5. Is your institution an accredited institutional member of NASM? *(Please check only one.)*

◉ a. Member ○ b. Non-Member

6. Is your institution involved with either of the following during the 2020-2021 academic year? (Check all that apply. *If your institution is not involved with either, please leave blank.)*

☐ a. Building a new music facility ☐ b. Renovating the music facility

7. Does your institution offer any programs IN MUSIC in which more than forty percent (40%) of the curricular requirements are fulfilled through distance learning mechanisms?

○ Yes ◉ No

Section II.A: ASSOCIATE DEGREES - Enrollment by Major Area

For more information about completing this section, please click here.

	(a) Music Major Enrollment Summer 2020	(b) Music Major Enrollment Fall 2020	(c) Number of Degrees Awarded to Music Majors July 1, 2019 - June 30, 2020
1. **Associate of Fine Arts Degree Programs or Equivalent** (Enter only **number of major students enrolled** in music programs with at least 65% music content.)			
Brass			
Horn Performance			

Trumpet Performance			
Trombone Performance			
Euphonium Performance			
Tuba Performance			
Guitar Performance			
Harp Performance			
Harpsichord Performance			
Jazz Studies			
Music History/Literature			
Organ Performance			
Percussion Performance			
Piano Performance			
Strings			
Violin Performance			
Viola Performance			
Cello Performance			
Double Bass Performance			
Voice Performance - Female			
Soprano			
Alto			
Voice Performance - Male			
Tenor			
Bass			
Woodwinds			
Flute Performance			
Oboe Performance			
Clarinet Performance			
Bassoon Performance			
Saxophone Performance			
Other (please specify):			
Other (please specify):			
Total (Section II.A.1 only)			

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education			
Choral			
Instrumental			

General			
Combined tracks			
No tracks specified			
Music Industry/Music Business			
Music Technology			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.A.2 only)			

3. **Associate Liberal Arts Degree Programs in Music**
(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.A.3 only)			

Section II.B: BACCALAUREATE DEGREES - Enrollment by Major Area

For more information about completing this section, please click here.

	(a) Music Major Enrollment Summer 2020	(b) Music Major Enrollment Fall 2020	(c) Number of Degrees Awarded to Music Majors July 1, 2019 - June 30, 2020

1. **Bachelor of Music Degree Programs or Other Professional Degree Program**
(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Accompanying			
Brass			
Horn Performance	1	1	
Trumpet Performance		1	
Trombone Performance			
Euphonium Performance			
Tuba Performance			

Composition				
Guitar Performance		1	1	
Harp Performance				
Harpsichord Performance				
Jazz Studies				
Literature				
Music History				
Organ Performance				
Percussion Performance		1		
Piano Performance		5	17	1
Pedagogy		3	15	4
Sacred Music/Worship Studies				
Strings				
Violin Performance			2	3
Viola Performance				
Cello Performance		1	3	
Double Bass Performance				
Theory				
Theory/Composition				
Voice Performance - Female				
Soprano		3	12	1
Alto			3	
Voice Performance - Male				
Tenor		1	2	
Bass			2	
Woodwinds				
Flute Performance				
Oboe Performance				
Clarinet Performance			1	
Bassoon Performance			1	
Saxophone Performance		1		
Other (please specify):	Instrument not identified	2	6	
Other (please specify):				
Other (please specify):				
Total (Section II.B.1 only)		19	67	9

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, Musical Arts, and Music Combined with an**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Music Education			
Choral	5	21	
Instrumental	3	28	2
General			
Combined tracks			
No tracks specified			
Music Therapy			
Music/Arts Administration			
Music/Engineering			
Music Industry/Music Business			
Music Technology			
Musical Arts			
Musical Theatre			
Other (please specify):			
Other (please specify):			
Total (Section II.B.2 only)	8	49	2

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
(Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree	10	58	3
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)	10	58	3

Section II.C: MASTER'S DEGREES - Enrollment by Major Area

For more information about completing this section, please click here.

	(a) Music Major Enrollment Summer 2020	(b) Music Major Enrollment Fall 2020	(c) Number of Degrees Awarded to Music Majors July 1, 2019 - June 30, 2020

1. **Specific Master's Degree Programs (M.M.)**

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying			
Arts Administration			
Brass			
Horn Performance			
Trumpet Performance			
Trombone Performance			
Euphonium Performance			
Tuba Performance			
Composition			
Conducting			
Ethnomusicology			
Guitar Performance			
Harp Performance			
Harpsichord Performance			
Jazz Studies			
Music Education			
Choral			
Instrumental			
General			
Combined tracks			
No tracks specified			
Music History/Musicology			
Music Therapy			
Opera			
Organ Performance			
Pedagogy			
Percussion Performance			
Piano Performance			
Sacred Music/Worship Studies			
Strings			
Violin Performance			
Viola Performance			
Cello Performance			
Double Bass Performance			
Theory			
Voice Performance - Female			
Soprano			

Alto			
Voice Performance - Male			
Tenor			
Bass			
Woodwinds			
Flute Performance			
Oboe Performance			
Clarinet Performance			
Bassoon Performance			
Saxophone Performance			
Other (please specify):			
Other (please specify):			
Total (Section II.C.1 only)			

2. **General Master's Degree Programs (M.A., or M.S.)**
(Enter only **number of major students enrolled** in music degree programs.)

General Master's in Music				
Other (please specify):				
Other (please specify):				
Other (please specify):				
Total (Section II.C.2 only)				

Section II.D: DOCTORAL DEGREES - Enrollment by Major Area

For more information about completing this section, please click here.

	(a) Music Major Enrollment Summer 2020	(b) Music Major Enrollment Fall 2020	(c) Number of Degrees Awarded to Music Majors July 1, 2019 - June 30, 2020
Doctoral Degree Programs in Music (Enter only **number of major students enrolled** in music degree programs.)			
Accompanying			
Brass			
Horn Performance			

Trumpet Performance			
Trombone Performance			
Euphonium Performance			
Tuba Performance			
Composition			
Conducting			
Ethnomusicology			
Guitar Performance			
Harp Performance			
Harpsichord Performance			
Jazz Studies			
Music Education			
Choral			
Instrumental			
General			
Combined tracks			
No tracks specified			
Musicology			
Opera			
Organ Performance			
Pedagogy			
Percussion Performance			
Piano Performance			
Sacred Music/Worship Studies			
Strings			
Violin Performance			
Viola Performance			
Cello Performance			
Double Bass Performance			
Theory			
Voice Performance - Female			
Soprano			
Alto			
Voice Performance - Male			
Tenor			
Bass			
Woodwinds			
Flute Performance			

Oboe Performance				
Clarinet Performance				
Bassoon Performance				
Saxophone Performance				
Other (please specify):				
Other (please specify):				
Total (Section II.D only)				

Section II.E: NON-DEGREE PROGRAMS - Enrollment by Program

	(a) Enrollment Summer 2020	(b) Enrollment Fall 2020	(c) Number of Students Completing Program July 1, 2019 - June 30, 2020

1. **Undergraduate Level Non-Degree-Granting Programs (Certificate, Diploma, etc.)**

   Enter only the programs that require at least 30 semester hours/45 quarter hours (or the equivalent).

Program Title:				
Program Title:				
Program Title:				
Program Title:				
Program Title:				
Total (Section II.E.1 only)				

	(a) Enrollment Summer 2020	(b) Enrollment Fall 2020	(c) Number of Students Completing Program July 1, 2019 - June 30, 2020

2. **Graduate Level Non-Degree-Granting Programs (Certificate, Diploma, etc.)**

   Enter only the programs that require at least 15 semester hours/22 quarter hours (or the equivalent).

Program Title:				
Program Title:				
Program Title:				
Program Title:				
Program Title:				
Total (Section II.E.2 only)				

Section II.F: GRAND TOTAL MUSIC MAJOR ENROLLMENT - By Major Area and Program

The grand total music major enrollment by major area and program figures are derived by adding the answers from sections II.A, II.B, II.C, II.D., and II.E. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please click here.

	(a) Music Major Enrollment Summer 2020	(b) Music Major Enrollment Fall 2020	(c) Number of Degrees/Certificates /Degrees Awarded to Music Majors July 1, 2019 - June 30, 2020
Grand Total	37	174	14

Section II.G: ETHNIC BREAKDOWN OF STUDENTS

For more information about completing this section, please click here.

	Black/ African-American		**American Indian/ Alaska Native**	
	Male	Female	Male	Female
Associate Degrees:				
Professional				

Liberal Arts				
Baccalaureate Degrees:				
Professional		1		1
Liberal Arts				
Master's Degrees:				
Specific				
General				
Doctoral Degrees:				
Specific				
General				
Non-Degree Programs				
Undergraduate				
Graduate				
Total:		1		1

Section II.H: BACCALAUREATE MUSIC MAJOR ENROLLMENT BY INSTRUMENT

For more information about completing this section, please click here.

Section II.H seeks additional, more specific information pertaining to baccalaureate music majors. Please note that Section II.H is an extension of Sections II.B and II.E.1 and, therefore, may necessarily duplicate information reported in those sections.

	(a) Music Major Enrollment Summer 2020	(b) Music Major Enrollment Fall 2020
1. **Bachelor of Music Degree Programs or Other Professional Degree Programs which require at least 65% music content**		
Brass		
Horn	1	1
Trumpet		1
Trombone		
Euphonium		
Tuba		
Guitar	1	1
Harp		

Harpsichord			
Organ			
Percussion		1	0
Piano		7	17
Strings			
Violin		1	2
Viola			
Cello		1	3
Double Bass			
Voice - Female			
Soprano		3	12
Alto			3
Voice - Male			
Tenor		1	2
Bass			2
Woodwinds			
Flute			
Oboe			
Clarinet			1
Bassoon			1
Saxophone		2	
Other (please specify):	Not identified	1	21
Other (please specify):			
Total (Section II.H.1 only)		19	67

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, Musical Arts, and Music Combined with an Outside Field which require at least 50% music content**

Brass		
Horn		2
Trumpet		2
Trombone		2
Euphonium		1
Tuba		
Guitar		
Harp		
Harpsichord		
Organ		
Percussion		1

Piano			
Strings			
Violin		1	4
Viola			
Cello		1	1
Double Bass			1
Voice - Female			
Soprano		2	9
Alto		1	3
Voice - Male			
Tenor		2	5
Bass			4
Woodwinds			
Flute			2
Oboe			
Clarinet			2
Bassoon			1
Saxophone			2
Other (please specify):	Not Identified	1	7
Other (please specify):			
Total (Section II.H.2 only)		8	49

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.) which require 30-45% music content**

Brass		
Horn		1
Trumpet		2
Trombone		1
Euphonium		2
Tuba		1
Guitar		1
Harp		
Harpsichord		
Organ		
Percussion	1	1
Piano		2
Strings		
Violin	1	5
Viola		1

Cello		1	2
Double Bass			1
Voice - Female			
Soprano			4
Alto			2
Voice - Male			
Tenor			1
Bass			
Woodwinds			
Flute			3
Oboe			
Clarinet			
Bassoon			
Saxophone		1	3
Other (please specify):	Not Identified	6	25
Other (please specify):			
Total (Section II.H.3 only)		10	58

4. **Undergraduate Level Non-Degree Granting Programs**

Brass		
Horn		
Trumpet		
Trombone		
Euphonium		
Tuba		
Guitar		
Harp		
Harpsichord		
Organ		
Percussion		
Piano		
Strings		
Violin		
Viola		
Cello		
Double Bass		
Voice - Female		
Soprano		

Alto			
Voice - Male			
Tenor			
Bass			
Woodwinds			
Flute			
Oboe			
Clarinet			
Bassoon			
Saxophone			
Other (please specify):			
Other (please specify):			
Total (Section II.H.4 only)			

5. **Grand Total Baccalaureate Music Major Enrollment by Instrument**

The grand total baccalaureate music major enrollment by instrument figures are derived by adding the answers from Section II.H.1.,2.,3., and 4. You do not have to enter the figure; it has been completed for you.

For more information about completing this section, please click here.

Brass		
Horn	1	4
Trumpet		5
Trombone		3
Euphonium		3
Tuba		1
Guitar	1	2
Harp		
Harpsichord		
Organ		
Percussion	2	2
Piano	7	19
Strings		
Violin	3	11
Viola		1
Cello	3	6
Double Bass		2
Voice - Female		
Soprano	5	25

Alto	1	8
Voice - Male		
Tenor	3	8
Bass		6
Woodwinds		
Flute		5
Oboe		
Clarinet		3
Bassoon		2
Saxophone	3	5
Other	8	53
Other		
Total (Section II.H.5 only)	37	174

Section III: TOTAL INSTRUCTIONAL SERVICE (IN QUARTER OR SEMESTER CREDIT HOURS)

For more information about completing this section, please click here.

A. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2020-2021 academic year (excluding summer) **by non-music major students**?

	(a)		(b)
Quarter Hours		**OR** Semester Hours	5097

B. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2020-2021 academic year (excluding summer) **by music major students?**

	(a)		(b)
Quarter Hours		**OR** Semester Hours	2985

C. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2020-2021 academic year (excluding summer).

	(a)		(b)
Quarter Hours		**OR** Semester Hours	8082

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2020-2021 academic year (excluding summer)?

1963 students

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

A. MUSIC FACULTY TEACHING A FULL-TIME LOAD: 2020-2021 DATA ONLY

For more information about completing this section, please click here.

1. Male (2020-2021 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data. **This is recorded in the "Full-Time Faculty: Male" chart only.**

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned			Length of Service at Institution
	Total Number	Doct.	Mast.	Bacc.
	(a)	(b)	(c)	(d)
Full Professors	4	4		
Associate Professors	2	2		
Assistant Professors	1	1		
Instructors	1		1	
Lecturers				
Unranked				
Visiting				

	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
													$	
Total	8	7	1						2	6			543383	6

☐

If a tenure system does not exist, check here:

2. Female (2020-2021 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned			Length of Service at Institution
	Total Number	Doct.	Mast.	Bacc.
	(a)	(b)	(c)	(d)
Full Professors	2	2		
Associate Professors				
Assistant Professors				
Instructors				
Lecturers				
Unranked				
Visiting				

	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
													$	
Total	2	2								2			159597	2

3. Ethnic Breakdown of Music Faculty Teaching a Full-Time Load

	Black/ African-American	American Indian/ Alaska Native

	Male	Female	Male	Female
Full Professors				
Associate Professors				
Assistant Professors				
Instructors				
Lecturers				
Unranked				
Visiting				
Total				

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

B. MUSIC FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD

For more information about completing this section, please click here.

1. Male (2020-2021 Data Only)

Check here, if appropriate: ☐ We are unable to provide faculty data by gender and are providing combined faculty data. **This is recorded in the "Part-Time Faculty: Male" chart only.**

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
			$
i. With Faculty Status			
			$
ii. Adjunct Faculty and Teaching Associates	2	0.25	5280
			$
iii. Graduate Teaching Assistants/Associates			

2. Female (2020-2021 Data Only)

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
			$
i. With Faculty Status			

			$
ii. Adjunct Faculty and Teaching Associates	1	0.125	2910
iii. Graduate Teaching Assistants/Associates			

Section IV: MUSIC FACULTY AND INSTRUCTIONAL STAFF

C. MUSIC PERFORMANCE FACULTY/INSTRUCTORS TEACHING LESS THAN A FULL-TIME LOAD

For more information about completing this section, please click here.

Section IV.C. seeks additional, more specific information pertaining to music performance faculty/instructors teaching less than a full-time load. Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

NOTE: For the purposes of this survey, "hourly" refers to clock hours. Please report music performance faculty/instructors' wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

		Highest Degree Earned			Length of Service at Institution
	Total Number	Doct.	Mast.	Bacc.	
	(a)	(b)	(c)	(d)	
Total	17	4	8	5	

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

A. MUSIC EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board		**(a)**	**(b)**	**(c)**	**(d)**	**(e)**	**(f)**
	No	○	○	○	○	○	○
	Yes	◉	○	○	○	○	○

of Trustees?

2. Is the music executive elected by faculty?	(a)	(b)	(c)	(d)	(e)	(f)
No	○	○	○	○	○	○
Yes	◉	○	○	○	○	○

3. Is the music executive subject to formal review by faculty?	(a)	(b)	(c)	(d)	(e)	(f)
No	○	○	○	○	○	○
Yes	◉	○	○	○	○	○

4. How often is the music executive subject to formal review by faculty?

(a) Every	(b) Every	(c) Every
3 Years	Years	Years

(d) Every	(e) Every	(f) Every
Years	Years	Years

5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)
a. Teaching	43 %	%	%	%
b. Research/Creative Activities	12 %	%	%	%
c. Administrative Matters	33 %	%	%	%
d. Service (to professional organizations and community)	12 %	%	%	%
e. Fundraising	%	%	%	%
TOTAL (Must Equal 100%)	100 %	%	%	

6. What is the music executive's title?

(a)	(b)	(c)
Associate Chair of the Depa		

(d)	(e)	(f)

7. What is the music executive's salary for 2020-2021?
(exclusive of benefits)

(a) $ 73279.51 (b) $ (c) $

(d) $ (e) $ (f) $

8. Upon how many months is the music executive's salary based?		**(a)**	**(b)**	**(c)**	**(d)**	**(e)**	**(f)**
	9 or 10	◉	○	○	○	○	○
	11 or 12	○	○	○	○	○	○

9. What is the gender of the music executive?		**(a)**	**(b)**	**(c)**	**(d)**	**(e)**	**(f)**
	Male	◉	○	○	○	○	○
	Female	○	○	○	○	○	○

10. Please enter the music executive's teaching load in full-time equivalence:

(a)	(b)	(c)
0.5 F.T.E.	F.T.E.	F.T.E.
(d)	**(e)**	**(f)**
F.T.E.	F.T.E.	F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVES

For more information about completing this section, please click here.

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." **Please ensure that all individuals are counted only once.**

1. Does your institution have an assistant or associate music executive? ○ No ◉ Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate music executive?

(a) Program Coordinator (b) (c)

(d) (e) (f)

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)
a. Teaching	50 %	%	%	%
b. Research/Creative Activities	13 %	%	%	%
c. Administrative Matters	25 %	%	%	%
d. Service (to professional organizations and community)	12 %	%	%	%
e. Fundraising	%	%	%	%
TOTAL (Must Equal 100%)	100 %	%	%	%

4. What is the assistant or associate music executive's salary for 2020-2021 (exclusive of benefits)?

(a) $ 55888.41 (b) $ (c) $

(d) $ (e) $ (f) $

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	◉	○	○	○	○	○
11 or 12	○	○	○	○	○	○

6. What is the gender of the assistant or associate music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	◉	○	○	○	○	○
Female	○	○	○	○	○	○

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a)	(b)	(c)
0.75 F.T.E.	F.T.E.	F.T.E.

(d)	(e)	(f)
F.T.E.	F.T.E.	F.T.E.

Section V: MUSIC ADMINISTRATIVE PERSONNEL AND PROCEDURES

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please click here.

1. Secretarial/Clerical Assistance

a. How much staff time in the music unit is allotted for secretarial and clerical assistance? 0.72 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for secretarial and clerical assistance? $ 20754

2. Library Staff

a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?

Branch Music Library F.T.E.

Main Library 0.75 F.T.E.

Other Library F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for music library staff? $ 18000

3. Technical Staff

a. How much staff time in the music unit is allotted for technical/production staff? F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for technical/production staff? $

4. Professional and Miscellaneous Staff

a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. 0.86 F.T.E.

b. What are the total salary expenditures **(exclusive of benefits)** for professional/miscellaneous staff? $ 34696

Section VI.A: SPECIFIC INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2020-2021

For more information about completing this section, please click here.

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2020-2021 academic year)	BUDGET 2020-2021	N/I
	$	
a. Faculty and Professional Travel (to meetings, etc.)	12000	☐
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$	☐
	$	
c. Guest Artists	8000	☐
	$	
d. Instructional Supplies	6000	☐
	$	
e. Library (collection development other than performance materials)	0	☐
	$	
f. Library (performance scores and parts only)	6500	☐
	$	
g. Office Supplies	3000	☐
	$	
h. Operating Services	25000	☐
	$	
i. Postage	2000	☐
	$	
j. Printing/Duplication	10000	☐
	$	
k. Public Relations and Fundraising	4000	☐
	$	
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	0	☐
	$	
m. Student Recruitment	1000	☐
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	$	
	2000	☐
	$	
o. Student Wages	30000	☐
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	$	
	20000	☐
	$	
q. Technology Services (electronic media, software, fees, etc.)	2000	☐
	$	
r. Telephone/Fax/Electronic Communications	2000	☐
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	$	
	530000	☐

	$	
t. All Other Expenses	10000	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2020-2021	$ 673500	

Section VI.B: BENEFITS

For more information about completing this section, please click here.

