

University of North Alabama
Department of Music (and Theatre)
Five-Year Program Review

Name and Signature of Chair:

Dr. David McCullough

Date of Report:

For the purposes of this report, it should be noted that during the period under review, this academic unit existed as the Department of Music (2004/2005 – Fall 2008) and as the Department of Music and Theatre (Spring 2009). Although this report will include some data and other information regarding Theatre, the focus of the report will be singularly on Music.

2. Five-Year Departmental Enrollment and Faculty Data

Faculty

A review of the five-year faculty data (2004-05 to 2008-09) for the music department provided by the Office of Institutional, Research, Planning and Assessment (see Table 1 below) does not take into account the changes in the makeup of the department over this time period.

**Table 1. Number of Faculty
(Fall Semester)**

<i>Faculty</i>	<i>2004-05</i>	<i>2005-06</i>	<i>2006-07</i>	<i>2007-08</i>	<i>2008-09</i>	<i>Average</i>
Full-Time	10	12	13	11	12	11.60
Part-Time	9	9	12	14	14	11.60
Total	19	21	25	25	26	23.20
FTE Faculty	13.00	15.00	17.00	15.67	16.67	15.47

From the beginning of the Fall 2004 term until then end of the Fall 2008 term, the Entertainment Industry Center was part of the Department of Music. At the end of the Fall 2008 term, the Entertainment Industry became a separate department. Beginning with the Spring 2009 term, Theatre became part of the department, and the department name changed to Department of Music and Theatre. The tables below (Table 5 and Table 6) are modifications of the table provided by OIRPA which show the breakdown of the faculty by area.

The total number of faculty dedicated to the Entertainment Industry area remained constant throughout the 5-year period, with the only change being the increase from 1 to 2 full-time and the decrease from 2 to 1 part-time which occurred between 2004-05 and 2005-06 (see Table 2).

**Table 2. Number of Faculty
(Fall Semester)**

<i>Faculty</i>	<i>2004-05</i>	<i>2005-06</i>	<i>2006-07</i>	<i>2007-08</i>	<i>2008-09</i>	<i>Average</i>
Full-Time EI	1	2	2	2	2	1.75
Part-Time EI	2	1	1	1	1	1.25
Total	3	3	3	3	3	3

The number of full-time faculty dedicated to teaching the music curriculum remained relatively stable over this time period. The more significant change is the increase in the dependence on part-time faculty, which grew from 7 in 2004-05 to 13 in 2008-09 (see Table 3). The large increase in the number of music majors over this time period (48% increase in FTE students) resulted in increased overload of full-time faculty and increased dependence on part-time faculty.

**Table 3. Number of Faculty
(Fall Semester)**

Faculty	2004-05	2005-06	2006-07	2007-08	2008-09	Average
Full-Time Music	9	10	11	9	10	9.80
Part-Time Music	7	8	11	13	13	10.60
Total	16	18	22	22	23	20.20

In May 2010, The Department of Music and Theatre hosted a consultant who was contracted to assist the department in preparation for the upcoming reaccreditation visit by the National Association of Schools of Music (NASM). The consultant prepared a report of his assessment of the department citing many recommendations for changes which will be addressed in this report. (See Appendix for a complete copy of the Consultant’s Report.) In section “E. Faculty and Staff” of this report, the consultant addressed the need for additional full-time faculty:

Because of the substantial teaching demands caused by the size and activity level of the Department, however, there is a frequent need to assign faculty with overload teaching. In many cases, this creates a situation where some faculty find it difficult to fulfill all their normal teaching responsibilities fully, in particular providing applied lessons to students *every* week and for the full number of minutes for which an applied lesson is scheduled this situation appears to reach the level of an accreditation standard deficiency, The solution to this problem would appear to lie in the assignment of additional faculty to the Department to support the instructional demands of music programs without having to resort to the current degree of use of overload teaching.