	$
Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.	421545

Section VI.C: GRAND TOTAL ANNUAL BUDGET OF THE MUSIC UNIT IN 2020-2021 IN 2020-2021

For more information about completing this section, please click here.

	$
This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).	$ 2008832.92

Section VI.D: EQUIPMENT AND BUILDING BUDGET

For more information about completing this section, please click here.

		2020-2021 Academic Year	N/I
		$	
1.	**Equipment**		
	a. Purchases	0	☐
		$	
	b. Leases and Rentals	0	☐
		$	
	c. Repairs	0	☐
2.	**Building**		
		$	
	a. Renovation and Repair	0	☐
		$	
	b. Leases and Rentals	0	☐
		$	
	c. New Construction (Please describe below)	0	☐

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

$ 0

Section VI.E: SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2019-2020

For more information about completing this section, please click here.

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	$	◉	○
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	$ 50850	◉	○
3. Private Gifts (gifts from individuals given directly to the music unit)	$ 20995	◉	○
4. Ticket Sales, Commissions, Rentals, Etc. (income earned by the music unit related to performance)	$ 21037	◉	○
5. Fund Raising (monies allocated to and controlled by the music unit)	$	◉	○
6. Tuition (monies allocated to and controlled by the music unit)	$ 69385	◉	○
7. Student Fees (monies allocated to and controlled by the music unit)	$ 105448	◉	○
8. Income from Endowment (monies allocated to and controlled by the music unit)	$ 63712	◉	○

TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2019-2020
(Total of VI.E. 1. through 8. above)

$ 331427

Section VI.F: TOTAL ENDOWMENT

For more information about completing this section, please click here.

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities.

$ 1104315

Section VI.G: TUITION REMISSION FOR GRADUATE STUDENTS FOR 2020-2021

For more information about completing this section, please click here.

1.How many full-time graduate students are receiving full tuition remission? 0

2.What is the total dollar value of all full-time graduate student tuition remissions? $ 0

3.How many part-time graduate students are receiving full tuition remission? 0

4.What is the total value of all part-time graduate student tuition remissions? $ 0

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2019-2020

For more information about completing this section, please click here.

	Black/African-American		**American Indian/ Alaska Native**		**Asian**		**Hispanic (of any race)**		**Native Hawaiian/Pacific Islander**		
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Mal
Accompanying											
Brass											
Horn Performance											
Trumpet Performance											
Trombone Performance											
Euphonium Performance											
Tuba Performance											
Composition											
Conducting											
Ethnomusicology											
Guitar Performance											
Harp Performance											
Harpsichord Performance											
Jazz Studies											
Music Education											
Choral											
Instrumental											

General				
Combined tracks				
No tracks specified				
Musicology				
Opera				
Organ Performance				
Pedagogy				
Percussion Performance				
Piano Performance				
Sacred Music/Worship Studies				
Strings				
Violin Performance				
Viola Performance				
Cello Performance				
Double Bass Performance				
Theory				
Voice Performance - Female				
Soprano				
Alto				
Voice Performance - Male				
Tenor				
Bass				
Woodwinds				
Flute Performance				
Oboe Performance				
Clarinet Performance				
Bassoon Performance				
Saxophone Performance				
Other (please specify)				
Total				

Section VII: DEMOGRAPHIC SURVEY OF DOCTORAL DEGREE STUDENTS

B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2019-2020

For more information about completing this section, please click here.

	Black/African-American		American Indian/ Alaska Native		Asian		Hispanic (of any race)		Native Hawaiian/Pacific Islander		
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Mal
Accompanying											
Brass											
Horn Performance											
Trumpet Performance											
Trombone Performance											
Euphonium Performance											
Tuba Performance											
Composition											
Conducting											
Ethnomusicology											
Guitar Performance											
Harp Performance											
Harpsichord Performance											
Jazz Studies											
Music Education											
Choral											
Instrumental											
General											
Combined tracks											
No tracks specified											
Musicology											
Opera											
Organ Performance											
Pedagogy											
Percussion Performance											
Piano Performance											
Sacred Music/Worship Studies											
Strings											
Violin Performance											
Viola Performance											
Cello Performance											

Double Bass Performance				
Theory				
Voice Performance - Female				
Soprano				
Alto				
Voice Performance - Male				
Tenor				
Bass				
Woodwinds				
Flute Performance				
Oboe Performance				
Clarinet Performance				
Bassoon Performance				
Saxophone Performance				
Other (please specify)				
Total				

Addendum: ACTUAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2019-2020

For more information about completing this section, please click here.

	EXPENSES 2019-2020	N/I
1. Faculty and Professional Travel (to meetings, etc.)	$ 8965	☐
2. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	$ 0	☐
3. Guest Artists	$ 7605	☐
4. Instructional Supplies	$ 21215	☐
5. Library (collection development other than performance materials)	$ 0	☐
6. Library (performance scores and parts only)	$ 6000	☐
7. Office Supplies	$ 2524	☐
8. Operating Services	$ 48971	☐

9. Postage	$ 851	☐
10. Printing/Duplication	$ 19286	☐
11. Public Relations and Fundraising	$ 3188	☐
12. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	$ 0	☐
13. Student Recruitment	$ 0	☐
14. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	$ 0	☐
15. Student Wages	$ 41516	☐
16. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	$ 18920	☐
17. Technology Services (electronic media, software, fees, etc.)	$ 931	☐
18. Telephone/Fax/Electronic Communications	$ 1215	☐
19. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	$ 466899	☐
20. All Other Expenses	$ 13678	☐
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2019-2020	$ 661764	

[***Please note: the 2021-22 HEADS Data Survey deadline falls after this document is due. We will send the 2021-22 Survey along once it is complete.]***

APPENDIX E FACULTY BIOS

Full-Time Music Faculty Biographical Information

Name: Daniel Jonas
Year Hired: 2015
Current Rank: Associate Professor
Degrees/Credentials:
DMA, Jazz Studies, University of Colorado
Certificate of Performance, DePaul University
MM, Jazz Studies, DePaul University
BM, Instrumental Performance, University of New Mexico

Short Bio:
A trumpeter, composer, and educator, Dr. Daniel Jonas is currently Associate Professor of Music at Weber State University in Ogden, Utah, where he directs the Jazz Ensemble, Jazz Combos, and teaches all jazz curriculum. A native of Albuquerque, New Mexico, Dr. Jonas received his D.M.A. in Jazz Studies from the University of Colorado in 2013, his Master's in Jazz Performance from DePaul University in 2005, and his Bachelor's of Music in Trumpet Performance from the University of New Mexico in 2003. He is a frequent freelance performer in Ogden and the greater Salt Lake City area and can be heard performing regularly with the Night Star Jazz Orchestra, the Crosstown Big Band, and Hot House West. He's appeared nationally as a member of the Ben Markley Big Band, and also appeared at many festivals and conferences, including the Jazz Education Network Conference, the Midwest Clinic, the Charlie Christian Jazz Festival, the Telluride Jazz Festival, and internationally at the Guatemala Jazz Festival. His recording credits include his own recent releases Folk Songs and The Spirituality Suite, the album Django in Orbit by Hot House West, and many others.

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Name: Shijun Wang
Year Hired: 2015
Current Rank: Assistant Professor
Degrees/Credentials:
DMA in Piano Performance and Literature--Eastman School of Music
MM--The Juilliard School
BM--The Juilliard School All in Piano Performance

Short Bio:
As the Rhein-Neckar-Zeitung Heidelberger described, "Shijun Wang is a fascinating, serious and sensitive musician" As a solo pianist and orchestral soloist, Shijun Wang has performed in California, New York, Oklahoma, Florida, Georgia, Utah, Connecticut, New Jersey, Indiana, Idaho, Ohio, Tennessee as well as Germany, Spain, France, Norway, China, Mexico, South Korea and Japan. Under one of the most prestigious artists management, 100 arte, he plays concerts in most of major cities in China each summer, and he also gave master classes, lectures and recitals in more than half of the major Chinese conservatories includes Shenyang Conservatory, Xi'an Conservatory, Harbin Conservatory, Sichuan Conservatory and Jilin College of Arts. He was appointed as the youngest ever visiting professor of Xi'an Conservatory where he would give concerts and master classes for two months each summer. He also serves as piano faculty in the East/West International Piano Festival in South Korea and piano faculty at The Puigcerda Music Festival in Spain every summer.

His recent orchestral appearances include the Tchaikovsky Piano Concerto No. 1 with WSU Symphony Orchestra, Rachmaninoff Rhapsody on a Theme of Paganini with the Lafayette Symphony, Beethoven Piano Concerto No.2 with the Tulsa Symphony Orchestra, Mendelssohn Piano Concerto No. 1 with Tulsa Signature Symphony Orchestra and Brahms Piano Concerto No. 1 with Hebei Symphony Orchestra. He had also performed with Evening Stars Orchestra; Duxbury Music Festival Orchestra; Manhattan Chamber Orchestra; Music Academy of the West Orchestra. During the Covid-19 pandemic when all the live events are cancelled, Dr. Wang self-produced performances and tutorials on YouTube, the complete Chopin 24 etudes and other series, including the complete Chopin Ballades, Classical Sonatas, Piano Basics, Etc. He taught these lectures in both Chinese and English languages which over half million views within the first year. He has won many national and international prizes of piano performances, including the Excellence Award in the 65th Steinway Children and Young pianist Competition 2002. He subsequently won the Excellence award of the 8thGermany Ettlingen International Competition for Young Pianists in 2002. The same year he won the Bronze medal at the Hong Kong Tchaikovsky Piano Competition. In 2008, he won the fifth prize in the Hamamatsu Piano Academy Competition. In 2010, he won the first prize and the audience prize in Crescendo Piano Competition.
Professor Wang started teaching at Weber State University in 2015 where he teaches piano major students, Music Theory and Collaborative Piano as well as the Piano Preparatory Program in which he helps training the piano pedagogy major students. Professor Wang got his early music training in Shenyang, China. He began learning piano at the age of four. In 1999 he was accepted into the Music High School of the Shenyang Conservatory of Music and studied with Professor Dong-Dun Zhang and Dan-wen Wei. He received the Bachelor of Musuc and Masters of Music degrees at The Juilliard School studied with Oxana Yablonskaya and Joseph Kalichstein and Doctorate of Musical Arts degree at Eastman school of music studied with Nelita True. His mentors have included Thomas Schumacher, Alfred Brendel, Emanuel Ax, and Richard Goode.

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Name: JT Womack
Year Hired: 2021
Current Rank: Visiting Assistant Professor
Degrees/Credentials:
B.S. Music Education - Austin Peay State University
M.M.A Instrumental Conducting - Austin Peay State University
D.M.A. Wind Conducting/Secondary in Low Brass Pedagogy - University of Iowa

Short Bio:
Dr. JT Womack is the newly appointed Visiting Director of Bands and Assistant Professor of Music at Weber State University in Ogden, Utah. He has recently received his D.M.A. in Wind Conducting from the University of Iowa, where he studied with Dr. Richard Mark Heidel and Dr. Eric Bush. At the University of Iowa, he served as a Graduate Teaching Assistant to the University Bands, including the Hawkeye Marching Band and Iowa Pep Band, and as a conductor of the concert wind ensembles. His doctoral thesis research details the life and career of Professor John Whitwell.
Prior to his enrollment at the University of Iowa, Dr. Womack was the Director of Bands at Greenbrier Middle School and the Assistant Director of Bands at Greenbrier High School in Greenbrier, TN from 2008-2018.
Dr. Womack holds two degrees from Austin Peay State University in Clarksville, Tennessee. In 2005, he earned a Bachelor of Science in Music Education, where he studied trombone with Susan K. Smith and graduated Cum Laude. In 2007, he earned a Master of Musical Arts in Instrumental Conducting where he studied with Mr. Bob Lee, Dr. Gregory Wolynec, Dr. Douglas

Droste, and Dr. Andrea Brown, and served as a Graduate Assistant to the Band and Orchestra programs. Dr. Womack holds memberships in the National Association for Music Education, Phi Mu Alpha Sinfonia, Pi Kappa Lambda Music Honor Society, College Band Directors' National Association, National Band Association, Tennessee Bandmasters' Association, Middle Tennessee School Band and Orchestra Association, and Iowa Bandmasters' Association.
Prior to his career as a Music Educator in the state of Tennessee, Dr. Womack held an international career as a Professional Trombonist. In 2007, he was appointed as the Principal Trombonist of the Rome Festival Orchestra in Rome, Italy. Additionally, in 2007, he won the position of Principal Trombonist for Royal Caribbean Cruise Line's Grandeur of the Seas. In 2010, he was invited back to the Rome Festival Orchestra to serve as Principal Trombonist, Head Librarian, and Assistant Conductor before beginning his career in Greenbrier, TN. Throughout his tenure as Director of Bands, Dr. Womack maintained a role as an active performer, clinician, and adjudicator throughout the Middle Tennessee area.

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Name: Viktor Uzur
Year Hired: 2005
Current Rank: Full Professor
Degrees/Credentials:
BM and MM, Moscow State Conservatory "Tchaikovsky", Russia
MM, The University of Georgia
DMA, Michigan State University

Short Bio:
"…unbelievable pyrotechnics that bring to mind the virtuosity of David Oistrakh's recordings...effortlessly à la Rostropovich in his prime...synergistic combination of Casals and du Pré-like fire and Fournier's elegance…Bravo and bravo again!" (Fanfare Magazine)

Viktor Uzur has appeared as a soloist, chamber musician and guest artist in Austria, Spain, Italy, France, Russia, Canada, Korea, China, Latvia, Brazil, United States and the former Yugoslavia. His recent engagements include performances at Mondavi Center, Sala Sao Paulo and Sale Cortot, jury member at the Aram Khachaturian International Competition and guest artist at Festival Campos de Jordao. Uzur's recent collaborations include musicians such as Suren Bagratuni, Sergei Babayan, Stephen Prutsman, Arnaldo Cohen, Ricardo Castro, Emmanuele Baldini, Tim Fain, Ruggero Allifranchini, Carmelo de los Santos and Fabio Zanon. His long term partnership with guitarist Brad Richter brought him numerous tours and original composition premieres in most of the states of the U.S., as the Richter Uzur Duo.

Uzur's recordings include critically acclaimed Russian Masterpieces, Live at Club Congress, Solo Cello, String Theory, In Recital, and Entertainers. He is regularly featured on important broadcasts of NPR (United States) and Radio Cultura (Brazil).

Uzur is a prize winner and a diploma recipient at competitions such as the Yugoslavian National Solo Competition, Sarajevo, Jeuness Musicales International Competition, Belgrade and XI International Competition Tchaikovsky, Moscow. He is Professor of Cello at Weber State University where he is also founder and director of the Bonneville Chamber Music Festival in its 14th season.

Uzur was born in Jagodina, Serbia, where he graduated from the School for Musically Gifted Children "Horeum Margi" in Ćuprija. He received Bachelor's and Master's in Cello Performance

with soloist diploma from the Tchaikovsky Conservatory in Moscow during which time he worked with teachers such as A. Fedorchenko, D. Miller and N. Shakovskaya. While still a student in Moscow, Uzur was also the principal cellist and soloist of the ARCO Moscow Chamber Orchestra. In the United States he studied with Suren Bagratuni and David Starkweather, and has received master classes from Bernard Greenhouse, Lynn Harrell, Carter Brey and Peter Wiley. He holds a doctoral degree from Michigan State University.

“Applying relentless energy, razor-sharp virtuosity, and a great sense of fun….Uzur has created a treasury of irresistible encore items.” (Strings Magazine)

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Name: Francisco de Galvez
Year Hired: 2013
Current Rank: Associate Professor
Degrees/Credentials:
PhD Malaga University, Spain - Music and Communication
Master of Music in Orchestra Conducting and Violin Performance, McGill University, Montreal, Canada
Associate Certificate, Violin Performing, Royal College of Music, London, England

Short Bio:
Dr. Francisco de Galvez is presently Director of Orchestral Studies at Weber State University. He was the Music Director of Malaga Symphony Orchestra and Malaga University Orchestra between 2000 and 2013. He was founder and director of the Montreal Chamber Players Orchestra in 1991, with whom he performed in North America and Europe. As guest conductor, Francisco has offered concerts worldwide, with Orchestras like Berliner Symphoniker, Zagreb Philharmonic, New Japan Philharmonic, Tokyo City and Osaka Philharmonics, Saint Petersbourg Philharmonic, Filarmonica di Russe Orchestra, Postdam Philharmonic, Sinfonica di Sofia, Fort Worth Symphony, Danish Radio Orchestra, Flanders Opera, Spanish National Orchestra, Madrid Symphony, Málaga, Seville and Granada Symphony Orchestras, and Utah Symphony among many others.

He is one of the leading Spanish conductors of his generation. He obtained international recognition when he was awarded First Prize and Gold Medal in the 1994 Tokyo International Conducting Competition (Min-On), among 194 conductors of 36 countries.

Dr. de Galvez has performed in prestigious international concert halls like Philharmonie Saal, Berlin, Carnegie Hall, New York, Auditorio Nacional and Teatro Real, Madrid, Teatro Colon, Buenos Aires, or Suntory Hall, Tokyo.

He has extensively promoted contemporary music during his career. He was Artistic Director of Contemporary Music Cycles organized by the Malaga Philharmonic Orchestra between 1995 and 2000. He has produced and participated in numerous CD, radio and TV recordings.

Dr. De Gálvez plays viola regularly with the prestigious Browning String Trio.

He has a strong musical background as a violinist and violist (Título Superior-Madrid; Orquesta Nacional de España; Performing Diploma-Royal College, London, England; Master-McGill, Montreal, Canada). He studied violin in Spain with Francisco de Gálvez, Sr., in Malaga, Victor Martín, in Madrid, Jaroslav Vanecek in London, and Mauricio Fucks, in Montreal. He also

attended summer courses in Europe and North America. He teaches both instruments, orchestra and instrumental conducting at Weber State University.

Dr. De Gálvez obtained a PhD “cum laude” in Music and Comunication at Malaga University. He previously studied Conducting, Composition, Orchestration and Analysis in Canada and graduated with a Master in Orchestral Conducting at McGill University, Montreal. His main teachers in conducting have been Timothy Vernon, in Montreal, and Ferdinand Leitner in Siena, Accademia Chigiana, Italy. He also studied conducting at Vienna, Hochschule für Musik, with Bruno Weill. He developed his conducting studies with teachers like Hansalik Samale, Carlo Maria Giulini in Milan, Italy, or maestro Jorma Panula.

As a composer and arranger, Dr. De Gálvez has produced numerous symphonic works. His recent orchestra piece "Checkmate" (2020) was world premiered and recorded at WSU, with Weber State Symphony Orchestra, and it was featured in the 2021 CODA (College Orchestra Directors Association) Virtual Symposium.

Dr. De Gálvez now lives with his family in Ogden, Utah, and is Associate Professor at Weber State University, where he develops an intensive educational and creative musical program.

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Name: Mark Henderson
Year Hired: 1985
Current Rank: Full Professor
Degrees/Credentials:
Doctor of Musical Arts (DMA) Univ. of Illinois, conducting and vocal performance

Short Bio:
Dr. Mark Henderson is the Director of Choral Activities at Weber State University where he conducts both the Concert and Chamber Choirs. In addition he has taught Choral Conducting, Choral Arranging/Composition, a course on Music the Arts and Civilization, and Enhancing Creativity for the Honors College.

He is almost pathologically curious and dislikes both fences and walls. As a result, his teaching is a kaleidoscope of approaches based on the belief that students should take with them not only useful skills and information, but also the curiosity, critical thinking, and questing spirit necessary to lead a life of growth, enjoyment, and service. He tries, for this reason, never to let his teaching get in the way of his students’ education.

His fate was sealed early on. In the 4th Grade his class would listen to the Tuesday morning Classical Music Program on National Public Radio. One week, the teacher left the room for a while. When she returned he was standing on his desk enthusiastically conducting the William Tell Overture. She seized his pencil-baton and summarily banished him to the Principal's Office for all future broadcasts. There he was to use the Encyclopedia to write a report on what the rest of the class was hearing about.

From that point on, it was probably set in subconscious stone that he would spend the rest of his life conducting and voluntarily reading stuff about music with lots of big words in it.

In spite of all these tendencies, the Universities of Utah and Illinois granted him advanced degrees, and now it's too late to take them back.

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Name: Thomas Priest
Year Hired: 2001
Current Rank: Full Professor
Degrees/Credentials:
University of Illinois, Ed.D, Education with an emphasis in music
University of Colorado, MM, with an emphasis in bassoon and a minor in musicology
Indiana University, BME, teaching area emphasis

Short Bio:
Thomas Priest serves as Director of Music Education and Bassoon Studies at Weber State University where he teaches courses on Elementary and Secondary Music Methods, First-Year Experience for music students and History or Rock. His work as a researcher, teacher, performer, and composer continues to inform his professional practice. He has actively pursued a research agenda that examines how individuals may function creatively as performers, listeners, improvisers and composers leading to refereed articles. His educational research has been focused on developing frameworks for improvisation and composition in music classes and has led to publications in the Journal of Research in Music Education, Psychology of Music, The Music Educators Journal and the Bulletin of the Council for Research in Music Education.

Besides his peer-reviewed publications, Thom has written for The Kodály Envoy, The Double Reed, and The Utah Music Educators Journal. He also contributed "Thinking Processes in a Different Kind of Classroom" to Dimensions of Musical Learning and Teaching (MENC, 2002). TrevCo Music publishes his compositions for marimba, piano and bassoon.

He serves as Principal Bassoonist with Chamber Orchestra Ogden, NEXT Ensemble and is in demand as a freelance in Northern Utah. He has performed on four continents, and he regularly performs at the International Double Reed Society Conference as a soloist as well as with the RK Bassoon ensemble. He previously served as Principal Bassoonist with the Jerusalem Symphony and Co-Principal Bassoonist with the Santiago Philharmonic.

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Name: Ralph Vanderbeek
Year Hired: 2006
Current Rank: Associate Professor
Degrees/Credentials:
Doctor of Musical Arts in Piano Performance University of Southern California
Master of Music in Piano Performance Indiana University
Bachelor of Music in Piano Performance Utah State University

Short Bio:
New Zealand born Artist-Teacher, Dr. Ralph van der Beek is in high demand as a teacher, presenter and adjudicator. His students have won first place in state, regional and national competitions, including MTNA national 1st place winners. His students have also earned scholarships to prestigious music schools throughout the United States and Canada. Dr. "v" has

presented at venues such as the World Piano Pedagogy Conference, the International French Music Conference, the MTNA National Conference, the Gina Bachauer Foundation, the Utah Symphony Guild and multiple UMTA State Conferences. Dr. “v” is an Associate Professor of Keyboard Studies at Weber State University, where he teaches piano performance, keyboard literature, theory and aural skills. Prior to his appointment at WSU, he served as an Assistant Professor of Piano at Utah State University, where he directed the nationally recognized USU Youth Conservatory. Dr. “v” maintains thriving pre-college studios at his home in Pleasant Grove and in Ogden. He earned a Bachelor of Music from Utah State University and a Master of Music from Indiana University, culminating in a Doctor of Musical Arts from the University of Southern California. Ralph is married to Rebecca Brinton Bigelow and they enjoy a life of high adventure with their 9 children. Ralph is an ardent believer in capturing the spirit of the music in order to bring it to life. He is inspired by the love and understanding great artists bring to their music-making and strives to nurture the same within his students. His favorite composer is Bach.

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Name: David Feller
Year Hired: 1989
Current Rank: Full Professor
Degrees/Credentials:
DMA, MMA (Doctor and Master of Musical Arts in Woodwind Performance with a Clarinet Emphasis from Indiana University School of Music)
BM (Bachelor of Music Education from the Brigham Young University School of Music)

Short Bio:

Dr. David E. Feller has been teaching woodwinds and General Music Education courses at Weber State University in Ogden, Utah for over 30 years. He holds both DMA and MMA degrees in Woodwind Performance from the Indiana University School of Music. A German Exchange Grant allowed him to attend the Akademie für Musik in Berlin, Germany where he studied with acclaimed clarinetist Peter Reickhoff and completed his dissertation on the French and German clarinet systems.

Dr. Feller has performed with the Ballet West Orchestra for over 30 years and has performed as first-call sub with the Utah Symphony. Recently, Feller performed both tenor and soprano saxophones solos on Bolero with the Utah Symphony. With the Utah Symphony and Ballet West Orchestras, Feller has performed principal clarinet, second clarinet, E-flat clarinet, bass clarinet, flute and all saxophones. Dr. Feller has also given lecture recitals at the state, regional, national and international level. Two lecture performances of note where given at the International ClarinetFest Association Festival in Madrid, Spain and a lecture on woodwind doubling at the national NASA (North American Saxophone Alliance) convention in Baton Rouge, Louisiana.

For over 40 years, Dr. Feller has performed as a woodwind doubler on movie and television recordings and with local and national musical companies. He has performed as soloist and orchestra member on stage with many artists including Ray Charles, Kristen Chenoweth, Natalie Cole, Barry Manilow and many others. Feller is the manager of the Utah Saxophone Quartet and is featured on recordings produced by Tantara Records. These recordings have received hundreds of hours of air time.

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Name: Yu-Jane Yang
Year Hired: 1992
Current Rank: Full Professor
Degrees/Credentials:
Ph. D. in Music Education with Double Cognates in Piano Performance and Piano Pedagogy, University of Michigan in Ann Arbor

Short Bio:
Dr. Yu-Jane Yang is a Brady Presidential Distinguished Professor, Endowed Scholar/Artist of the College of Arts & Humanities, and the Director of Keyboard Studies at Weber State University. Yu-Jane served as the State President of Utah Music Teachers Association (2002-2004), and as a co-chair of the Collegiate Pedagogy Teaching Committee and the Internship Committee of the National Conference in Keyboard Pedagogy (2007 to 2018). She currently serves as a national committee member of the Teacher Education in Higher Ed Committee for National Conference on Keyboard Pedagogy (NCKP).

Yu-Jane is the national recipient of the prestigious Music Teachers National Association (MTNA) Teacher of the Year Award in 2020, recognized with the Outstanding Service Award by NCKP in 2019, named an MTNA Foundation Fellow in 2011, and bestowed with the honor of Utah Music Teachers Association Legacy Award in 2010.

Much in demand as a presenter, performer, and master class teacher, Yu-Jane has given numerous piano workshops, master classes, and concert performances in Austria, Poland, Norway, Spain, Italy, Germany, Singapore, China, Taiwan, the Philippines, Canada, and the United States. She also appears frequently as an adjudicator for piano competitions nationally and internationally, including judging the MTNA Competition National Finals, and the Gina Bachauer International Piano Competition preliminary auditions.

Yu-Jane's piano students have been top prizewinners in both collegiate and pre-college divisions of numerous state, national, and international piano competitions, including the national first place winner of the 2010 MTNA Steinway Young Artist Collegiate Piano Competition, and the 2020 Gilmore Young Artist Award national winner. Her pedagogy students at Weber State University have also won state and national recognitions for their outstanding teaching, including seven state winners of the UMTA Collegiate Student Teacher of the Year, one national winner of the MTNA Studio Teaching Fellowship, and four-time national winners of the MTNA Collegiate Chapter of the Year.

Dr. Yang is invited to be a featured national conference artist, as the pianist of the Formosan Violin-Piano Duo with her violinist husband Dr. Shi-Hwa Wang, to perform at the featured collaborative concert at the 2022 National Conference of the Music Teachers National Association (MTNA) in Minneapolis, MN in March, 2022.

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Name: Shi-Hwa Wang
Year Hired: 1990
Current Rank: Full Professor
Degrees/Credentials:
BA in Music Performance, Soochow University
MM & DMA in Music Performance, University of Illinois at Urbana-Champaign

Short Bio:
Shi-Hwa Wang's outstanding reputation as a violinist has earned him the post of concertmaster for several professional orchestras including the Taipei Symphony Orchestra in Taiwan, the Ballet West and Utah Chamber Orchestras in Salt Lake City, and the Classical Music Festival Orchestra in Eisenstadt, Austria. An avid chamber musician, he is the founding member of the Formosan Violin-Piano Duo, the Wasatch Piano Trio, Browning String Quartet, and the Kismarton String Quartet.

As an educator Dr. Wang is selected as the Brady Presidential Distinguished Professor at Weber State University. He has a keen sense of teaching which allows his students to achieve their very best. His pupils have constantly been prize-winners of state and national competitions. He has had seven national finalists in the Music Teachers National Association national competition, 22 first-place state strings competition winners in Utah and 34 WSU Concerto Night competition winners. Many have gone on to graduate programs of the top music universities in the country or become accomplished teachers after graduation from WSU. A performer in great demand, Wang has appeared frequently as a soloist, chamber musician, and guest concertmaster in the US, China, Taiwan, Singapore, Canada, and Europe.

Dr. Wang has served as a clinician, adjudicator, and master class teacher, both nationally and internationally. He has taught violin in the summer programs at the University of Michigan, the Eastman School of Music, the University of Illinois, the International Workshops in Europe, Classical Music Festival in Austria, Interharmony International Music Festival, Sewanee Music Festival, and the Banff International Youth Orchestra Festival in Canada. He taught violin at the Haydn Conservatory of Music in Austria as a visiting professor and toured many European countries as a solo recitalist. He is the director of the annual WSU ASTA Stringfest for string players of all ages and the executive director of the Sid & Mary Foulger International Summer Music Festival. He was on the planning committee for the ASTA National Conference in 2003. He has been Utah ASTA president and received the "Utah Educator of the Year" and "Outstanding Teaching Award."

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Name: Karen Bruestle
Year Hired: 2001
Current Rank: Full Professor
Degrees/Credentials:
Bachelor of Music in Vocal Performance, University of Utah
Master of Fine Arts, emphasis in Music History and Performance, University of Utah
Doctor of Musical Arts, Vocal Performance, Arizona State University

Short Bio:
Soprano, Karen Bruestle, has enjoyed a rich and varied solo career throughout the United States and Canada. She has performed a wide variety of opera roles that include Cathleen in Riders to the Sea, Susan B. Anthony in The Mother of Us All, Blanche in Dialogues of the Carmelites, and Cherubino in Le Nozze di Figaro. Ms. Bruestle's operetta roles include Hannah in The Merry Widow and Adele in Die Fledermaus. Her most recent musical theatre roles include Edith Bouvier Beale in Grey Gardens for the Lyric Repertory Company in Logan Utah, and the role of George's Mom in Sunday in the Park with George performed at Weber State University.

As a sought after vocal technician, Ms. Bruestle has taught vocal master classes in New York, Arizona and Hawaii. She has served on the National Board for The National Association of

Teachers of Singing as the Cal-Western Regional Governor. She is currently the Vice- Chairman on the board for Ogden Musical Theatre, an organization which has proudly brought back main stage musicals such as Peter Pan and Annie Get Your Gun to Ogden's historical Perry Egyptian Theatre.

Karen earned a Doctor of Musical Arts degree from Arizona State University, and she has taught on vocal faculties in Arizona and Wisconsin. In 2001, Ms. Bruestle became the Director of Voice and Vocal Pedagogy at Weber State University. She established the Opera Ensemble Program at WSU, where her directing highlights include The Magic Flute, Madama Butterfly, and Dialogues of the Carmelites.

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Name: Carey Campbell
Year Hired: 2008
Current Rank: Professor
Degrees/Credentials:
PhD and MA in Musicology, University of Minnesota
MM in Performance, University of Texas-El Paso
BME, Mars Hill University

Short Bio:
Carey Campbell teaches classes in both popular and classical music history at Weber State University. To him, history is not a series of unchanging facts about dead people and old things — rather, it is a parade of stories about people and their music, which are kept very much alive when we strive to find connections between our own humanity and theirs. Carey also teaches world music and is a frequent collaborator with colleagues in other disciplines.

Carey's research interests are wide-ranging and have shifted over time, but at their core is a fascination with how people make, understand, and employ music. He has presented conference papers and published articles on topics ranging from Miley Cyrus to Mozart Concertos, and his current research interest is the reception history of early electronic music in America.

Carey is active as an electroacoustic performer, composer, and improviser, and his pieces have been presented at festivals both in the US and internationally. Carey is also artistic advisor and host for the chamber music collective NEXT Ensemble.

APPENDIX F1 TEACHING ASSIGNMENTS (sorted by faculty)

TERM_DESC	***NUMB***	***COURSE_TITLE***	***DAYS***	***ENRL***	***MAX_ENRL***	***HRS***	***CAMPUS***	***INSTR_NAME***
Fall 2021	1010	CA Introduction to Music	T	16	35	3	WSU	Basinger, Bettie
Fall 2021	1010	CA Introduction to Music	M	6	35	3	WSF	Basinger, Bettie
Spring 2022	1010	CA Introduction to Music	M	7	35	3	WSF	Basinger, Bettie
Fall 2021	1681	Private Instruction	F	7	25	1	WSU	Bruestle, Karen
Fall 2021	1682	Private Instruction	F	1	25	2	WSU	Bruestle, Karen
Fall 2021	2681	Private Instruction	F	5	10	1	WSU	Bruestle, Karen
Fall 2021	2682	Private Instruction	F	2	15	2	WSU	Bruestle, Karen
Fall 2021	2910	INT Opera Production	TR	4	20	2	WSU	Bruestle, Karen
Fall 2021	3402	Vocal Literature I	MW	6	20	2	WSU	Bruestle, Karen
Fall 2021	3681	Private Instruction	F	2	10	1	WSU	Bruestle, Karen
Fall 2021	3682	Private Instruction	F	3	10	2	WSU	Bruestle, Karen
Fall 2021	4681	Private Instruction	F	0	10	1	WSU	Bruestle, Karen
Fall 2021	4682	Private Instruction	F	6	10	2	WSU	Bruestle, Karen

Fall 2021	4860 B	Internship/Vocal Pedagogy	T	1	10	1	WSU	Bruestle, Karen
Fall 2021	4910	INT Opera Production	TR	8	20	2	WSU	Bruestle, Karen
Spring 2022	1681	Private Instruction	F	7	50	1	WSU	Bruestle, Karen
Spring 2022	1682	Private Instruction	F	0	50	2	WSU	Bruestle, Karen
Spring 2022	2681	Private Instruction	F	3	50	1	WSU	Bruestle, Karen
Spring 2022	2682	Private Instruction	F	2	50	2	WSU	Bruestle, Karen
Spring 2022	2910	INT Opera Production	TR	3	20	2	WSU	Bruestle, Karen
Spring 2022	3412	Vocal Literature II	MW	5	20	2	WSU	Bruestle, Karen
Spring 2022	3681	Private Instruction	F	4	50	1	WSU	Bruestle, Karen
Spring 2022	3682	Private Instruction	F	1	50	2	WSU	Bruestle, Karen
Spring 2022	3991	INT Junior Recital		0	30	0	WSU	Bruestle, Karen
Spring 2022	4681	Private Instruction	F	0	50	1	WSU	Bruestle, Karen
Spring 2022	4682	Private Instruction	F	6	50	2	WSU	Bruestle, Karen
Spring 2022	4860 B	Internship/Vocal Pedagogy	T	2	15	1	WSU	Bruestle, Karen
Spring 2022	4910	INT Opera Production	TR	9	50	2	WSU	Bruestle, Karen

Spring 2022	4991	INT Senior Recital		4	15	0	WSU	Bruestle, Karen
Fall 2021	1040	CA DV Music of World Cultures	M	33	35	3	WSU	Bryson, Jacob
Fall 2021	1040	CA DV Music of World Cultures	S	14	35	3	WSU	Bryson, Jacob
Fall 2021	1754	Percussion Ensemble	TR	9	20	1	WSU	Bryson, Jacob
Fall 2021	2821	Percussion Methods I	MW	4	15	1	WSU	Bryson, Jacob
Fall 2021	3754	Percussion Ensemble	TR	3	20	1	WSU	Bryson, Jacob
Spring 2022	1040	CA DV Music of World Cultures	W	21	35	3	WSU	Bryson, Jacob
Spring 2022	1040	CA DV Music of World Cultures	M	6	35	3	WSD	Bryson, Jacob
Spring 2022	1754	Percussion Ensemble	TR	10	30	1	WSU	Bryson, Jacob
Spring 2022	3754	Percussion Ensemble	TR	4	30	1	WSU	Bryson, Jacob
Fall 2021	1006	Concert Attendance I		19	50	0	WSU	Campbell, Carey
Fall 2021	1035	CA History of Rock and Roll	TR	40	40	3	WSU	Campbell, Carey
Fall 2021	1722	History of Recording		16	25	2	ONL	Campbell, Carey
Fall 2021	2006	Concert Attendance II		22	35	0	WSU	Campbell, Carey

Fall 2021	3205	Music Hist I: Music before1800	MW F	15	35	3	WSU	Campbell, Carey
Fall 2021	3208	World Music	TRF	19	35	3	WSU	Campbell, Carey
Fall 2021	4830	Directed Readings		4	10	1	WSU	Campbell, Carey
Fall 2021	4830	Directed Readings		0	5	2	WSU	Campbell, Carey
Fall 2021	4830	Directed Readings		1	5	3	WSU	Campbell, Carey
Fall 2021	4900	INT Senior Project--BA Music		2	5	3	WSU	Campbell, Carey
Spring 2022	1006	Concert Attendance I		19	100	0	WSU	Campbell, Carey
Spring 2022	1035	CA History of Rock and Roll	TR	35	35	3	WSU	Campbell, Carey
Spring 2022	2006	Concert Attendance II		14	50	0	WSU	Campbell, Carey
Spring 2022	3206	Music Hist II:Music after 1800	MW F	14	35	3	WSU	Campbell, Carey
Spring 2022	3208	World Music	TRF	10	35	3	WSU	Campbell, Carey
Spring 2022	4900	INT Senior Project--BA Music		3	10	3	WSU	Campbell, Carey
Fall 2021	3701	Music Entrepreneurship and You	R	13	20	3	WSU	Chou, Ruby
Fall 2021	1760	INT Weber State	F	15	35	1	WSU	De Galvez Aranda, Carlos

		Symphony Orch						
Fall 2021	1760	INT Weber State Symphony Orch	MW	16	25	2	WSU	De Galvez Aranda, Carlos
Fall 2021	1761	INT Chamber Orchestra	T	8	20	1	WSU	De Galvez Aranda, Carlos
Fall 2021	3760	INT Weber State Symp Orchestra	MW	7	25	1	WSU	De Galvez Aranda, Carlos
Fall 2021	3760	INT Weber State Symp Orchestra	MW	8	25	2	WSU	De Galvez Aranda, Carlos
Fall 2021	3761	INT Chamber Orchestra	T	4	15	1	WSU	De Galvez Aranda, Carlos
Fall 2021	3822	Instrument Conducting I	MW	10	30	2	WSU	De Galvez Aranda, Carlos
Spring 2022	1760	INT Weber State Symphony Orch	MW	13	75	1	WSU	De Galvez Aranda, Carlos
Spring 2022	1760	INT Weber State Symphony Orch	MW	10	75	2	WSU	De Galvez Aranda, Carlos
Spring 2022	1761	INT Chamber Orchestra	T	9	30	1	WSU	De Galvez Aranda, Carlos
Spring 2022	3760	INT Weber State Symp Orchestra	F	4	50	1	WSU	De Galvez Aranda, Carlos

Spring 2022	3760	INT Weber State Symp Orchestra	MW	7	50	2	WSU	De Galvez Aranda, Carlos
Spring 2022	3761	INT Chamber Orchestra	T	3	30	1	WSU	De Galvez Aranda, Carlos
Fall 2021	1010	CA Introduction to Music	R	9	35	3	WSW	Duffin, Gregory
Fall 2021	1010	CA Introduction to Music	W	6	35	3	WSD	Duffin, Gregory
Fall 2021	1040	CA DV Music of World Cultures	T	6	35	3	WSW	Duffin, Gregory
Spring 2022	1010	CA Introduction to Music	R	9	35	3	WSW	Duffin, Gregory
Spring 2022	1010	CA Introduction to Music	W	15	35	3	WSD	Duffin, Gregory
Spring 2022	1040	CA DV Music of World Cultures	T	4	35	3	WSW	Duffin, Gregory
Fall 2021	1743	INT Vocal Chamber Ensemble	TR	5	20	1	WSU	Erickson, Jennifer
Spring 2022	1743	INT Vocal Chamber Ensemble	TR	6	30	1	WSU	Erickson, Jennifer
Spring 2022	3743	INT Vocal Chamber Ensemble	TR	7	20	1	WSU	Erickson, Jennifer
Fall 2021	1723	Field Record/Sound for Picture	MW	4	16	2	WSU	Evanoff, David