The consultant also deals with the importance of part-time faculty and the need to hire highly qualified part-time faculty:

Part-time faculty provide an essential component of music instruction at the University of North Alabama. In fact, the quality, longevity, and time investment of these part-time faculty are critical to the instructional mission of the Department. Part-time faculty in applied music (necessary for the instruction on many of the instruments at UNA) are particularly important... it is important that the very best applied instructor for each instrument is hired by the University. Unfortunately, as reported by both students and faculty, it appears as if this is not always the case at UNA. In most instances, this is because the compensation level is not high enough to attract the most qualified candidate on a specific instrument or high enough to require that part-time faculty member’s involvement with the regular activities of the Department, such as auditions, juries, recruiting activities, and recitals, as well as the type of counseling and regular involvement with students that is part of a proper education in music. The problem of finding and attracting high quality part-time faculty is exacerbated by the relative geographic isolation of the University, far removed from the more urban environment which typically provides access to the musicians most qualified for this instruction. The University is strongly encouraged to provide the flexible pay rate and dollar amount necessary to hire the best part-time music faculty members.

The rapid, sustained growth in student enrollment has created a critical need for additional full-time faculty and highly qualified part time faculty in order to maintain a level of excellence in music instruction.

The growth in student enrollment has been accompanied by an increase in the FTE Student/FTE Faculty ratio, and the Credit Hours/FTE Faculty ratio, as reported by the Office of Institutional, Research, Planning and Assessment. The FTE Student/FTE Faculty ratio shows a 15% increase in 2008-09 over the 2004-05 level (Table 4), while the Credit Hours/FTE Faculty shows a 17% increase over the same time period (Table 5).

Table 4. FTE Student/FTE Faculty Ratio (as per U.S. News definition)							
	2004-05	2005-06	2006-07	2007-08	2008-09	Average	% Increase
Ratio	8.49	7.58	10.35	11.28	9.78	9.49	15

Table 5. Credit Hours/FTE Faculty							
	2004-05	2005-06	2006-07	2007-08	2008-09	Average	% Increase
CH/Faculty	248.00	230.47	214.24	295.98	290.10	255.76	17

3. Assessment of the department as it relates to students

Enrollment

A review of the five-year enrollment data (2004-05 to 2008-09) for music majors provided by the Office of Institutional, Research, Planning and Assessment (see Table 6 below) shows a significant increase in the number of full-time unduplicated majors from 2004-05 to 2007-08, with a slight drop in 2008-09; the number in 2008-09 still showing a 47% increase over the 2004-05 enrollment. There is a steady increase in the number of part-time unduplicated majors from 2004-05 to 2008-09, with the 2008-09 enrollment showing a 53% increase over the 2004-05 enrollment. The total enrollment of unduplicated music majors shows an increase of 49% in 2008-09 compared to 2004-05. Analyzing the FTE Student data shows a significant increase there as well, with the largest number in 2007-08 showing an increase of 61% over the 2004-05 number, and the 2008-09 number though somewhat smaller still showing an increase of 48% over the 2004-05 number (see Table 7 below).

Table 6. Number of Unduplicated Majors - Music (Summer, Fall, and Spring Semesters Combined)

Bachelor	2004-05	2005-06	2006-07	2007-08	2008-09	Average
Status						
Full-Time	96	99	156	158	141	130.00
Part-Time	43	44	60	56	66	53.80
Total	139	143	216	214	207	183.80
FTE Students	110.33	113.67	176.00	176.67	163.00	147.93

Table 7. % Increase in Number of Unduplicated Majors - Music

<i>Bachelor</i>	<i>2004-05</i>	<i>2008-09</i>	<i>% Increase</i>
Status			
Full-Time	96	141	47
Part-Time	43	66	53
Total	139	207	49
FTE Students	110.33	163.00	48

This increase in music majors is considerable, especially when compared to the increase in undergraduate enrollment of the university as a whole during the same time period, as reported in the UNA Data Book created by the Office of Institutional, Research, Planning and Assessment (<http://www.una.edu/research/Data%20Book%202009.pdf>). Specifically, the increase in the fall semester of 2008-09 over that of 2004-05 was 14%, and the increase in the spring semester of 2008-09 over that of 2004-05 was 13% for undergraduate enrollment in the university as a whole (see page 41 of the Data Book referenced above). The increase in total FTE for 2008-09 over that of 2004-05 for undergraduates for the university as a whole was 12% (see page 42 of the Data Book referenced above). This information is outlined in Table 8 below.