Fall 2021	1820	The Art & Sci of Recording I	MW F	13	16	3	WSU	Evanoff, David
Fall 2021	1010	CA Introduction to Music		46	50	3	ONL	Feller, David
Fall 2021	1010	CA Introduction to Music	MW F	34	35	3	WSU	Feller, David
Fall 2021	1030	CA Introduction to Jazz	TR	12	35	3	WSU	Feller, David
Fall 2021	1063	CA Music In Religion		34	35	3	ONL	Feller, David
Fall 2021	1063	CA Music In Religion	MW F	18	35	3	WSU	Feller, David
Fall 2021	1755	INT Instrumen Chamber Ensemble		1	10	1	WSU	Feller, David
Fall 2021	2851	Woodwind Methods I	TR	5	20	1	WSU	Feller, David
Fall 2021	3755	INT Instrum Chamber Ensemble		2	10	1	WSU	Feller, David
Spring 2022	1010	CA Introduction to Music	MW F	20	35	3	WSU	Feller, David
Spring 2022	1010	CA Introduction to Music		35	35	3	ONL	Feller, David
Spring 2022	1010	CA Introduction to Music		27	27	3	ONL	Feller, David

Spring 2022	1030	CA Introduction to Jazz	TR	14	35	3	WSU	Feller, David
Spring 2022	1063	CA Music In Religion	MW F	13	35	3	WSU	Feller, David
Spring 2022	1063	CA Music In Religion		34	35	3	ONL	Feller, David
Spring 2022	1755	INT Instrumen Chamber Ensemble		0	25	1	WSU	Feller, David
Spring 2022	3755	INT Instrum Chamber Ensemble		1	25	1	WSU	Feller, David
Fall 2021	1740	INT Weber State Concert Choir	MW F	31	40	1	WSU	Henderson, Mark
Fall 2021	1741	INT Chamber Choir	MW F	10	25	1	WSU	Henderson, Mark
Fall 2021	1743	INT Vocal Chamber Ensemble		0	5	1	WSU	Henderson, Mark
Fall 2021	3740	INT Weber State Concert Choir	MW F	14	30	1	WSU	Henderson, Mark
Fall 2021	3741	INT Chamber Choir	MW F	11	25	1	WSU	Henderson, Mark
Fall 2021	3743	INT Vocal Chamber Ensemble		0	5	1	WSU	Henderson, Mark

Spring 2022	1043	HU Music, Arts & Civilization	MW F	15	35	3	WSU	Henderson, Mark
Spring 2022	1740	INT Weber State Concert Choir	MW F	22	50	1	WSU	Henderson, Mark
Spring 2022	1741	INT Chamber Choir	TR	8	20	1	WSU	Henderson, Mark
Spring 2022	1743	INT Vocal Chamber Ensemble		0	5	1	WSU	Henderson, Mark
Spring 2022	3122	Choral Arranging	TR	5	18	2	WSU	Henderson, Mark
Spring 2022	3740	INT Weber State Concert Choir	MW F	14	50	1	WSU	Henderson, Mark
Spring 2022	3741	INT Chamber Choir	TR	13	25	1	WSU	Henderson, Mark
Spring 2022	3743	INT Vocal Chamber Ensemble		0	5	1	WSU	Henderson, Mark
Fall 2021	1720	Analog Audio	MW	9	16	2	WSU	Hubbard, Aaron
Spring 2022	1721	Live Sound in the 21st Century	MW	16	16	2	WSU	Hubbard, Aaron
Spring 2022	1724	Studio Construction	F	14	15	1	WSU	Hubbard, Aaron
Spring 2022	1821	The Art & Sci of Recording II	MW F	10	16	3	WSU	Hubbard, Aaron

Fall 2021	1030	CA Introduction to Jazz	MW F	14	35	3	WSU	Jonas, Daniel
Fall 2021	1035	CA History of Rock and Roll		54	60	3	ONL	Jonas, Daniel
Fall 2021	1035	CA History of Rock and Roll		56	60	3	ONL	Jonas, Daniel
Fall 2021	1601	Private Instruction		42	50	1	WSU	Jonas, Daniel
Fall 2021	1673	Private Instruction		2	10	2	WSU	Jonas, Daniel
Fall 2021	1681	Private Instruction	F	7	25	1	WSU	Jonas, Daniel
Fall 2021	1682	Private Instruction	F	1	15	2	WSU	Jonas, Daniel
Fall 2021	1753	INT Jazz Ensemble	TR	13	25	1	WSU	Jonas, Daniel
Fall 2021	1755	INT Instrumen Chamber Ensemble		8	20	1	WSU	Jonas, Daniel
Fall 2021	2673	Private Instruction		3	10	2	WSU	Jonas, Daniel
Fall 2021	2681	Private Instruction	F	7	20	1	WSU	Jonas, Daniel
Fall 2021	2682	Private Instruction	F	2	15	2	WSU	Jonas, Daniel
Fall 2021	3601	Private Instruction		7	30	1	WSU	Jonas, Daniel
Fall 2021	3673	Private Instruction		6	10	2	WSU	Jonas, Daniel

Fall 2021	3681	Private Instruction	F	3	15	1	WSU	Jonas, Daniel
Fall 2021	3682	Private Instruction	F	3	15	2	WSU	Jonas, Daniel
Fall 2021	3743	INT Vocal Chamber Ensemble	TR	7	25	1	WSU	Jonas, Daniel
Fall 2021	3753	INT Jazz Ensemble	TR	11	15	1	WSU	Jonas, Daniel
Fall 2021	3755	INT Instrum Chamber Ensemble		8	15	1	WSU	Jonas, Daniel
Fall 2021	3804	Jazz Pedagogy	TR	5	25	1	WSU	Jonas, Daniel
Fall 2021	3805	Jazz Keyboard Skills	MW	2	12	2	WSU	Jonas, Daniel
Fall 2021	3991	INT Junior Recital		4	20	0	WSU	Jonas, Daniel
Fall 2021	4673	Private Instruction		4	10	2	WSU	Jonas, Daniel
Fall 2021	4681	Private Instruction	F	0	10	1	WSU	Jonas, Daniel
Fall 2021	4682	Private Instruction	F	1	10	2	WSU	Jonas, Daniel
Fall 2021	4991	INT Senior Recital		0	20	0	WSU	Jonas, Daniel
Spring 2022	1030	CA Introduction to Jazz	MW F	15	35	3	WSU	Jonas, Daniel
Spring 2022	1035	CA History of Rock and Roll		50	50	3	ONL	Jonas, Daniel

Spring 2022	1035	CA History of Rock and Roll		50	50	3	ONL	Jonas, Daniel
Spring 2022	1601	Private Instruction		35	75	1	WSU	Jonas, Daniel
Spring 2022	1673	Private Instruction		2	15	2	WSU	Jonas, Daniel
Spring 2022	1681	Private Instruction	F	5	35	1	WSU	Jonas, Daniel
Spring 2022	1682	Private Instruction	F	0	50	2	WSU	Jonas, Daniel
Spring 2022	1753	INT Jazz Ensemble	TR	16	50	1	WSU	Jonas, Daniel
Spring 2022	1755	INT Instrumen Chamber Ensemble		4	25	1	WSU	Jonas, Daniel
Spring 2022	2673	Private Instruction		3	25	2	WSU	Jonas, Daniel
Spring 2022	2681	Private Instruction	F	7	50	1	WSU	Jonas, Daniel
Spring 2022	2682	Private Instruction	F	2	50	2	WSU	Jonas, Daniel
Spring 2022	3601	Private Instruction		8	50	1	WSU	Jonas, Daniel
Spring 2022	3673	Private Instruction		5	30	2	WSU	Jonas, Daniel
Spring 2022	3681	Private Instruction	F	2	50	1	WSU	Jonas, Daniel
Spring 2022	3682	Private Instruction	F	4	50	2	WSU	Jonas, Daniel
Spring 2022	3753	INT Jazz Ensemble	TR	11	50	1	WSU	Jonas, Daniel

Spring 2022	3755	INT Instrum Chamber Ensemble		3	25	1	WSU	Jonas, Daniel
Spring 2022	3803	Jazz and Commercial Arranging	MW	2	25	2	WSU	Jonas, Daniel
Spring 2022	3991	INT Junior Recital		5	25	0	WSU	Jonas, Daniel
Spring 2022	4673	Private Instruction		3	25	2	WSU	Jonas, Daniel
Spring 2022	4681	Private Instruction	F	0	50	1	WSU	Jonas, Daniel
Spring 2022	4682	Private Instruction	F	0	50	2	WSU	Jonas, Daniel
Spring 2022	4991	INT Senior Recital		2	25	0	WSU	Jonas, Daniel
Fall 2021	1030	CA Introduction to Jazz		14	35	3	ONL	Keipp, Donald
Fall 2021	1040	CA DV Music of World Cultures		27	35	3	ONL	Keipp, Donald
Spring 2022	1030	CA Introduction to Jazz		22	35	3	ONL	Keipp, Donald
Spring 2022	1040	CA DV Music of World Cultures		33	35	3	ONL	Keipp, Donald
Fall 2021	3840	Form & Analysis	TR	22	25	2	WSU	Kirschner, Aaron
Spring 2022	3112	Orchestration	TR	3	25	2	WSU	Kirschner, Aaron
Fall 2021	1321	Basic Piano for Adults	S	8	9	1	WSU	Lu, Zoe

Spring 2022	1321	Basic Piano for Adults	S	8	9	1	WSU	Lu, Zoe
Fall 2021	1100	Fundamentals of Music	MW	16	35	2	WSU	Maxson, Mark
Fall 2021	1726	Creative Lab	TR	5	16	1	WSU	Maxson, Mark
Fall 2021	1911	Intro to Music Technology	F	14	16	1	WSU	Maxson, Mark
Fall 2021	4820	Pro Tools 101	TR	17	18	2	WSU	Maxson, Mark
Fall 2021	4995	INT Capstone Project		3	5	3	WSU	Maxson, Mark
Spring 2022	1100	Fundamentals of Music	MW	12	30	2	WSU	Maxson, Mark
Spring 2022	1725	Alt Digital Audio Workstations	MW	10	16	2	WSU	Maxson, Mark
Spring 2022	1726	Creative Lab	TR	7	16	1	WSU	Maxson, Mark
Spring 2022	1911	Intro to Music Technology	F	16	16	1	WSU	Maxson, Mark
Spring 2022	2823	Pro Tools 110	TR	2	16	2	WSU	Maxson, Mark
Spring 2022	4823	Pro Tools 110	TR	9	16	2	WSU	Maxson, Mark
Spring 2022	4995	INT Capstone Project		2	5	3	WSU	Maxson, Mark
Fall 2021	1143	Theory/Piano Musical Theatre	TR	7	20	4	WSU	Plain, Kenneth

Fall 2021	1035	CA History of Rock and Roll	TR	30	35	3	WSU	Priest, Thomas
Fall 2021	1035	CA History of Rock and Roll		33	35	3	ONL	Priest, Thomas
Fall 2021	1901	Music: The 1st Year Experience	F	21	55	1	WSU	Priest, Thomas
Fall 2021	3924	Music in Elementary Schools	MW	4	10	3	WSU	Priest, Thomas
Fall 2021	4860	INT Internship in Music		4	10	1	WSU	Priest, Thomas
Fall 2021	4860	INT Internship in Music		0	10	2	WSU	Priest, Thomas
Fall 2021	4860	INT Internship in Music		0	5	3	WSU	Priest, Thomas
Spring 2022	1035	CA History of Rock and Roll	TR	34	35	3	WSU	Priest, Thomas
Spring 2022	3824	Music For Elementary Teachers	MW	10	15	4	WSU	Priest, Thomas
Spring 2022	4822	Secondary Music Methods	MW F	4	10	3	WSU	Priest, Thomas
Spring 2022	4830 A	Directed Readings		0	15	1	WSU	Priest, Thomas
Spring 2022	4830 A	Directed Readings		0	15	2	WSU	Priest, Thomas
Spring 2022	4830 A	Directed Readings		1	10	3	WSU	Priest, Thomas

Spring 2022	4860 A	Internship in Music		2	10	1	WSU	Priest, Thomas
Spring 2022	4860 A	Internship in Music		3	10	2	WSU	Priest, Thomas
Spring 2022	4860 A	Internship in Music		0	10	3	WSU	Priest, Thomas
Fall 2021	1500	Beg/Int Classical Guitar	M	12	35	2	WSU	Stanley, Sophie
Fall 2021	1681	Private Instruction	M	0	10	1	WSU	Stanley, Sophie
Fall 2021	1682	Private Instruction	M	0	10	2	WSU	Stanley, Sophie
Fall 2021	1763	INT Guitar Ensemble	M	4	10	1	WSU	Stanley, Sophie
Fall 2021	2681	Private Instruction	M	0	5	1	WSU	Stanley, Sophie
Fall 2021	2682	Private Instruction	M	0	5	2	WSU	Stanley, Sophie
Fall 2021	3681	Private Instruction	M	0	10	1	WSU	Stanley, Sophie
Fall 2021	3682	Private Instruction	M	0	5	2	WSU	Stanley, Sophie
Fall 2021	3763	INT Guitar Ensemble	M	1	10	1	WSU	Stanley, Sophie
Fall 2021	4681	Private Instruction	M	0	5	1	WSU	Stanley, Sophie
Fall 2021	4682	Private Instruction	M	1	5	2	WSU	Stanley, Sophie
Spring 2022	1500	Beg/Int Classical Guitar	M	14	35	2	WSU	Stanley, Sophie

Spring 2022	1681	Private Instruction	M	2	30	1	WSU	Stanley, Sophie
Spring 2022	1682	Private Instruction	M	0	50	2	WSU	Stanley, Sophie
Spring 2022	1763	INT Guitar Ensemble	M	6	15	1	WSU	Stanley, Sophie
Spring 2022	2681	Private Instruction	M	0	30	1	WSU	Stanley, Sophie
Spring 2022	2682	Private Instruction	M	0	25	2	WSU	Stanley, Sophie
Spring 2022	3681	Private Instruction	M	0	50	1	WSU	Stanley, Sophie
Spring 2022	3682	Private Instruction	M	0	50	2	WSU	Stanley, Sophie
Spring 2022	3763	INT Guitar Ensemble	M	1	20	1	WSU	Stanley, Sophie
Spring 2022	4681	Private Instruction	M	0	50	1	WSU	Stanley, Sophie
Spring 2022	4682	Private Instruction	M	1	50	2	WSU	Stanley, Sophie
Fall 2021	1150	Class Piano I	TR	7	12	1	WSU	Titus, Cammie
Spring 2022	1160	Class Piano II	TR	8	12	1	WSU	Titus, Cammie
Fall 2021	1110	Music Theory I	MW	14	25	2	WSU	Uzur, Viktor
Fall 2021	1130	Sight Singing & Aural Skills I	TR	14	25	1	WSU	Uzur, Viktor
Fall 2021	1755	INT Instrumen Chamber Ensemble		5	15	1	WSU	Uzur, Viktor

Fall 2021	3755	INT Instrum Chamber Ensemble		7	15	1	WSU	Uzur, Viktor
Spring 2022	1120	Music Theory II	MW	9	25	2	WSU	Uzur, Viktor
Spring 2022	1140	Sight Singing/Aural Skills II	TR	9	25	1	WSU	Uzur, Viktor
Spring 2022	1755	INT Instrumen Chamber Ensemble		3	25	1	WSU	Uzur, Viktor
Spring 2022	3755	INT Instrum Chamber Ensemble		2	25	1	WSU	Uzur, Viktor
Fall 2021	1110	Music Theory I	MW	9	25	2	WSU	Van der Beek, Ralph
Fall 2021	1130	Sight Singing & Aural Skills I	TR	8	25	1	WSU	Van der Beek, Ralph
Spring 2022	1120	Music Theory II	MW	8	25	2	WSU	Van der Beek, Ralph
Spring 2022	1140	Sight Singing/Aural Skills II	TR	8	25	1	WSU	Van der Beek, Ralph
Fall 2021	1681	Private Instruction	M	3	25	1	WSU	Wang, Shi-Hwa
Fall 2021	1682	Private Instruction	M	7	10	2	WSU	Wang, Shi-Hwa
Fall 2021	2130	Sight Singing/Aural Skills III	TR	17	35	1	WSU	Wang, Shi-Hwa
Fall 2021	2681	Private Instruction	M	7	15	1	WSU	Wang, Shi-Hwa

Fall 2021	2682	Private Instruction	M	2	10	2	WSU	Wang, Shi-Hwa
Fall 2021	3681	Private Instruction	M	3	10	1	WSU	Wang, Shi-Hwa
Fall 2021	3682	Private Instruction	M	2	10	2	WSU	Wang, Shi-Hwa
Fall 2021	4681	Private Instruction	M	2	10	1	WSU	Wang, Shi-Hwa
Fall 2021	4682	Private Instruction	M	0	10	2	WSU	Wang, Shi-Hwa
Fall 2021	4771	Stringed Instrument Liter I	T	3	10	2	WSU	Wang, Shi-Hwa
Fall 2021	4890	INT Coop Work Experience		0	5	1	WSU	Wang, Shi-Hwa
Fall 2021	4890	INT Coop Work Experience		0	5	2	WSU	Wang, Shi-Hwa
Fall 2021	4890	INT Coop Work Experience		0	5	3	WSU	Wang, Shi-Hwa
Spring 2022	1681	Private Instruction	M	5	50	1	WSU	Wang, Shi-Hwa
Spring 2022	1682	Private Instruction	M	3	50	2	WSU	Wang, Shi-Hwa
Spring 2022	1755	INT Instrumen Chamber Ensemble		3	25	1	WSU	Wang, Shi-Hwa
Spring 2022	2140	Sight Singing/Aural Skills IV	TR	18	35	1	WSU	Wang, Shi-Hwa
Spring 2022	2681	Private Instruction	M	6	50	1	WSU	Wang, Shi-Hwa

Spring 2022	2682	Private Instruction	M	3	50	2	WSU	Wang, Shi-Hwa
Spring 2022	2871	String Methods	TR	9	20	1	WSU	Wang, Shi-Hwa
Spring 2022	3681	Private Instruction	M	3	50	1	WSU	Wang, Shi-Hwa
Spring 2022	3682	Private Instruction	M	1	50	2	WSU	Wang, Shi-Hwa
Spring 2022	3755	INT Instrum Chamber Ensemble		1	25	1	WSU	Wang, Shi-Hwa
Spring 2022	3991	INT Junior Recital		1	20	0	WSU	Wang, Shi-Hwa
Spring 2022	4681	Private Instruction	M	1	50	1	WSU	Wang, Shi-Hwa
Spring 2022	4682	Private Instruction	M	0	50	2	WSU	Wang, Shi-Hwa
Spring 2022	4772	Stringed Instrument Liter II	T	3	10	2	WSU	Wang, Shi-Hwa
Spring 2022	4890	INT Coop Work Experience		0	10	2	WSU	Wang, Shi-Hwa
Spring 2022	4890	INT Coop Work Experience		0	10	3	WSU	Wang, Shi-Hwa
Spring 2022	4890	INT Coop Work Experience		0	25	1	WSU	Wang, Shi-Hwa
Spring 2022	4991	INT Senior Recital		1	15	0	WSU	Wang, Shi-Hwa
Fall 2021	2110	Music Theory III	MW	18	35	2	WSU	Wang, Shijun

Fall 2021	2321	Princ. Collaborative Piano I	F	11	15	1	WSU	Wang, Shijun
Spring 2022	2120	Music Theory IV	MW	18	35	2	WSU	Wang, Shijun
Spring 2022	2331	Princ. Collaborative Piano II	F	6	15	1	WSU	Wang, Shijun
Fall 2021	1750	Symphonic Band	TR	21	30	1	WSU	Womack, Justin
Fall 2021	1750	Symphonic Band	TR	17	30	2	WSU	Womack, Justin
Fall 2021	1752	Marching Band	MW F	21	45	2	WSU	Womack, Justin
Fall 2021	3750	Symphonic Band	TR	10	35	1	WSU	Womack, Justin
Fall 2021	3750	Symphonic Band	TR	4	25	2	WSU	Womack, Justin
Fall 2021	3752	Marching Band	MW F	8	30	2	WSU	Womack, Justin
Spring 2022	1750	Symphonic Band	TR	14	75	1	WSU	Womack, Justin
Spring 2022	1750	Symphonic Band	TR	25	50	2	WSU	Womack, Justin
Spring 2022	1756	INT Pep Band	F	14	40	1	WSU	Womack, Justin
Spring 2022	2841	Brass Methods I	MW	6	20	1	WSU	Womack, Justin
Spring 2022	3750	Symphonic Band	TR	6	75	1	WSU	Womack, Justin
Spring 2022	3750	Symphonic Band	TR	14	50	2	WSU	Womack, Justin

Spring 2022	3756	INT Pep Band	F	8	40	1	WSU	Womack, Justin
Fall 2021	1033	CA Intro to American Music		37	50	3	ONL	Womack, Madeline
Spring 2022	1033	CA Intro to American Music		48	50	3	ONL	Womack, Madeline
Fall 2021	1150	Class Piano I	TR	7	12	1	WSU	Yang, Yu-Jane
Fall 2021	1681	Private Instruction	M	0	10	1	WSU	Yang, Yu-Jane
Fall 2021	1682	Private Instruction	M	3	10	2	WSU	Yang, Yu-Jane
Fall 2021	2150	Class Piano III	MW	6	12	1	WSU	Yang, Yu-Jane
Fall 2021	2681	Private Instruction	M	0	15	1	WSU	Yang, Yu-Jane
Fall 2021	2682	Private Instruction	M	4	10	2	WSU	Yang, Yu-Jane
Fall 2021	3681	Private Instruction	M	0	5	1	WSU	Yang, Yu-Jane
Fall 2021	3682	Private Instruction	M	0	10	2	WSU	Yang, Yu-Jane
Fall 2021	4302	Keyboard Pedagogy I	W	7	12	2	WSU	Yang, Yu-Jane
Fall 2021	4681	Private Instruction	M	0	5	1	WSU	Yang, Yu-Jane
Fall 2021	4682	Private Instruction	M	1	10	2	WSU	Yang, Yu-Jane
Fall 2021	4890	INT Coop Work Experience		3	3	1	WSU	Yang, Yu-Jane

Spring 2022	1160	Class Piano II	TR	4	12	1	WSU	Yang, Yu-Jane
Spring 2022	1681	Private Instruction	M	0	25	1	WSU	Yang, Yu-Jane
Spring 2022	1682	Private Instruction	M	2	50	2	WSU	Yang, Yu-Jane
Spring 2022	2160	Functional Piano Skills	MW	7	12	1	WSU	Yang, Yu-Jane
Spring 2022	2681	Private Instruction	M	1	50	1	WSU	Yang, Yu-Jane
Spring 2022	2682	Private Instruction	M	3	50	2	WSU	Yang, Yu-Jane
Spring 2022	3681	Private Instruction	M	0	50	1	WSU	Yang, Yu-Jane
Spring 2022	3682	Private Instruction	M	1	50	2	WSU	Yang, Yu-Jane
Spring 2022	3991	INT Junior Recital		0	20	0	WSU	Yang, Yu-Jane
Spring 2022	4312	Keyboard Pedagogy II	W	7	12	2	WSU	Yang, Yu-Jane
Spring 2022	4681	Private Instruction	M	0	50	1	WSU	Yang, Yu-Jane
Spring 2022	4682	Private Instruction	M	1	50	2	WSU	Yang, Yu-Jane
Spring 2022	4890	INT Coop Work Experience		2	5	1	WSU	Yang, Yu-Jane
Spring 2022	4991	INT Senior Recital		3	15	0	WSU	Yang, Yu-Jane

APPENDIX F2 FULL FACULTY PRIVATE INSTRUCTION

Private Lesson Data from Fall 2021:

Karen Bruestle: 8 major lessons, 1 non-major
Francisco de Galvez: 7 major lessons
Dave Feller: 1 major lesson
Dan Jonas: 4 major lessons, 5 non-major lessons
Thom Priest: 1 major lesson
Viktor Uzur: 6 major lessons
Ralph van der Beek: 6 major lessons, all "real doubles"
Shi-Hwa Wang: 10 major lessons, 2 "real doubles"
Shijun Wang: 6 major lessons, 4 "real doubles"
JT Womack: 5 major lessons, 3 non-major lessons
Yu-Jane Yang: 8 major lessons, 3 "real doubles"

APPENDIX G JURY AND AUDITION SHEETS

WSU Vocal Area Jury Evaluation Form

Name_____ **Semester: Fall 2021**

Major_____ **Minor**_____ **Level:1681/82**

2681/82 3681/82 4681/82 ADVANCEMENT TO NEXT LEVEL APPROVED: Yes

No Level/Notes: _____

_____

Areas to be addressed:

1. Tone: (free, full, warm, vital, clear, vibrato, maturity)
2. Technique: (posture, breath, flexibility, legato, resonance, vocal line, diction, foreign language)
3. Musical Factors: (confidence, phrasing, dynamics, appropriate style, rhythm, tempo, intonation, expression)

Repertoire Selection #1:	Points _____ (10 possible)
Repertoire Selection #2:	Points _____ (10 possible)
Overall Jury Preparation	Points _____ (5 possible)

Comments:

Reviewer Name: _____

Pass/Fail/Grade: _____

End of Semester Piano Jury Evaluation

Name _____ **Semester: Fall or Spring** **Year**_____

Level (Circle 1): 1682 2682 3682 4682 **(One 45-min weekly lesson)**

1673 2673 3673 4673 **(Two 45-min weekly lessons)**

Next Level Advancement Approved: **No or Yes** to **Level:** _____ **next semester**

Areas to be addressed:

(I) Technique (posture, hand position, clarity, accuracy, evenness, articulations, pedaling, voicing, balance)
(II) Tempo and Rhythm
(III) Style and Interpretation (phrasing, dynamics, character, colors)
(IV) Memorization and others

Repertoire (1): Title _____ Mvt___ Composer_____ **Score:** ___/10

_____

_____

_____

_____

_____

_____

Repertoire (2): Title _____ Mvt___ Composer_____ **Score:** ___/10

_____

_____

_____

_____

_____

_____

_____

Piano Technique: Key_____ **Score:** ___ / 5 **Comments**_____

_____

_____

Faculty Signature: _____ **Jury Score:** _____ /25 **Semester Grade:** _____

NAME _____

STRING AREA PROFICIENCY EVALUATION

YEAR IN SCHOOL	SEMESTER	YEAR	LEVEL	YEAR IN SCHOOL	SEMESTER	YEAR	LEVEL
SCALE(S)			☐ Pass ☐ N/A	SCALE(S)			☐ Pass ☐ N/A
Comments:			☐ Needs Improvement	Comments:			☐ Needs Improvement
SELECTION No. 1				SELECTION No. 1			
Comments:				Comments:			
SELECTION No. 2				SELECTION No. 2			
Comments:				Comments:			
Reviewer			SCORE	Reviewer			SCORE
			88-100 A- — A				88-100 A- — A
			75-87 B- — B+				75-87 B- — B+
Recommendation for advancement to:			62-74 C- — C+	Recommendation for advancement to:			62-74 C- — C+
2000 3000 4000			Below 61 D	2000 3000 4000			Below 61 D

NAME _____

STRING AREA PROFICIENCY EVALUATION

YEAR IN SCHOOL	SEMESTER	YEAR	LEVEL	YEAR IN SCHOOL	SEMESTER	YEAR	LEVEL

Winds and Percussion Area Jury Form

Student Name:_____ Semester/Year:_____

Instrument: _____

Current Lesson Level: _____

Caption	Low				High	Score
Rhythm	1	2	3	4	5	
Pitch Accuracy	1	2	3	4	5	
Technique	1	2	3	4	5	
Phrasing/Style	1	2	3	4	5	
Presentation	1	2	3	4	5	

TOTAL _____

Comments:

Advance to next level? YES NO N/A

Professor:_____

WSU CHORAL SCHOLARSHIP AUDITION

Name _____ Age _____ Today's Date _____

Address _____ City _____ State _____

Zip code _____ Phone ( ) _____ Weber State W# _____

Major _____ Class you will be in: (circle) FR SOPH JR SR

Last school attended _____ When? _____

Email address (print **clearly, oh so clearly**):_____

PLEASE ANSWER THE FOLLOWING QUESTIONS:

1. Current Cummulative GPA: _____ ACT composite _____
2. How many years of singing in a chorus? HS: ____ College: ____ Other: ____
3. Have you had private voice training? Yes ___ No ___ Number of years ____ months _____
4. If yes, with what teachers? _____
5. What instruments do you play?_____
6. Do you plan on being in this organization both semesters of the year? Yes __ No __
   If no, which semesters will you attend? Fall ___ Spring ___
6. Will you be a full time student? (12 or more credit hours) Yes ___ No ___

DO NOT WRITE BELOW THIS LINE

Declared voice part _____ Assigned voice part _____

VOICE: Flute _____ Reed Full _____ Narrow
Dark _____ Bright Dusty _____ Clear

Strength	1	2	3	4	5	6	STRONG			
Ability to blend	1	2	3	4	5	6	GOOD			
Vibrato	1	2	3	4	5	6	APPROP.			
Ability to imitate	1	2	3	4	5	6	GOOD			
Control	1	2	3	4	5	6	GOOD			
Intonation	1	2	3	4	5	6	GOOD			
Expressiveness	1	2	3	4	5	6	GOOD			
Range consistency	1	2	3	4	5	6	GOOD			
Support	1	2	3	4	5	6	GOOD			
Soloistic	1	2	3	4	5	6	YES			
Musical independence	1	2	3	4	5	6	GOOD			
Tonal memory	1	2	3	4	5	6	7	8	9	10
Reading: NOTES	1	2	3	4	5	6	7	8	9	10
RHYTHM	1	2	3	4	5	6	7	8	9	10

Range:

Vocal Score: _____ Musical Score: _____ TOTAL: _____

Offer Scholarship? NO ____ YES ____ AMOUNT _____

NOTES:

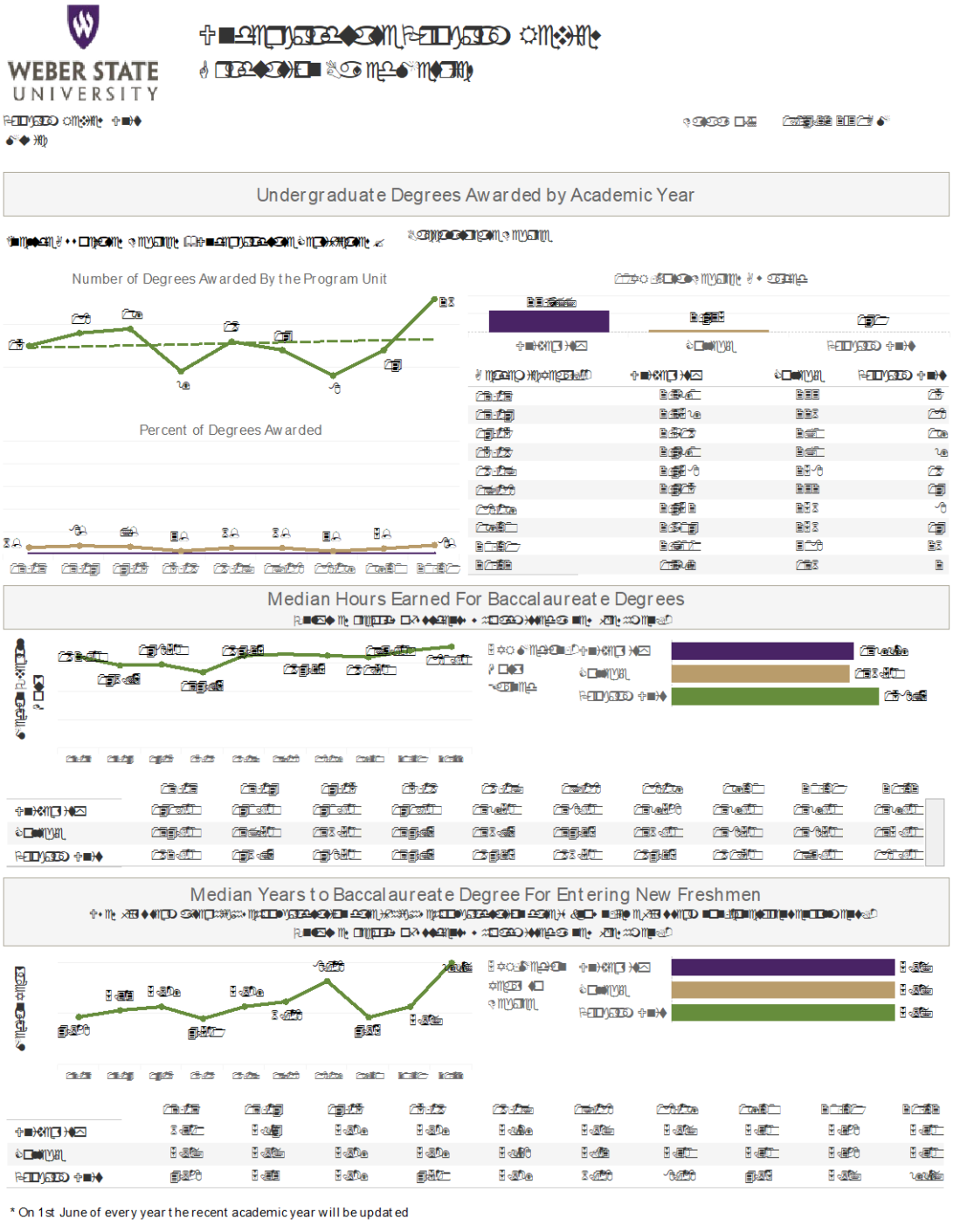
WSU Piano Audition Date: _____

Name & W Number	Sight-Reading (5 points)	Technique (5 points)	Piece 1 (10 points)	Piece 2 (10 points)	Notes	Total

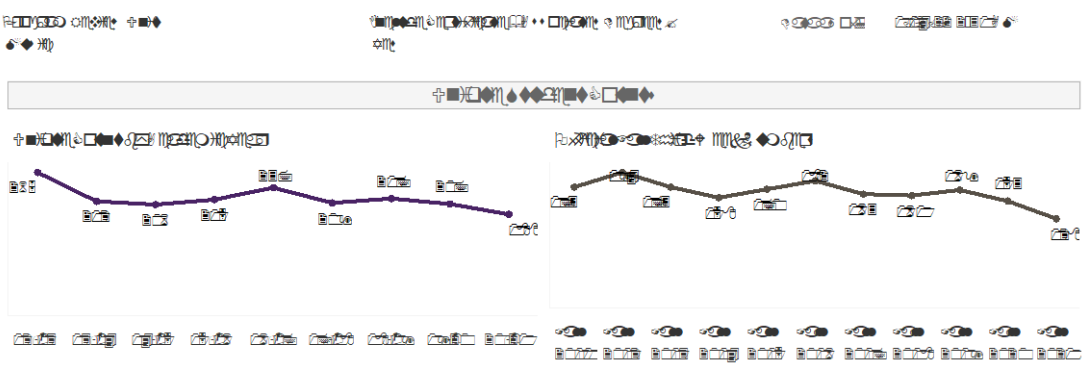
Wind/Brass/Percussion Audition Sheet

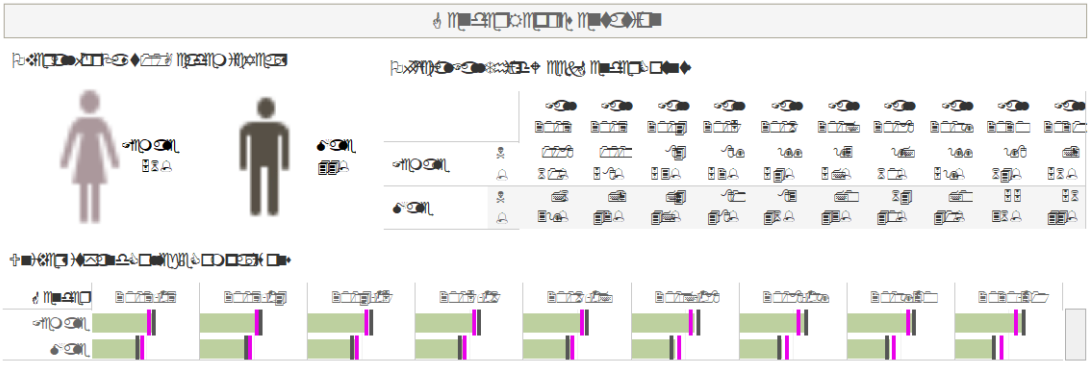
Student Name	Scales (5)	Piece 1		Piece 2		Presentation (5)	Total	Notes
		Musicality (5)	Technique (5)	Musicality (5)	Technique (5)			

APPENDIX H REPORT GALLERY

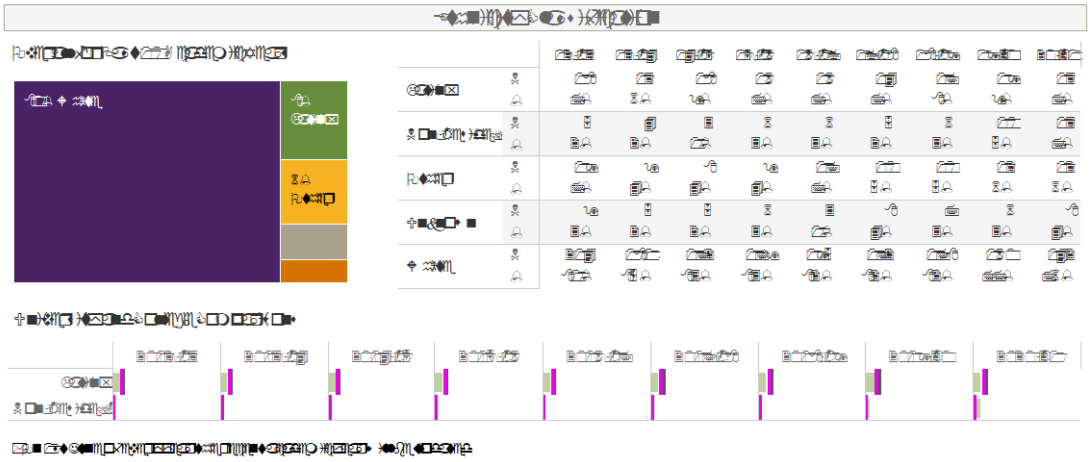


* On 1st June of every year the recent academic year will be updated





Green bars are department percentages. Dark Gray benchmark bars indicate college percentage. Fuchsia benchmark bars indicate university percentage. If the green bar passes the benchmark lines, then that measure is performing above what your college and/or the university is producing.



WEBER STATE UNIVERSITY

Fall Enrollment Trends by Major
Ten Year Trends: Enrollment, FTE, Graduation & Majors

Select Semester: Fall

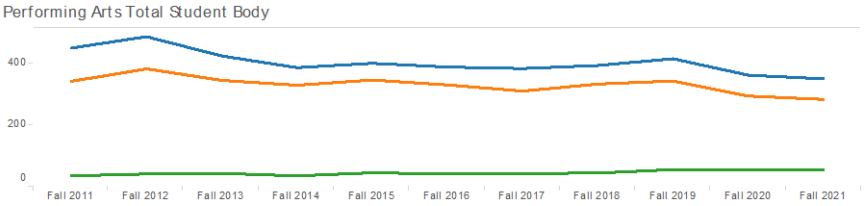
Select Academic Unit (WSU Overall, College, Departme..: Performing Arts

Select Student Body: Total Student Body

Select Degree Level: All Students

To see Program level Data, Select appropiate Department and view Program Specific data in the "Additional Unit Breakdown."