Table 8. % Increase in Undergraduate Enrollment University Wide

	<i>2004-05</i>	<i>2008-09</i>	<i>% Increase</i>
Fall	5,200	5,912	14
Spring	4,845	5,482	13
FTE Students (Total)	11,907	13,350	12

Comparing the 48% increase in FTE students for the music department to the 12% increase in FTE students university wide illustrates the much larger increases in enrollment of undergraduate music majors as compared to the increases in undergraduate enrollment of the university as a whole. This is a strong indication of the success of the department's recruitment and retention efforts during the period under review.

The number of student credit hours (SCH) produced by the Department has increased steadily and significantly over the five-year period, resulting in an increase of 53% in 2008-09 as compared to 2004-05 (see Table 9 below).

Table 9. Student Credit Hours (Summer, Fall, and Spring Semesters Combined)

<i>Level</i>	<i>2004-05</i>	<i>2005-06</i>	<i>2006-07</i>	<i>2007-08</i>	<i>2008-09</i>	<i>Average</i>	<i>% Increase</i>
Undergrad	3,148	3,403	3,561	4,536	4,810	3,891.60	53
Graduate	76	54	81	101	25	67.40	
Total	3,224	3,457	3,642	4,637	4,835	3,959.00	

Average class size increased dramatically in 2007-08 and 2008-09 as compared to 2004-05, 2005-06, and 2006-07, with a percent increase of 154% when comparing 2008-09 to 2004-05 (see Table 10 below). This statistic is not an accurate indicator of activity within the Department since it does not account for the existence of applied music classes which are designed as private lessons.

Table 10. Average Class Size

Division	2004-05	2005-06	2006-07	2007-08	2008-09	Average	% Increase
<i>Undergrad</i>	6.8	7.2	6.8	16.1	17.3	10.84	154
<i>Graduate</i>	1.9	1.6	1.6	1.7	0	1.36	

Degree Productivity

The number of music graduates from the Department increased significantly over the five years covered by this report. From Fall 2004 through Summer 2009, 94 undergraduate music students were graduated. All of the undergraduates were graduated with the Bachelor of Science in Music degree. Of the 109 total number of graduates, 38 were Commercial Music majors, seven were Performance majors, 10 were general music majors (Options IV and V), three were Sacred Music majors and 36 had majors in the field of music education (choral and instrumental). In addition, 15 graduate students completed Master of Arts in Education degrees with music as their cognate area during the period covered by this report (see Table 11, page 7).

Student Services

The Department provides numerous valuable and guiding services to students beyond curricular instruction. Chief among them is academic advisement. All full-time faculty members act as academic advisors. Advisor assignments are made by the Department Chair and have been historically based primarily on students' applied areas. This practice has resulted in an uneven distribution of music majors among the academic advisors. Large applied studios such as percussion and saxophone yield larger than average advising responsibilities for those applied teachers, whereas small applied studios such as piano yield far fewer advisees for those advisors. Over the last two years a purposeful effort has been made to even out the distribution of advisees among the music faculty. That process will continue with the goal in mind of providing all students with equal access to advisement time and opportunity.

Department faculty members serve as sponsors for important and active student organizations. These include the service fraternities Phi Mu Alpha and Tau Beta Sigma. In addition, a faculty sponsor is assigned to the student professional society College Music Educators National Conference (CMENC) and to the music honor society of Phi Kappa Lambda.

Another area of student services is the opportunities provided to UNA students through faculty members' activities in the professional societies Alabama Bandmasters Association (ABA), Alabama Choral Directors Association (ACDA), National Association of Teachers of Singing (NATS). Students' participation in regular events in each of those