Performing Arts Total Student Body



Color Legend
- All Majors & Concentrations
- First Program, Primary Major
- All Minors

Periods in Annual Growth: 10

Performing Arts Degree Seeking Students Details

	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Fall 2020	Fall 2021
First Program, Primary Major	344	385	347	331	348	332	312	335	345	296	285
All Majors & Concentrations	453	490	427	389	403	391	386	396	418	364	352
All Minors	34	40	42	34	44	40	42	43	55	55	53

%Avg. Annual Growth

(Intermittent data may result in inaccurate growth rates)

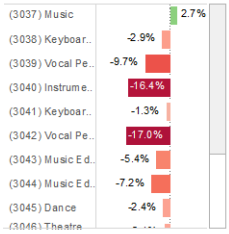
Select a Major Definition (only Applies to Additional Sub-Unit Breakdown Table)
First Program, Primary Major

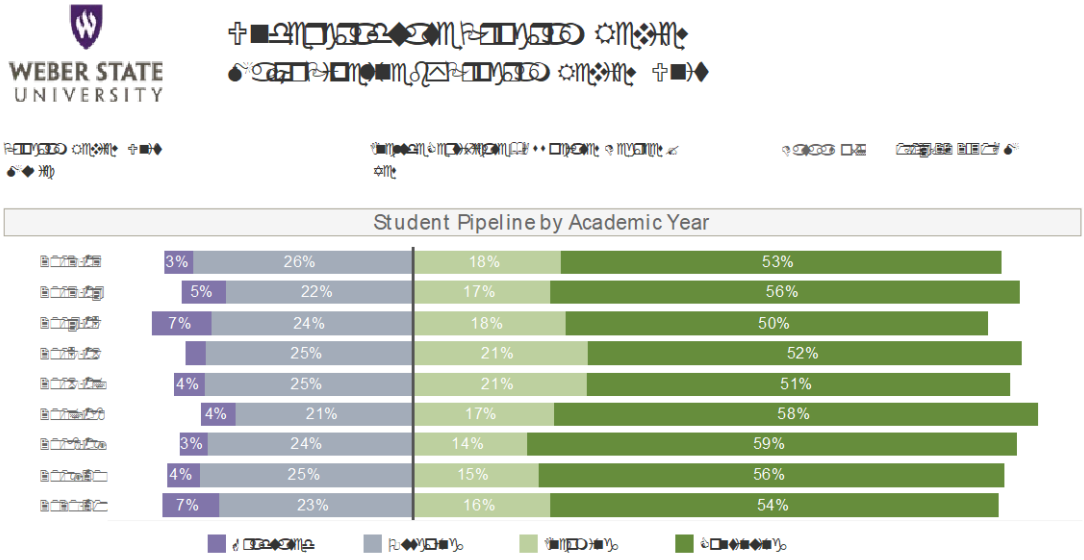
Additional Sub-Unit Breakdown by First Program, Primary Major Student Details

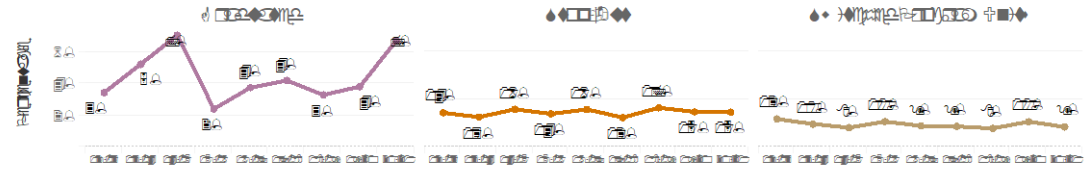
	Fall 2011	Fall 2012	Fall 2013	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Fall 2020	Fall 2021
(3037) Music	32	40	36	34	36	43	32	37	53	51	51
(3038) Keyboard Performance	11	13	14	9	16	15	12	11	15	17	10
(3039) Vocal Performance	19	20	21	19	14	20	16	13	13	13	8
(3040) Instrumental Performance	23	30	24	21	19	26	25	20	20	14	6
(3041) Keyboard Pedagogy	4	9	7	11	9	6	9	8	6	6	8
(3042) Vocal Pedagogy	9	16	13	11	7	12	9	13	6	7	3
(3043) Music Education/Choral	32	23	18	14	20	16	17	17	22	20	14
(3044) Music Education/Instrumental	42	41	37	37	48	38	36	39	32	24	21
(3045) Dance	14	20	17	11	11	17	18	26	25	20	16
(3046) Theatre Arts											

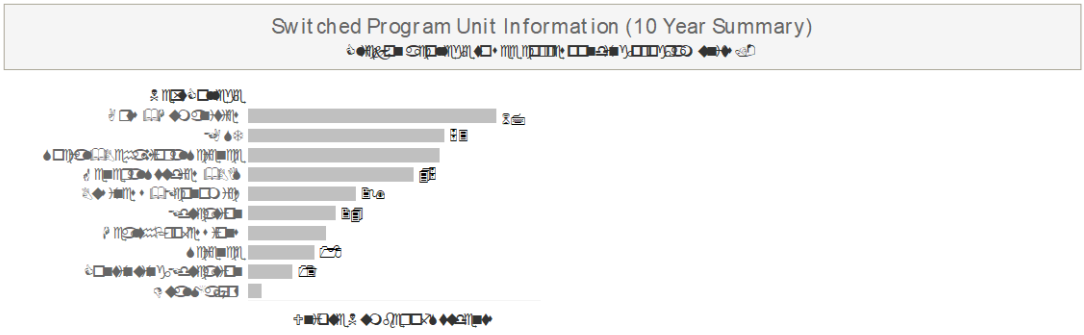
%Avg. Annual Growth

(Intermittent data may result in inaccurate growth rates)









* On 1st June of every year the recent academic year will be updated

APPENDIX I 2018 NASM CONSULTATION

Consultative Report

for

Weber State University

Department of Performing Arts

Ogden, Utah

Following an On-Site Visit

on

August 22-23

Prepared by

Daniel Sher, Dean Emeritus

University of Colorado Boulder

Submitted

September 9, 2018

This report is the result of a consultative on-site visit at the request of Weber State University to assist the Music Division with Strategic Planning. This consultant studied the materials forwarded in advance of the visit, including the WSU website, the Self-Assessment Report submitted this past spring to the upper administration, responses to that Report from the Dean of the College of Arts and Humanities and the Provost, and several other documents. There were many phone discussions with the Department of Performing Arts Chair, Professor Thomas Priest and the Music Coordinator, Professor Carey Campbell. In the course of the visit, I was a guest at the DPA's Retreat, met with the Dean, and then spent a full day in discussions with all of the full-time faculty, followed by an exit discussion with the

leadership team of the DPA. I wish to thank the entire faculty of the Department of Music for their kindness and warm welcome, and for some of the very best and most fruitful discussions I have ever experienced in my role as a consultant. I wish to thank Dean Sprenger for making himself available for a generous amount of his time, to Daniel Jonas for his kind assistance, and to Budget Specialist Ann Gessel for all her work on my ground and travel arrangements. I especially wish to thank Thom Priest and Carey Campbell for arranging the meeting with the faculty, for making all documents available, and for their time and efforts to ensure the success of my visit.

It is important for all to note that while this Report will dwell on numerous suggestions for curricular evaluation and revision, these constitute the sole opinion of this consultant. The institution is reminded that, with regard to its upcoming NASM reaccreditation review and status, only the Commission on Accreditation has the authority to determine if the Department has met all the criteria for Plan Approval or Final Approval for Listing of its degree programs.

Preface

Important aspects of the Provost and Dean's responses to its Annual Report put the issues facing the Music Area provided a clear framework for our planning sessions. Dean Sprenger provided the following observations in his charge to the faculty in advance of this strategic planning exercise:

> "There are a few things that (our consultant) …would need to understand:
>
> 1) our faculty expertise, to create curricular priorities toward those ends? Music is an area in a department competing for the same resources, which is itself situated in a big college of varying disciplines.
> 2) Any strategic thinking about music ultimately has to keep in mind the opportunities of collaboration and the threat of shifting resources.
> 3) WSU is open access and dual-mission, meaning that our mission is to serve both 2-year and 4-year students."

He also asked the following questions:

“What kind of music program would best serve our students’ abilities, needs, career aspirations and labor market trends?

And what could we build around that, given our faculty expertise, to create curricular priorities toward those ends?

We need first to figure out: particular strengths/opportunities, weaknesses/threats, the needs of students, how the music plan aligns with College and University missions and strategic plans…

A strategic plan should be designed to answer the questions:

What are we good at? What are we willing to eliminate to achieve our ends?

What are our common priorities? what are the actions required to get us there?

What is the smartest and most efficient sequence of actions? How do we allocate our limited resources to fund those actions? What are the tradeoffs?”

The Provost, in her response to the Music Report noted that the faculty committee responsible for reading all departmental reports were most impressed by self-study analyses that:

1. “Took…context, current strengths, weaknesses, and opportunities into account.

2. Reduced time to degree completion. What are the challenges here? Where are the opportunities?

3. Were receptive to pedagogical change.

4. Offered programs in different formats. Opportunities? Certificates? Minors? Emphases?

5. Were creative in considering how their programs might collaborate with others to offer appealing packages to students.

6. Especially appreciated learning "what programs were doing to forge career pathways for their students."

These issues were all taken quite seriously by the faculty, and there was much valuable and positive discussion around all of these themes. It became clear in the course of our time together that nearly all of the faculty were sincerely interested in learning about the ways in which programs could be re-structured in order to address these issues. In the course of all discussions, it also became clear that this is a faculty with multiple talents and strengths, a faculty that, it turns out, also had the will and especially the enthusiasm for change that would benefit the department in just about every sub-discipline.

Degree Structures: NASM Guidelines and National Practice

At our sessions, we explored the possibility of creating clusters of courses in adjacent or related disciplines that could constitute a minor, emphasis or certificate within several of its degrees. To assist the faculty with some thoughts about which of these titles might be used, NASM provides the following guidelines:

> "Minors and areas of emphasis require less time in the subject area and are not designated majors. Normally, coursework in an area of emphasis occupies at least

10% of the total curriculum; coursework in a minor, at least 12%" (see the NASM Handbook, IV, 2, c).

Since the faculty expressed interest in minors, emphases and certificates, it is important to note that observations of best national practice indicate that:

A Minor is usually a program of study that any student at the institution as a whole can take by completing a cluster of courses required for it. One example is the minor the faculty have already constructed in "Sound Production."

An Emphasis is normally housed within a degree program, with guidelines from NASM that indicate a minimum of 10 ch's to complete (see Handbook, IV, 2, c). It is open to students as part of a degree program, such as "Bachelor of Music Education, Instrumental Emphasis."

With regard to emphases, some institutions may very well develop an emphasis by utilizing courses that appear to overlap with requirements in similar degrees. For example, a "BME Instrumental Emphasis" might require the same amount of theory and history core studies as their "BME Choral Emphasis" but the course requirements ensure that areas of studies in the emphasis would demonstrate an explicit and substantial exploration of (in this case) studies in choral education that must be part of the overall course content.

National practice indicates that a Certificate is open to students who may be degree-seeking or non-degree-seeking, and who complete a finite number of courses, which will result in a stand-alone credential. There appears to be no particular consistency, nationally, when considering a credit hour minimum or maximum when constructing a Certificate. It is expected to be "oriented to the achievement of specific results" (see Handbook, XVII, C). While

Certificates may borrow an existing course or two already required in a degree program, institutions generally avoid a practice of borrowing entire curricula chunks from existing degrees (such as an entire core requirement in music theory or history); this demonstrates one important difference between an Emphasis and a Certificate/

A further consideration will be important to the faculty as they develop new curricular initiatives. The Handbook sets the following guidelines for calculating percentages of the various components of a degree:

> "In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours, or 180 quarter hours, as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of the components will exceed 100% (see Handbook, III B 3).

So, for the purposes of deciding which of these terms is most appropriate for any additional focus of study and using the calculation of 120 credit hours, an area of emphasis will normally occupy not less than 12 credit hours, and a minor will normally occupy not less than 14 to 15 credit hours. All that said, these are only guidelines; the music unit may wish to exceed the number of hours stated above, if that is what it takes to reach program objectives.

Throughout the remainder of this report, to avoid issues of semantics, the term "emphasis" will usually be used, with the understanding that in doing so the intention is to allow the institution to make decisions as to which program title will be judged to be the most appropriate.

Incorporating New Areas of Study

An examination of the programs offered by the WSU schools and colleges revealed a substantial inventory of resources in many disciplines that could

lead to program enhancement, collaboration and interdisciplinarity that in turn could result in exciting new approaches to serving the needs of its students, and likely be attractive to prospective students.

It is clear that the music area faculty have multiple interests and expertise. Thus, within the music program it was possible to identify several areas that could be developed into focused areas of study. The following have the potential for consideration:

Jazz

Within the music area, given the availability of a full-time Jazz faculty member plus other faculty with jazz expertise, the idea of a Jazz emphasis was explored, one which could include large (big band) and small (combo) ensemble experiences, courses in jazz theory, history, improvisation, arranging, etc. The size and scope of the emphasis would depend on the resources available to provide these additional course offerings, some or all of which might already be on hand if it was possible to shift some teaching responsibilities around. Below are links to examples of Jazz Certificates at other institutions that may be helpful:

The University of Denver, Lamont School of Music

https://www.du.edu/portal/lamont/documents/2017-2018-updates/Performance%20Certificate%20in%20Jazz%20and%20Commercial%20Music%201718.pdf

Central Washington University

http://catalog.acalog.cwu.edu/preview_program.php?catoid=44&poid=10527

Additionally, the faculty may wish to explore the example of the University of Wisconsin-Whitewater Jazz Certificate:

http://www.uww.edu/cac/music/academics/degrees-x71289

(From this page, download the “Jazz Certificate.”)

Sound Recording

In conjunction with the concern expressed regarding the inability to record all recitals and performances due to a lack of sound recording inventory, there was great interest in developing a program in sound recording related to, but not as deeply technical nor as robust in terms of required Credit hours (ch’s) as the Sound Production minor WSU recently installed. A Sound Recording emphasis, which might consist of a course or two plus an extensive internship in recording activities, is a viable path to a career in sound recording. If the music unit is intent on meeting a need to record all student recitals, it will take additional personnel; the development of student expertise in this area will enable this goal to become a reality.

Such a program might also constitute a viable training program for high school students. It was not clear how a high school vocational program might be implemented, or if it would meet “Pathways” criteria, but our discussions indicated that this was an area worth exploring.

Music Theatre

There was considerable discussion about the possibility of implementing a

Music Theatre emphasis. There are already a number of collaborations underway and recently completed between Theatre and Music that appear to have been satisfying and fulfilling to the students and faculty involved in them. Given that there have been these kinds of outcomes, and given that the Music, Theatre and Dance areas are all housed within the Department of Performing Arts, it would be strategically wise and beneficial to all students in the voice, instrumental, theatre and dance divisions to commit, at least at first, to an ongoing musical theatre production that would involve students from all three of these disciplines. There are a number of reasons why this concept should be explored:

1. There are voice majors who will need this experience every bit as much as theatre students in order to widen the scope of their skill sets and abilities, post-graduation.
2. The cohort of prospective voice majors who seek an undergraduate degree are trending ever increasingly to seeking a music theatre degree or at least, an emphasis of some kind. WSU is going to miss out in student recruitment if it cannot meet this demand.
3. Voice majors need the various acting skills that the theatre division can provide.
4. Theatre majors could be well served by sharing the stage with voice majors, and by having student instrumentalists in the pit.
5. Instrumentalists will benefit from a pit experience, as they prepare for what will almost surely be a portfolio career, post-graduation.
6. Dance majors will benefit from these kinds of experiences as it widens their scope and range of expertise, post-graduation, as well.

Overall, this is precisely the kind of interdisciplinary collaboration that a University will celebrate. For students in all three fields to benefit on a regular basis from the contributions of their peers in sister disciplines represents a meaningful collaboration.

While the commitment to an annual music theatre production is an excellent first step, the opportunity to develop an emphasis or minor in this area is

ultimately going to best serve the majority, if not all of its voice major population. Many of the DPA's theatre and dance offerings were considered to be valuable; courses in acting, movement and dance are potentially available to develop such a program. The DPA is urged to find a way to implement such a collaboration.

A review of offerings at WSU beyond those within the DPA, there appeared to be a number of other emphases that could be considered, utilizing the resources of its other colleges and schools:

Entrepreneurship

Many of the faculty expressed interest in offering their students the added value of the entrepreneurial mindset, its practices and strategies, that can better equip them to experience a successful and fulfilling career. Furthermore, there was a realization that many of the faculty have developed entrepreneurial approaches to their professional activities that could form the basis of a course or two in entrepreneurship. With the robust and excellent staff expertise in the Browning Center, and within the DPA, there is an abundance of opportunities for apprentices and internships: in marketing, aspects of arts administration, box office, backstage, and more. Furthermore, brief conversations with the new leader of the Browning Center and many other staff revealed more than a willingness to embrace the student internship idea.

A likely resource for all of this could be the Goddard School of Business and Economics, and perhaps also the Communications Department. In the course of our discussions, faculty identified a cluster of courses within Business that might provide useful foundational experiences.

Here are a few examples of Entrepreneurship emphases:

University of South Carolina Entrepreneurship Minor

https://sc.edu/study/colleges_schools/music/study/degree_programs/music_minors/entrepreneurship_minor.php

CU Boulder Entrepreneurship Minor

https://catalog.colorado.edu/undergraduate/colleges-schools/music/programs-study/music/music-entrepreneurship-certificate/#requirementstext

See also:

https://www.colorado.edu/music/sites/default/files/attached-files/certificate_in_music_entrepreneurship_information_1.pdf

Arts Administration

Although the field of arts administration is normally addressed in masters programs, with the many assets within the Browning Center, and with the several music festivals that some faculty are currently leading, there is ample opportunity to explore a few aspects of this field, perhaps as part of an entrepreneurship emphasis.

Here is an example of one such program:

University of Michigan Arts Administration and Entrepreneurship Certificate

http://smtd.umich.edu/current-students-2/minors/#mfw-accordion-action-3

While the Michigan program is clearly heavily oriented towards course requirements, there is every reason to explore the possibilities for internships and apprentices at the Browning Center, rather than loading up on course requirements.

Ethnomusicology

It is clear from its mission statement and the faculty's clear commitment to it that the DPA is committed to diversity. One way that this can be expressed through curricula is with a robust selection of courses that could create an ethnomusicology emphasis. Given the availability of the resources available in both the Anthropology and Ethnic Studies departments, we discussed the possibility of creating an emphasis in this field. It is recommended that the basis for this would be to require two courses in world music. Ethnic Studies already offers an emphasis:

https://catalog.weber.edu/preview_program.php?catoid=12&poid=5524&returnto=2969

And Anthropology offers a minor:

https://catalog.weber.edu/preview_program.php?catoid=12&poid=5631&returnto=2969

Health and Wellness

WSU has what appears to be a robust Health Science College. Health and Wellness for music students has become a priority over the past decade or so. While it appears to be impractical for the music division to consider a music therapy program, the faculty may want to consider an emphasis in Musician's Wellness. In our discussions, faculty were able to identify a credentialed Alexander Technician with a specialization in Music Wellness who is practicing locally. In collaboration with Health Sciences, an emphasis in this area might be possible and worth exploring. An emphasis might also be positioned to serve as preparation for a Master of Music Therapy at another institution. The faculty are urged to explore this with program leaders at institutions such as Colorado State University and Florida State University, to develop mobility for students seeking such graduate study. Here is a link to the Health Science relevant webpage:

https://catalog.weber.edu/preview_program.php?catoid=12&poid=5742&returnto=2969

Degree Purposes

Discussions led to consideration of the relationships between degree titles and the stated (or at least, envisioned) goals and objectives of each degree. For example, the BA in Music is clearly intended to be a liberal arts degree. It is usually offered with maximum room for students to satisfy a passion for music but stops short of training for a career in music. It best resembles a humanities major in that regard. The NASM Handbook puts it this way:

> "The liberal arts degree focuses on music in the context of a broad program of general studies" {Handbook, IV, C, 1, b, (1)}.

And yet, the WSU website declares: "The Bachelor of Arts in Music offers rigorous musical training while allowing you to pursue other interests in and out of music" (see the link: https://www.weber.edu/Majors/music.html).

Such a description makes it unclear that this is a degree focus in music "in the context of a broad program of general studies," as noted above.

The web page goes on to say, "This degree is the best option for students interested in composition, recording and technology, along with those double majoring in music and another field."

Such a statement offers exciting possibilities for students. However, without developing degrees with titles that spell out each structure and area of emphasis, and without clear statements of purpose for each new degree plan, messaging lacks critically important specificity. The music area needs to makee patently clear the excellent opportunities that have been developed. By doing so, students will have a clearer idea, and be able to take full advantage of the diversity of programs available. Therefore, the department is urged to develop and then provide specific titles for degrees that accomplish these things. Examples are: "the BA in Music with a Second (or Double) Major in….", "the BA in Music with a Minor in…" the BA in Music with an Emphasis in…" The same, of course, will be true of the professional music degrees discussed below. The faculty will recall the recurrent theme in our discussions: "Degrees should say what they mean and mean what they say."

Recommendation: For every program the music unit offers, develop a degree title, a statement of purpose for the degree, and a curricular design

that meets both. This will ensure that the music area's website will be providing impactful, meaningful messaging to all of its stakeholders, and will be of particular benefit of both current and prospective students.

Consideration of New Degree Structures

From the very beginning of our exploration of new and exciting degree options, it had already become clear that such degrees could only work if elective credit hours could be created to make room for them. Under the assumption that most all the degrees (the BME being the exception) would need to be limited to 120 credit hours, and that all degrees must meet NASM standards, the faculty were urged to consider ways of restructuring requirements to graduation that could still meet both NASM and WSU standards and expectations.