Table 11. Music Graduates – by Option/Emphasis

Music Graduates - by Option/Emphasis - Fall 2004 - Summer 2009																
BSM	FA04	SP05	SU05	FA05	SP06	SU06	FA06	SP07	SU07	FA07	SP08	SU08	FA08	SP09	SU09	5-YEAR TOTALS
Option I. Commercial Music	2	4			6	2	2	3	1	4	3	3	4	3	1	38
Option II. Sacred Music					1			1		1						3
Option III. Performance																0
a. Emphasis in Instrumental Music	1				1								1		1	4
b. Emphasis in Keyboard		1			1		1									3
c. Emphasis in Voice																0
Option IV. Vocal Choral Music (General										2	1					3
Option V. Instrumental Music (General										4	2	1				7
Total BSM	3	5	0	0	9	2	3	4	1	11	6	4	5	3	2	58
Music Education	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr	Und / Gr
Choral Music P-12	2 / 0	0 / 0	0 / 0	0 / 0	0 / 0	0 / 0	2 / 0	1 / 0	0 / 0	0 / 0	1 / 0	0 / 1	0 / 0	1 / 0	0 / 0	7 / 1
Instrumental Music P-12	6 / 0	3 / 1	0 / 2	4 / 0	3 / 0	0 / 3	4 / 0	2 / 0	0 / 0	1 / 0	2 / 3	0 / 1	2 / 1	2 / 0	0 / 3	29 / 14
<i>NOTE: requires a degree in Music (option IV or V) AND a degree in Secondary Education.</i>																36 / 15
Total Music Education	8	4	2	4	3	3	6	3	0	1	6	2	3	3	3	51
Total Music Degrees by Semester	11	9	2	4	12	5	9	7	1	12	12	6	8	6	5	109
Total Music Degrees by Year - Undergraduate	2004-05	19		2005-06	18		2006-07	17		2007-08	25		2008-09	15		94
Total Music Degrees by Year - Graduate	2004-05	3		2005-06	3		2006-07	0		2007-08	5		2008-09	4		15
Total Music Degrees by Year	2004-05	22		2005-06	21		2006-07	17		2007-08	30		2008-09	19		109

organizations both on and off campus serve as valuable practical experience in developing professional skills and establishing and building professional networks of future work associates and mentors within their chosen professions.

Outcome information, including student performance on licensure/certification exams, job placement of graduates and student/alumni/employer surveys

Music students have performed satisfactorily on the Praxis II test which is required for teacher certification in Alabama. Table 12 on page 9 contains pertinent test score data for music students. Job placement for music students has likewise been satisfactory over the period of this report. Approximately 85% of graduates during from 2004-2009 have been employed full-time in their fields or have elected to enroll in graduate school within one year of finishing undergraduate degrees. Although the Department has not previously conducted exit interviews of graduating seniors, or surveys of students or alumni; active plans are now in place to initiate all three such projects during the 2010-2011 academic year.

4. Assessment of the department as it relates to faculty

Teaching Productivity and activities designed to enhance teaching and the curriculum

During the period of this report there were between 10 and 13 faculty members in the Department. Of those, 2 to 3 had primary teaching responsibilities in the area of Commercial Music and operated the Entertainment Industry Center (EIC). One of the faculty members associated with the EIC was one-half faculty and one-half staff.

The Department's undergraduate Credit Hour Production increased steadily over the period of this report from 3,148 to 4,810 - an increase of 53% - averaging 3,891. The graduate Credit Hour Production in the Master of Arts in Education (music) program was sporadic over the same period averaging 67.4 per year with its highest year in 2007-2008 at 101 CHP and its lowest year in 2008-2009 at 25 CHP.

Student evaluations of Department faculty teaching over the period of this report were slightly above average as compared with University-wide data and remained generally constant over the 5-year period. Specific problem areas and issues were addressed on individual bases resulting in no significant on-going deficiencies in faculty teaching.

One area of concern regarding teaching within the Department is the lack of any progress in implementing distance learning or other on-line technology into the teaching methodologies. Active plans have been developed to introduce at least one on-line or blended course during the 2010-2011 academic year. Possible courses for such formats are MU 222 Music Appreciation and a new course in World Music for which a syllabus has already been developed and approved by the Music faculty.