There is a rather conspicuous caveat to all of this: In order to restructure, one must be able to refer to the current set of requirements for each degree. Yet, among the various WSU web pages that describe both the DPA as well as other departments and schools whose courses would be under consideration, there are multiple descriptions of curricular requirements, and these do not always agree with the online catalogue nor with advising sheets. Therefore, the very first order of business would be to have the faculty, the advisors in the A&H College, the DPA leadership and the Dean all sign off on a precise, accurate and clear listing of degree requirements, make these consistent among the various web pages, and ensure that the prose statements supporting them are attractive and also patently clear. This report is based on the best information gathered before and during the visit, but they will surely need further review to ensure accuracy. Assumptions for the purposes of this report are made based upon the "Graduation Maps" located on the WSU website.

Pruning the General Education Requirements

As alluded to earlier, one primary question related to all the music degrees surfaced throughout our discussions: Is there flexibility or opportunity to find room for new curricular concepts? The answer appears to be an emphatic "yes" and can be accomplished while maintaining WSU institutional standards and the integrity of the music content that will continue to meet the music faculty's goals and NASM standards.

Advising sheets indicate that there are 9 credit hours that are "free," so long as they are taken at the upper division level. It will be important for the music area to consider these to be available for music courses as well as non-music. This will have a significant impact on the ability of faculty to offer upper division music electives, such as advanced studies in music history and theory courses. And of course, this will begin to pave the way to develop new emphases, minors or certificates such as those suggested, above.

The music area some time ago had installed a curricular requirement of 6 credit hours for language study. It appears that while such study could continue, the faculty could consider, degree by degree, whether a language requirement is essential. Clearly, the faculty will want to continue to require language for the BM in Vocal Performance, for example.

This new way of thinking about the non-music requirements potentially can free up as many as 15 credit hours that can be utilized for a variety of curricular strategies for several of the music degrees. In general, there appear to be two directions to take with these: First, of course, would be to design some emphases in some related or outside field such as those discussed above. Second, for those students not interested in an outside or related field, opportunities could be provided for students to elect upper division courses in music history, world music, theory, perhaps independent study, or other electives.

Analysis and Recommendations for Specific Degrees

BA in Music

NOTE: Degree maps are provided immediately below the title of each degree, for the convenience of the reader:

https://apps.weber.edu/wsuimages/PerformingArts/MAP%20Music%20BA%2017_18.pdf

NASM offers the following guidelines for the construction of a BA in Music:

> "In order to be designated a *major* in a liberal arts program, music is normally accorded no less than 30% of the total curriculum" (Handbook, IV, C, 2).

On the basis of a 120 ch. program this formula will result in a minimum of 36 hours in music, but also opens the opportunity to require more. The point to keep in mind is that the BA can best meet stated purposes if the number of ch's do not rise significantly close to the number of ch's required of the BM degree. The current BA music requirement, according to the degree map, is 60 ch's., including music elective requirements, which amounts to 50% of the curriculum. The BM in Instrumental Performance degree, for example, requires 70 ch's, or 58% of the curriculum. The faculty will need to consider whether that is an appropriate differential between the liberal arts and the professional BM degree structures. A strength of the program as it currently exists is that 18 ch's of music electives are built into the BA degree plan. This, plus some other recommended changes could result in considerable room to create double majors and add-ons, such as emphases, minors, certificates. The important issue at hand however, is that the degree should have a specifically stated liberal arts goal and a suitable proportion of required music courses to achieve that goal.

While NASM standards do not require some courses or areas of study that are currently requirements in the WSU curricula, it is the music unit's prerogative to include them or not, as preferred. Here are some suggestions for the faculty to consider for creating more learning opportunities in the BA:

- In the spirit of a liberal arts degree, it seems appropriate for the BA to retain the 6 ch. Language requirement for the BA degree. With 18 ch's already available as music electives, the degree structure could provide for additional space without having to change this aspect of the BA.

- Reduce the credit hours in Music Theory I through IV to 2 ch's each. Yield: 4 ch's.
- Change the Music History core to include a 2-semester Music History sequence, 3 credits each, plus a World Music course requirement. Yield: 1 ch.
- The BA degree map reveals a class piano requirement of 3 semesters; national practice appears to normally be a requirement of two semesters. Faculty could reduce this requirement to 2 semesters. Yield: 1 ch.
- Eliminate the proficiency exam in functional piano and use a designated final grade as the equivalent of proficiency, such as "a grade not lower than a 'B'" in Class Piano II.
- Limit the ensemble requirement to 4 semesters.
- Limit the applied study requirement to 4 semesters.
- Offer opportunities for students to take music electives that will enable them to opt for upper division courses in theory or history, additional applied and ensemble experiences, or courses in other fields bundled together to fulfill minors, certificates or emphases as they are added to the course offerings. In general, there should be a limit placed on the total number of music electives, in order to keep the character and integrity of a BA liberal arts degree.
- Create specific titles with specific goals/objectives, as various curricular options are created.

NOTE: From the following webpage, https://catalog.weber.edu/preview_program.php?catoid=15&poid=7292 there appears to be a lack of clarity with regard to the Senior Project requirement, due to a (hidden?) additional pre-requisite for a "readings" course of some

kind; this needs to be clarified and specified in the degree map for the degree. While a Senior Project appears to be an excellent concept, it takes on a considerable degree of opacity if it implies an expectation of a public performance, since that in turn would surely mean a requirement of four additional semesters of applied music. According to national practice, a public recital is not the goal of a typical liberal arts major, and including it significantly changes the character of the degree.

Here are some links to some BA in Music degrees from other institutions, for comparison:

Northern Illinois University BA in Music. Note that this program has a range of requirements from a minimum of 46 ch's. to a maximum of 60 ch's. There is always a temptation to want to require that BA's take a robust number of required courses in music. The danger is that it cuts down on the other curricular options available to a student.

http://catalog.niu.edu/preview_program.php?catoid=41&poid=9320&returnto=1923

University of New Mexico Note the number of music electives that open up the music content to flexible exploring.

https://finearts.unm.edu/wp-content/uploads/degree-packets/music/BA-MUSIC-2018-2019.pdf

University of Colorado Boulder

https://www.colorado.edu/music/sites/default/files/attached-files/ba_5.pdf

The following websites describe the purpose of some of the above degree programs; they are listed here as examples of good practice:

https://niu.edu/music/study-with-us/undergraduate-degree/bachelor-of-arts.shtml

https://finearts.unm.edu/academics/degrees/undergraduate-degrees/ba-music/

BM in Instrumental Performance

https://apps.weber.edu/wsuimages/PerformingArts/MAP%20BM%20Instrument%20Performance%2017_18.pdf

All possibilities for changes to the degrees are specifically listed, below; as always, it is the prerogative of the music unit to consider which ones to adopt.

- Reconsider the use of the 9 free electives in the Gen. Ed. Core, and explicitly label them as such, and think of them as such. Yield: 9 ch's.
- Consider eliminating the Language requirement. Yield: 6 ch's.
- Reduce the Music History Core to a two-semester survey course, 3 ch's each, and the World Music class. Yield: 1 ch.
- Change the Music Theory sequence, I through IV to 2 credits each. Yield: 4 ch's.
- Consider reducing the number of hours needed to attain a "functional knowledge of the keyboard. The NASM Handbook does not prescribe a specific number of semesters. It states: "Students must acquire keyboard competency." (see section VIII, B, 1, e). Yield: 2 ch's.
- Eliminate the proficiency exam in functional piano and use a designated final grade as the equivalent of proficiency, such as "a grade not lower than a 'B'" in Class Piano II.

Also, consider the following:

- Eliminate the "Master Class" requirement; add 1 credit hour to each required applied lesson course, except those semesters that require a recital. Faculty can require weekly attendance at a studio class as part

of the additional credit hour. (No change in credit hour yield).

- Consider requiring only one conducting course; the succeeding second one could continue to be offered as an elective. Yield: 2 ch's.
- Rather than requiring Orchestration and Counterpoint courses, allow students to choose a Theory elective to include whatever range of offerings the department can offer. According to national practice, a course in counterpoint is required primarily in composition degrees, and arranging (depending on the approach) is more usually required of jazz, composition and music education majors. It is far more typical to allow students in this degree to choose from a range of upper division theory courses.
  Yield: a net of 1 to 2 ch's, depending on the ch's per course offered.

Total yield of free electives: 25 ch's. This can free up more than enough hours to provide students with the opportunity to take a minor, concentration, or a certificate. Students would be able to explore more upper division courses in music and/or have the freedom to explore disciplines outside of music.

BM in Keyboard Performance

Degree Map:
https://apps.weber.edu/wsuimages/PerformingArts/MAP%20BM%20Keyboard%20Performance%2017_18.pdf

Recommendations:

As with the BM in Instrumental Performance, faculty are urged to consider a range of options, and need not take all of them; the goal is to create room for additional educational objectives, as suggested above. Particular attention is

urged to the changes recommended to the Piano Major portions of the degree.

- Reconsider the use of the 9 free electives in the Gen Ed. Core, explicitly label them as such, and think of them as such. Yield: 9 ch's.
- Consider dropping the language requirement. Yield: 6 ch's.
- Reduce the Music History Core to a two-semester survey course, 3 ch's each, and the World Music class. Yield: 1 ch.
- Change the Music Theory sequence, I through IV, to 2 credits each. Yield: 4 ch's.

Also, consider the following:

- Add one credit hour to each semester of applied lessons, except during those semesters when a recital is required. Yield: a negative 8 credits.
- Eliminate the requirement for Counterpoint; change to either free upper division elective or theory elective to create more flexibility for student options.
- It is unclear why the ensemble requirements are set up to not explicitly require conducted ensembles. The term "Keyboard Ensemble" will not be clear to students. Change 4 semesters to specifically require "Conducted Ensembles" and change the other "Keyboard Ensemble" requirement to "Ensemble" which could allow for either more conducted ensembles, chamber music experiences, or accompanying.
- Rather than requiring "Principles of Piano Accompanying," ensure that students who are at the appropriate level of advancement are permitted to meet the Ensemble requirement by accompanying their peers in lessons, juries, or, if the advancement level warrants it, recitals. Many music programs nationally provide for this practice. By eliminating the accompanying course, the yield is 2 ch's.
- Delete the Class Piano requirement from the curriculum. Students who do not demonstrate the specific skills necessary to pass Class Piano IV are likely not suitable for the BM in Piano Performance. Yield: 1 ch.

Other items for consideration:

- It is not clear why the internships are required of piano majors, when there is a stand-alone Pedagogy degree that requires this. If the piano faculty truly want to create two clearly defined degrees: one for Performance and another for Pedagogy, with a clear statement of purpose for each, it would only make sense to make this change. Yield: 4 ch's. The Piano area could still have free music electives that would allow for this (and can urge students to elect them), but this change would nonetheless further clarify the purpose of a performance degree with regard to these two tracks.

The total yield with all these changes is a net 19 hours, sufficient to allow students to opt for an emphasis, certificate or minor in some adjacent field, and upper division music electives as well as chamber music.

BM in Keyboard Pedagogy

It is not clear why , in its present form, this degree exists. The only differences, according to the Degree Maps are, in the Pedagogy degree, 3 ch's in free electives, (required during the fall semester of the junior year), and the lack of a Junior Recital. Absent a strong statement of the goals and objectives of this degree, how those are met, and how it is distinctive from the BM in Piano Performance, this appears to be too duplicative to warrant inclusion in the music area's degree offerings.

Furthermore, it is not clear that this degree meets the NASM standards for a Pedagogy degree at the undergraduate level. Note that the NASM Handbook states:

“The Bachelor of Music in Pedagogy may be justified only if an institution is adequately staffed and equipped to offer a significant number of specialized courses and internship opportunities in pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than that normally expected for the performance degree, may designate pedagogy as an area of emphasis.

1. Curricular Structure

a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy as indicated below and in Standards for Accreditation VIII.

b. Guidelines. Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study, and electives, should comprise 20–30% of the total program; supportive courses in music, 20–30%; courses in pedagogy, including comparative methodology and internships, 15–20%; general studies, 25–35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives).”

Taken from Handbook, IX, E.

Note the range of pedagogy coursework required at:

University of Utah: BM in Piano Pedagogy:

https://music.utah.edu/documents/academic-programs/2016_2017_degree_requirements/BMUSPianoPedagogy2016-2017.pdf

And at the University of Oklahoma: BM in Piano Pedagogy

http://checksheets.ou.edu/18checksheets/pianoped-2018.pdf

These indicate robust course offerings and experiences in teaching, plus keyboard fundamentals courses geared toward the piano major (as opposed to the class piano courses offered to the non-piano major).

And yet, it may still be possible for the piano area to offer this track, as it appears that the music area does have the necessary staffing, as stated in the standards, above. Here are some possible ways to develop a second distinctive pedagogy track that could meet piano faculty objectives and NASM standards:

- Delete the internships from the Performance track and include them only here as requirements.
- Include at least one additional Pedagogy course that can enrich and inform the pedagogy experience for students. In the examples provided (see links to other degrees, above) the faculty will note that piano pedagogy programs normally require a 4-semester pedagogy sequence. The faculty are urged to be in touch with these institutions and see if the pedagogy faculty would be willing to share their syllabi for insights into the content of these additional courses.
- Consider including a class piano course separate from those required of non-keyboard majors that is designed to help piano majors expand their understanding of group teaching, and that further develops functional skills, such as improvisation, sight-reading, harmonization, etc.
- Develop syllabi for some (2 as a minimum would be quite impactful) of the applied music lessons that demonstrate attention to good pedagogical practices and that support the pedagogy courses. It is entirely likely that the piano faculty are already engaged in this; it would be important though, to explicitly declare these pedagogy studies in the syllabi, and when it comes time for reaccreditation, provide a narrative that explains that this is how the goals of a pedagogy program, at least in part, are met.

The Piano Faculty are to be congratulated for the many accomplishments of its students, and the accomplishments and excellence of its faculty.

However, the degree plans appear to need further and significant review and revision.

BM in Stringed Instrument Pedagogy

One can only assume that the BM in String Performance is subsumed under the more generalized rubric of the BM in Instrumental Performance. But doing so makes it difficult to compare the differences between the purposes of a string performance degree and a string pedagogy degree. The Pedagogy degree requires both a Junior and Senior recital, which is unusual for a BM Pedagogy model, and calls into question whether there is in fact any distinction at all. It is recommended therefore, that the faculty develop a specific String Performance track, and then compare it to the String Pedagogy BM to understand more clearly what if any distinctions exist between the two. By doing so the degrees will take on clarity for its students and prospective students. Providing a specific Stringed Instrument Performance degree will also provide the opportunity to offer chamber music experiences.

With regard to changes to the Performance track, many of the changes recommended in the BM in Instrumental Performance would apply to a BM in Stringed Instrument Performance, thus making room for chamber music experiences, other upper divisional music electives, and a variety of emphases as discussed, above.

Suggestions for change include the same as those recommended for the other BM degrees:

- Reconsider the use of the 9 free electives in the Gen Ed. Core, and convert them to explicitly label them as such, and to think of them as such. Yield: 9 ch’s.

- Consider dropping the language requirement. Yield: 6 ch's.
- Reduce the Music History Core to a two-semester survey course, 3 ch's each, and the World Music class. Yield: 1 ch.
- Change the Music Theory sequence, I through IV, to 2 credits each. Yield: 4 ch's.
- The faculty may decide that all four semesters of class piano are essential for developing the functional piano skill set of a String Pedagogy major, but as indicated in the BM Instrumental Performance degrees, this is not necessary when strictly considering NASM standards; it is up to the String faculty to determine the appropriate level of keyboard proficiency needed in this program.
- Eliminate the proficiency exam in functional piano and use a designated final grade as the equivalent of proficiency, such as "a grade not lower than a 'B'" in Class Piano II (or III or IV, depending on the requirement for this degree).
- Change the applied lesson requirement to 2 ch's and delete the "Master Class" requirement.
- It is unclear why string pedagogy majors need two semesters of Conducting. Perhaps the faculty envision a need for string pedagogues to be able to conduct youth orchestras or group strings? Consider whether the experiences in Conducting I can provide sufficient skills to meet the goals and objectives for this degree. Possible yield: 2 ch's.
- It will provide more flexibility for students if the Counterpoint requirement is replaced with a more generalized "upper division theory" requirement.
- It is unclear why string pedagogy majors need to present a junior recital, given the focus on pedagogy. Yield: 1 ch.
- It would strengthen the pedagogy track if the string area increased the internship experience to the equal of the keyboard area by adding an additional semester of an internship experience. Yield: A negative 2 ch's.

For convenience, the NASM standards for undergraduate pedagogy degrees is provided here, as it was for the Piano Pedagogy major. The string faculty are urged to read this carefully to ensure that the pedagogy track meets the standards, includes a cluster of courses that constitute a pedagogy major, and differentiates it from the performance track (see Handbook, IX, E):

"The Bachelor of Music in Pedagogy may be justified only if an institution is adequately staffed and equipped to offer a significant number of specialized courses and internship opportunities in pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than that normally expected for the performance degree, may designate pedagogy as an area of emphasis.

1. Curricular Structure

a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy as indicated below and in Standards for Accreditation VIII.

b. Guidelines. Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study, and electives, should comprise 20–30% of the total program; supportive courses in music, 20–30%; courses in pedagogy, including comparative methodology and internships, 15–20%; general studies, 25–35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum (see Standards for Accreditation III.C. regarding forms of instruction, requirements, and electives)."

Taken from Handbook, IX, E.

BM in Vocal Performance

Suggested changes similar to the other BA and BM degrees:

- Reconsider the use of the 9 free electives in the Gen Ed. Core. Yield: 9 ch's.
- Reduce the Music History Core to a two-semester survey course, 3 ch's each, and the World Music class. Yield: 1 ch.
- Change the Music Theory sequence, I through IV, to 2 credits each. Yield: 4 ch's.

- Consider requiring just 2 semesters of Class Piano. Yield: 2 ch's.
- Eliminate the proficiency exam in functional piano and use a designated final grade as the equivalent of proficiency, such as "a grade not lower than a 'B'" in Class Piano II (or III or IV, depending on the determination of the extent of this requirement.
- Eliminate the "Master Class" requirement; add 1 credit hour to each required applied lesson course, except those semesters that require a recital. Faculty can require weekly attendance at a studio class as part of the additional credit hour. Yield: 2 ch's.
- Consider requiring only one conducting course; the succeeding second one could continue to be offered as an elective. Yield: 2 ch's.
- Decide if 2 semesters of Vocal Literature are both necessary requirements. If might be more helpful to offer a second vocal literature experience as an elective. Possible yield: 2 ch's.
- It will provide more flexibility for students if the Counterpoint requirement is replaced with a more generalized "upper division theory" requirement.

Also, consider the following recommendations:

- Drop the piano accompanying required courses. Yield: 2 ch's.
- Requiring language study is not the same as acquiring sufficient diction skills; recommend at least 2 courses in diction, perhaps as many as 4, for studying German, Italian, French and English. Yield: A negative 4 ch's.

The total yield, if all suggestions are taken and the 3 ch's of electives already in place (see freshman year, spring semester on the graduation map) are taken into account, may be as high as 20 ch's, or even more if <u>all</u> suggestions are implemented. These can provide the ch space needed for an emphasis, certificate, or minor. If substantive, structural collaborations can be established with Theatre and Dance, an exciting outcome could be a BM in Voice Performance with an Emphasis or a Minor in Music Theatre.

BME Degrees

At 158 to 162 required credits, the BME degrees with Instrumental and Choral Emphases are impossibly long, and by at least 30 ch's, which is beyond anything close to national practice. In fact, they may very well represent the largest requirement for graduation among NASM accredited schools. The problem is first of all with the General Education requirement, at 46 ch's (not including the language requirement); it is not clear why the Gen Ed core is 10 ch's more than the other music degrees. The Professional Education Requirement is at 24 ch's. (including student teaching and practica). The significant part of the problem lies within the music and music education requirements, which add up to a whopping 87-88 ch's. Although some suggestions for reducing this burden on undergraduates seeking a career in music education are listed here, it is clear that other remedies involving some flexibility with the Gen Ed and Professional Ed cores will also need to be explored for further essential relief.