Table 12. PRAXIS Test Scores for Music: Content Knowledge

	09/01/2004 to 08/31/2005		09/01/2005 to 08/31/2006		09/01/2006 to 08/31/2007		09/01/2007 to 08/31/2008		09/01/2008 to 08/31/2009	
	All Examinees	UNA Examinees	All Examinees	UNA Examinees	All Examinees	UNA Examinees	All Examinees	UNA Examinees	All Examinees	UNA Examinees
Number of Examinees	4,783	10	4,649	11	4,597	17	4,691	9	4,606	7
Highest Observed Score	200	179	199	175	200	187	200	164	200	164
Lowest Observed Score	106	142	100	143	108	135	108	150	113	143
Median	165	159.5	165	150	166	162	166	157	166	155
Average Performance Range	156-174	156-168	156-174	147-166	157-174	154-168	157-175	152-161	157-175	151-163

Research Productivity

Music faculty maintained a high level of activity in this area throughout the period of this report. The activity generally took place in three categories: publications, conference presentations and performances. Specific research/scholarly activity of faculty are listed in Table 13 on page 11. Faculty members are listed in alphabetical order, including faculty who are no longer employed by UNA.

Service, including service to public schools

Music faculty members were active during the five years under review in providing valuable services to the Department, the University and the community at large. All faculty served on standing departmental committees and/or ad hoc departmental committees. In addition, several served on University committees.

A principal area of service for Music faculty were the many occasions in which they provided valuable services to the school music programs and music educators of the local and surrounding communities. Instrumental music faculty were especially active in the Alabama Bandmasters Association District III activities. These activities included hosting and adjudicating solo and ensemble festivals, performance assessment events, all-district band, honor bands and others. In addition, the wind and percussion faculty at UNA, (Jones III, Moyer, Elsey and McCullough) regularly visit local schools providing instruction and feedback to teachers and students in formal and informal formats. The vocal/choral faculty (Loeppky, Lee and Galer) likewise provided professional services to local schools through similar activities.

Another area of service is the work that many faculty members do in local churches. Several faculty members are employed in formal positions of church music leadership. Others are participants in church choirs and orchestras. All of these activities provide much needed support to local congregations in strengthening church music programs and in building healthy and productive community relations.

Perhaps one of the most visible and profound areas of service is the Department's practice of providing utilitarian and ceremonial music for significant University events. Performances of this sort included band, choir and orchestra performances at football games, basketball games and other athletic events; faculty meetings, workshops and convocations; and at commencement exercises. With the exception of some of the marching band performances, these events were all supplemental to the routine academic activities of the performing ensembles. Although students sometimes received some level of compensation through ensemble scholarships or other awards, the awards were generally of token amounts and in no way provided financial compensation that would have accomplished the desired results outside of the context of service to the institution. Faculty members received no additional compensation for conducting, planning and organizing these service events.

There was a good amount of faculty development during the period under review. Three faculty members made significant progress toward completion of doctoral degrees, each reaching the

Table 13. Faculty Research Productivity

Faculty Member	Position	Recitals	Conference Presentations /Panelist	Published Arrangements /Compositions	Published Articles	Church Music Director	Professional Solo & Ensemble Performance	Semi-Professional Ensemble Performance	Master Classes	Musical Stage Directing	Other
Dr. Yi-Min Cai	Associate Professor of Music	13							14		
Dr. Eddie Elsey	Assistant Professor of Music	10	1				16		6		
Mr. Alan Flowers	Instructor in Music		1			5 years				6	
Dr. Robert Garfrerick (left 2009)	Associate Professor of Music							15			
Dr. Suzanne Galer (2008-2009)	Assistant Professor of Music	1							1		
Mr. Lloyd E. Jones III	Assistant Professor of Music							15			AL All-State Band Conductor
Dr. Soojeong Lee (left 2008)	Assistant Professor of Music	2	3				9				Adjudication (4)
Dr. Ian Loepky	Assistant Professor of Music		5	2	14	1 year			2		Adjudication (8); Honor Choir (3); Community Chorus (12)
Dr. David McCullough (Start 2008)	Chair and Professor of Music					1 year		6			
Dr. Tom Ed Moore	Assistant Professor of Music	3				4 years					
Mr. Iain Moyer	Instructor in Music	2	4				5		7		
Dr. James Simpson (left 2007)	Chair and Professor of Music	2						15			
Mr. Viljar Weimann	Instructor in Music	1				5 years	5 seasons		6		

ABD status. Many faculty members, including those with earned doctorates, continued to perform and attend workshops, festivals, conferences, seminars and other events that contributed to their professional development.