FYI, other state-supported universities in Utah appear to have found ways to maintain music education degrees at far more reasonable levels of requirements to graduation; here are some examples:

Utah State University's BME Band and Choral degrees are is capped at 120 ch's and delivered in 4 years:

http://catalog.usu.edu/preview_program.php?catoid=12&poid=10354&returnto=3798

http://catalog.usu.edu/preview_program.php?catoid=12&poid=10355&returnto=3798

The University of Utah's Choral Music education degree is capped at 133 ch's (as is the Band Emphasis):

https://music.utah.edu/documents/academic-programs/2018_2019_degree_requirements/BMUS-Music-Ed-Choral-2018-2019.pdf

Southern Utah University caps it's BME Instrumental degree at 133-135 ch's, and its Choral emphasis degree at 130-133:

https://catalog.suu.edu/preview_program.php?catoid=12&poid=4633

https://catalog.suu.edu/preview_program.php?catoid=12&poid=4634

It's hard to see how WSU's music education programs can be competitive with state sister institutions when its degrees are at the 158-162 ch. level.

Presented here are what might be considered rsome ather radical recommendations for reconstructing these degrees posited here. They are made in the spirit of "putting the student first," which was an over-riding theme of our discussions and is an essential part of WSU's vision and mission:

- As with the other music degrees, revise the Music history core to 9 ch's and reduce the first four Music Theory courses to 2 ch's per semester. Yield: 5 ch's.
- It is an extraordinary luxury in the age of lowering baccalaureate degrees to 120 ch. to expect students to complete two semesters

of music methods courses for each instrument group. Most programs devote one semester to each of these, and some are even getting by with splitting the semester in half among the instrument groups to shorten the time on methods classes. Recommend consolidating methods courses to one semester each for brass, woodwind, percussion and strings. Yield: 4 ch's.

- As with the performance degrees, delete the Master Class and increase Applied Lessons to 2 ch's per semester through semester 5 (see Degree Map); there is no impact on the yield of ch's.
- It has become standard national practice to require but one recital in Music Education degrees. Recommend deleting the Junior or Senior Recital (along with the prerequisite "Readings" course). This opens up possibilities as to where in the curriculum it is best to place the recital. (According to the Degree Map, Semester 6 still looks best, given that there are but 15 ch's required in that semester.) Yield: 1 ch.
- Assuming it is the Junior Recital in Semester 6 that is preserved, delete the Senior Recital or Project, the prerequisite "Reading's course, and the Master Class in the Senior year. It would be only fair to the students to delete requirements in Major Ensemble and Applied Lessons in all semesters following the Recital presentation. (or at the very least, delete the requirement of Applied Lessons.) The yield, again assuming the Recital is presented in Semester 6 Yield could be 6 to 9 ch's.
- Sadly, most music education programs have had to carve away upper division experiences in music history and theory to keep overall degree requirements within reasonable limits. The recommendation here is to eliminate the Counterpoint requirement. In fact, it appears that this course is NOT required of the BME Choral Emphasis students. Yield; 2 ch's.
- Music education majors need an Arranging or Orchestration experience, but not both {see Handbook, IX, O, 3, b, (2)}. Recommend deleting the Orchestration course. Yield: 2 ch's.

BME with Choral Emphasis

As with the BME Instrumental Emphasis, this degree is also well beyond the

120 ch. While neither of these programs can be expected to come in at 120, the goal is to find ways to reduce the course requirement load from the current 158-160 burden. It is not clear why the Choral Emphasis course requirement exceeds the Instrumental Music requirement by 3 ch's. Also, it is not clear why the General Education requirement is 41 ch's for this emphasis, but 46 ch's for the Instrumental Emphasis. It is to be hoped that these differentials might result in a reduction to the lower number in each of these sectors. As with the Instrumental Emphasis, the faculty face a painful dilemma: whether to lower or eliminate the Language requirement in order to provide some further relief to the overall course load.

The following reductions to the Music content are recommended for this Emphasis, as follows, in the hope that these might be helpful:

- As with the other music degrees, revise the Music history core to 9 ch's and the first four Music Theory courses to 2 ch's per semester. Yield: 5 ch's.
- As with the performance degrees, delete the Master Class and increase Applied Lessons to 2 ch's per semester through Semester 5 (see Degree Map); there is no impact on the yield of ch's.
- The course requirements in "Piano Accompanying" is a great idea, but it also appears to be a luxury that this curriculum cannot afford. It is a matter of national practice to allow the 4 semesters of Class Piano to suffice for keyboard preparation. And, if these courses are eliminated from the Keyboard degrees, as recommended, this also becomes a luxury the faculty can't afford, as it takes up valuable teaching resources for what would likely become a tiny student enrollment. Yield: 2 ch's.
- It has become standard national practice to require but one recital in Music Education degrees. Recommend deleting the Junior or Senior Recital (along with the prerequisite "Readings" course). This opens up possibilities as to where in the curriculum it is best to place the recital. (According to the Degree Map, Semester 6 still looks best, given that there are but 15 ch's required in that semester.) Yield: 1 ch.
- Assuming it is the Junior Recital in Semester 6 that is preserved, delete

the Senior Recital or Project, the prerequisite “Readings” course, and the Master Class in the Senior year. It would be only fair to the students to delete requirements in Major Ensemble and Applied Lessons in all semesters following the Recital presentation. (or at the very least, delete the requirement of Applied Lessons.) The yield, again assuming the Recital is presented in Semester 6 could be 6 to 9 ch’s.

- Music education majors need an Arranging or Orchestration experience, but not both {see Handbook, IX, O, 3, b, (2)}. Recommend deleting the Orchestration course. Yield: 2 ch’s.

These recommendations do not address the 6 ch. Language Requirement that Music requires. It will be a painful decision, understanding how important a functional knowledge of Spanish can be to today’s music teacher in the Ogden/Salt Lake vicinity, but this requirement needs to be reconsidered. At the very least, it could be reduced by at least 3 ch’s. (Questions: does the School of Education require languages of its education majors?) Do sister state schools require them?)

The reduction of credit hours (leaving the Language requirement aside) could translate into a total reduction of 20 to 23 ch’s. for the BME Instrumental Emphasis and of 16 to 19 ch’s for the Choral Emphasis, but clearly there needs to be more reductions than that. It will be well worth exploring ways in which the School of Education might cooperate, for example, by allowing the Theory Core (plus Form and Analysis) to count towards its reading competency as covered in EDUC 3935. Many Schools of Education do. The best way to learn which courses might be duplicative when it comes to addressing competencies between the Education core and the Music Education or Music core would be to survey the Music Education students, who can make that comparison and evaluation best. Another would be to seek out the leadership of music education programs at other Utah state institutions, to understand how they achieved these more appropriate requirements to graduation.

This concludes the analysis and recommendations for re-structuring the degrees offered by the music division. Below are just a few additional recommendations.

Additional Recommendations

1. In the course of a careful study of the DPA website, it became apparent that it should undergo significant redevelopment. Program requirements and purposes are opaque at best, and it is difficult to determine whether the various representations of program requirements are consistent with one another, from one website page to the next. Often the reader is driven to a webpage that is merely a copy of a catalogue page, which provides a dry, complex, (and opaque) description of a course of study. Throughout, the leading interests of students appear not to be considered; for example, applied lessons and ensemble participation requirements (they are not messaged as exciting opportunities) are positioned so far down the page in relation to other areas of study that they seem inconsequential. Yet those studies are the very ones that prospective students want to know about first and foremost when they consider their school of choice. For the sake of clarity, and for all these reasons, a thorough review and restructuring of the Music website is in order.

2. It is important to underscore the need to eliminate the piano proficiency exam; many faculty expressed concern regarding the often significant time this has added to their students' completion of degrees. Just as there is no proficiency exam after Theory and Aural Skills IV as a prerequisite for taking "Form and Analysis" the piano proficiency exam that is required of students after they have completed the class piano requirement constitutes a version of double jeopardy.

3. The music leadership would be well served by creating a Student Council that would provide feedback on a regular basis and serve as a sounding board for future changes, additions, et cetera. The best way to develop this group would be for faculty in each sub-discipline to nominate a student to serve.

4. There is a profound need for resources for the DPA in general, and for Music in particular. The leadership is urged to consider retiring the applied music fee and, in its place, installing a semester by semester program fee. In calculating the amount, it would be important to determine how much more than Applied Lesson fees this fee would need to be. Students should be consulted on any new fee proposals; this would fit naturally into the Student Council model proposed, above.

5. The Egyptian Theatre, which in the past was under the jurisdiction of the University, presented musical productions during the summer. If that status could be restored, it could serve once again as an ideal venue for students wishing to extend their musical theatre background and experience. It could extend entrepreneurial and arts administration experiences through internships or apprentices, provide valuable work in scene design and painting, and technical and backstage support. In fact, these latter experiences might be considered an opportunity to create a program for high school students, if it appeared to be a good fit for the Pathways program. The DPA is urged to find a way to re-establish its jurisdiction of the Egyptian Theatre (if it hasn't already; it appears to represent a rich resource of cultural enrichment for the community while serving the needs of students in these many ways.

6. It was noted that Associate Degree programs remain an important objective for WSU. The Music Division might consider whether an AA program in Music would be a good fit for its current offerings. Should the institution be interested in pursuing this, consideration should be given to inviting Dr. Eric Unruh, Dean of the School of Fine Arts and Humanities at Casper College in Wyoming to consult on this. Here is a link to their Music AA Degree Program:

http://catalog.caspercollege.edu/preview_program.php?catoid=16&poid=5177&returnto=16638#_ga=2.235017603.32938947.1536354083-540470285.1518543190

The music area has installed a music minor, which could be an excellent draw of countless students choosing not to major in music, but who wish to continue their studies as an avocation. The current minor appears to require

33 ch's, however, and likely more than that, given the hidden required hours in applied lessons that is behind the recital requirement. That represents the equivalent of a major in many humanities and social sciences fields.

The key to any successful music minor would be to reduce the number of required applied hours and be sure to make explicit how many semesters are required (best to offer 1 ch. for these lessons), to provide easy access to ensemble participation, particularly in those ensembles for which no audition is required. A successful approach to the construction of a minor is to allow students to choose within rubrics from among a range of courses. (One particularly puzzling feature of the current music minor is the music education requirement.)

Here is a link to another program that might help to serve as a model for creating a realistic minor that students could more comfortably complete:

https://www.colorado.edu/music/academics/undergraduate-advising/minor-music

Conclusion

The music faculty at Weber State University and its leadership have established strong reputations for excellence and accomplishment in their respective fields. Given the enthusiasm for change, this could be an exciting time for reconsideration of current and future programs that will ensure a vibrant future for the well-being and success of its students for generations to come.

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[note: in 2019 we revised parts of our curriculum per Prof Sher's guidance]

APPENDIX J DEPT STRATEGIC PLAN REPORT

Weber State University
2021 Strategic Plan Report (SPR) — UPDATE Form
Cover Page

- Department: Performing Arts
- Degree Program(s) Addressed in the report: All Dance, Theatre, Music Degrees
- Date Submitted: 4/27/2021
- Report Author: Jenny Kokai

- Contact Information:
  - Phone: 801-928-1874
  - Email: jenniferkokai@weber.edu

SPR UPDATE FORM

1. UPDATES TO EXISTING STRATEGIC GOALS
   a) Discuss the continued relevance of your existing goals and strategies identified in your SPR from last year.

Our three stated goals last year were to **emphasize transferable skills**, **introduce new certificates, minors, and associate degrees**, and to **streamline time to graduation**. All three of these goals remain worthwhile, although our ability to execute plans related to them were highly impacted by Covid. These are all clearly relevant to Academic Affairs objectives related to retention and completion.

   b) Identify and justify any new goals and strategies you want to add to or remove from the strategic plan.

Better market the DPA degrees and certificates: We suffered a great loss of majors and minors due to Covid. Our students simply stopped out for the year rather than attempt online school. We have worked with Cassie Smith, Marketing Director for the college, to develop a campaign to advertise and reach out to these students to encourage them to return to WSU in a post-Covid scenario.

Undertake more considered and specific EDI work: Each area now has an EDI committee. The Theatre area met with students to discuss the current environment, as well as obtaining training in implicit bias, anti-racist practices, and theatrical intimacy. Then they developed a list of specific action items, including mandating implicit bias training for all faculty and students which we did this fall. With leadership from second year faculty member Jo Blake, the Dance program is undertaking curriculum revisions in classes and productions to de-center Western practices and to look at dance more globally and inclusively. Finally, Music has a new EDI committee under the leadership of Carey Campbell and are currently undertaking that same self-evaluation the other areas did this year to create an action list. This relates to the goal of equity and inclusion.

Develop an interdisciplinary Arts Entrepreneurship/Arts Administration Program: We are in meetings with the Business faculty from Entrepreneurship about revising and expanding our offerings. Eventually, we would like to expand our connections with Business further and be able to offer degrees in Arts Administration, but this would necessitate a new tenure track line to adequately support. There are few undergraduate programs in Arts Administration, and I think this would be an excellent recruitment tool as well as degrees that clearly link to full time employment.

   c) Address challenges encountered this past year due to COVID-19 or issues or recommendations arising from your Program Review or Biennial Assessment report.

The Dance and Music program reviews were put on hold for a year. The Theatre program review was completed virtually and was generally quite successful. Ongoing problems (the insufficient

numbers of faculty, the reliance on soft funding) were valid critiques but are structural issues beyond the DPA's ability to address. There were concerns about the safety/cleanliness of the scene shop, but those are largely moot as that staff member is leaving WSU. I have already discussed the Covid-19 related issues.

2. UPDATES ON DATA FOR GOAL AND STRATEGY ASSESSMENT
   a) Report on any progress towards assessing existing or new goals identified as central to the strategic plan.

Emphasize Transferable Skills: Given that all our faculty were putting in enormous time and energy rethinking their classes to work for a digital world, this goal fell by the wayside to a certain extent—specifically in general education classes. We have no specific data on this for this year.

Introduce New Certificates, Minors, and Associate Degrees: We made significant progress on this goal by successfully proposing an Associates Degree in Sound Recording and Production. This degree is stackable with our Music BA, and in combination with the new sound recording studio we are installing, ought to be an excellent recruitment tool. This is in addition to our new Associates degrees in Dance and Technical Theatre (both in their first years). Additionally, we are working on a Dance Therapy certificate and/or minor.

In its first year of existence, our new Associates in Theatre Technology produced 7 graduates.

The Dance associates degree only has 1 student currently enrolled and no graduates to date, which indicates we need to do additional work marketing this degree.

Streamline Time to Graduation for Majors

Many of our students chose to stop out during the Pandemic which will impact our ability to evaluate our curricular changes' success. After music identified and removed some hidden, unstated prerequisites we discovered an additional unnecessary hurdle, an optional check box for graduation on all DPA degrees that serves no purpose and is a vestigial problem from old music curriculum. After consulting with the DPA faculty, I asked the Registrar's office to remove that check box. As simple as it sounds, students have failed to graduate because they did not realize they needed this box checked and this will simplify it for everyone. As I said, Covid will corrupt the time to graduation data.

   b) In what way do the recently collected assessment data (described in 2a) suggest you are on the right or wrong track to realize goals? Please explain.

The addition of associates degrees is proving quickly successful and will help demonstrate our alignment with the goal of degree completion. There is not sufficient data, or data outside of Covid influence, to assess the other two existing goals.

   c) Please discuss your alignment to metrics related to Academic Affairs strategic objectives (retention and completion, equity and inclusion, and interdisciplinary collaborations) and

numbers of faculty, the reliance on soft funding) were valid critiques but are structural issues beyond the DPA's ability to address. There were concerns about the safety/cleanliness of the scene shop, but those are largely moot as that staff member is leaving WSU. I have already discussed the Covid-19 related issues.

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Streamline Time to Graduation for Majors

Many of our students chose to stop out during the Pandemic which will impact our ability to evaluate our curricular changes' success. After music identified and removed some hidden, unstated prerequisites we discovered an additional unnecessary hurdle, an optional check box for graduation on all DPA degrees that serves no purpose and is a vestigial problem from old music curriculum. After consulting with the DPA faculty, I asked the Registrar's office to remove that check box. As simple as it sounds, students have failed to graduate because they did not realize they needed this box checked and this will simplify it for everyone. As I said, Covid will corrupt the time to graduation data.

   b) In what way do the recently collected assessment data (described in 2a) suggest you are on the right or wrong track to realize goals? Please explain.

The addition of associates degrees is proving quickly successful and will help demonstrate our alignment with the goal of degree completion. There is not sufficient data, or data outside of Covid influence, to assess the other two existing goals.

   c) Please discuss your alignment to metrics related to Academic Affairs strategic objectives (retention and completion, equity and inclusion, and interdisciplinary collaborations) and

other related metrics (e.g., program quality, students next step success, faculty achievement)

As I've discussed, our goals line up well with retention and completion and equity and inclusion goals.

In terms of interdisciplinary collaborations: our faculty have long been doing this. Both within the performing/visual arts disciplines and without. Some examples include this year's Orchesis dance concert that included large sculptures from faculty emeritus Jim Jacobs, the Art-o-Matic performances that brought together all artistic disciplines, Jess Greenberg's work with Computer Science faculty Brian Rague on digital design, Erik Stern's math/dance class Pattern Play with Rachel Bachman, Jenny Kokai's collaborations with Philosophy professor Mary Beth Willard on morality and ethics through drama, Carey Campbell's work with Nursing faculty Kathleen Paco Cadman on music and social revolutions etc. We appreciate the new Provost's investment in interdisciplinary work and would be excited for even more opportunities. We would especially be excited to extend the math/arts collaborations to make math less anxiety producing and graduation delaying for our students.

Our programs and faculty continually boast recognition and high levels of national achievement even in Covid. The theatre area's virtual production, "Illumination," was chosen as the only production from Utah this year to be invited to the Region 8 Kennedy Center American College Theatre Festival, our orchestra was one of only a few to be included in a virtual concert at the CODA conference.

Our faculty received numerous awards. Jo Blake was both recognized as an outstanding artist by the City of Ogden and received the Presidential Award for Community Engagement. Catherine Zublin received the AHA Faculty Award. Jenny Kokai received a Presidential Award for Teaching Excellence. Yu-Jane Yang received the MTNA Teacher of the Year award, the first time a teacher from Utah has ever won. Jean Louise England received a Super Staff Award.

Our students likewise received recognition in various music competitions, the KCACTF regional festival, as the college undergraduate researcher of the year, and through their virtual participation in the ACDA conference. In the fall of 2020, the DPA produced 46 virtual performances that reached over 30,000 audience members.

3. NEW PROGRAM RESOURCES OR STRATEGIC PLAN SUPPORTS
   a) Outline your request for new resources based on your strategic plan (do not include details itemizing requests which will be part of the college prioritization process)

*As a department, we are seeking a Tenure Track line in Arts Administration/Arts Entrepreneurship. Currently our work in this area is limited because it is being developed and performed by an adjunct faculty member. A tenure track line would allow us to properly advise, mentor, recruit, and support students interested in this career path and would allow us to offer additional, regular classes that would help students interested in the performing (and even visual arts) see themselves as a business and develop marketing, branding, and financial plans for their

artistic career or pursue careers in Arts Admin for artistic companies across the nation. There are few undergraduate programs in Arts Admin available and this could potentially be a strong draw.

*We are currently hiring for a visiting assistant position as director of the Bands. As the Marching Band is one of our most public facing ensembles, we truly need a dedicated, long term tenure track person in this position to build relationships with secondary schools for recruitment purposes as well as revise the curriculum with an eye to Academic Affairs' stated goals.

*The Dance area continues to struggle with the relatively small amount of time and money dedicated to the technical support of its productions. They have one half time person to cover all areas of design and production and an additional 2 credit hour adjunct to handle costumes. This is insufficient time/financial support for their productions.

*As noted, the Theatre program review concluded that the theatre area needs additional faculty. The most pressing need is for someone who specializes in voice and movement. We have far too few acting/directing faculty for the number of performance majors we have, and though the faculty we have are excellent, we need additional support who can offer training methods we do not currently have faculty certified in. This would allow us to add sections of fundamental classes and improve student retention and completion.

*Covid costs meant that the bid to install the Recording Studio and remodel a classroom as a performance space attached to the studio came back at 60% greater than anticipated (building costs have skyrocketed). We are pursuing the studio only, but additional funding for the performance space is needed.

*The Theatre program review also encouraged turning a paint dock space into an official prop building area. The Theatre area is working on this, but this requires additional money for capital improvements.

b) Request any additional data or other supports for your strategic planning process.

Since these reports were instituted, I have asked for data for the three areas of the DPA as well as the DPA as a whole. We still do not have overall data for the DPA, which makes a high level report on the trends and success of the department exceptionally difficult. The data for the last two years was especially difficult to interpret.