5. Assess the Department as it relates to Facilities and Resources

The music building, a two-story structure opened in 1969, is part of the Lurleen B. Wallace Fine Arts Complex. It includes offices, faculty studios, classrooms, practice rooms, a band rehearsal hall, a choral rehearsal hall, a 100-seat recital hall, computer lab, piano lab, and music library. All classrooms in the music building are equipped with Smart Room technology, including multi-media projection systems, computer with Internet access, a DVD/VCR combination, and a permanently installed projector allowing class projects and videos to be presented on a large screen.

The large performance venue for music and theatre events is Norton Auditorium, a 1,700-seat facility with a nine-foot Steinway concert grand piano and a Wicks 40-rank pipe organ. The Entertainment Industry Center, located in the Guillot University Center, provides a modern recording studio that supports the Department's Commercial Music program.

The following specific categories are pertinent in addressing the adequacy of resources and support services.

Library

Library materials and services useful to music students are located in two facilities: the Collier Library and the Music Library. The Music Library is located on the second floor of the Music Building. There exists a healthy and mutually beneficial relationship between the Collier Library and the Music library. The Music Library holds collections of scores and recordings and houses a listening lab, a computer lab and a MIDI keyboard lab.

The Music Library collections are located in two areas of the Music Library suite: scores and collected editions and reference materials are in Room 214; and audio cassettes, phono discs, CDs, video cassettes and DVDs are located in Room 213 (open only to faculty and staff). Additional references, periodicals and books in ML and MT subject areas are located in Collier Library.

The general collection contains over 1,600 musical scores, and over 500 works in collected editions of Bach, Handel, Mozart and Schubert. There are approximately 3,200 sound recordings in various formats including audiocassettes, phono discs, videocassettes, CDs and DVDs. Reference materials include The Canfield Discographic Encyclopedia of Classical Composers; Chronicle of American Musical Theatre; Encyclopedia of the Opera; Harvard Dictionary of Music; International Library of Music; The International Library of Piano Music; a 20-volume set of the New Grove Dictionary of Music and Musicians; Popular American Composers; and the Teaching Music Through Performance Series along with Foreign Language Dictionaries and classic texts on the teaching and study of various instruments and voice.

The UNACAT online public catalog is available on all computers for students to search the collection electronically. Items can be searched by title, author, and subject or keyword.

The Listening Center/Computer Lab is equipped with two television monitors with VCR, DVD players, CD players with headphones, and 10 computers (with internet access, DVD, and CD capabilities) for student use. The LC/CL also has three JVC turntables and one Dual, two JVC compact disc players, one Pioneer dual cassette player/recorder and one JVC dual audiocassette player/recorder, operated by the faculty and staff only.

Music faculty and students may check out recordings and scores using a Mane Card. The circulating period for students is as follows: 30 days for books and scores; 5 days for recordings. Recalled items may be issued a new due date. Overdue fines and charges for lost or damaged items will be charged to student business office accounts. Reference material is non-circulating, except by special permission.

Items placed on reserve by faculty members for use in a class are kept at the front desk. Reserves normally circulate for two hours inside the library. This two-hour policy applies to faculty as well as students. If a faculty member checks out something that is on reserve for only his/her class, it may be kept as long as needed with permission. If a faculty member checks out an item that is on reserve for another faculty member's class, the two-hour circulation period must be observed.

Faculty may reserve audiovisual equipment for use in campus classrooms. To schedule equipment for classes held Monday - Friday, reservations must be received at least 48 hours before the scheduled use.

A Xerox photocopy machine is located in the Music Library. This copier is available for student use with a Mane Card. Students are encouraged to have money available on their Mane Card so they will be able to use this copier.

The Music Library is open Monday - Friday 8:00 am - 4:30 pm and is staffed by the Music Library Specialist who is in charge of all aspects of operation including supervision of Music Library work study students. As a recommendation of the Music Consultant's report, the Department plans to expand the Music Library hour by adding extended hours on one week night and possibly on the weekend.

Laboratories

In addition to the laboratory facilities in the Music Library as described above, the Department maintains a piano lab used for instruction in MU 131-133 Class Piano. The lab contains 10 electronic keyboards. The Department owns two of the electric pianos and has a partner relationship with a local music store that provides the other eight free of charge to the University. The instruments are critical to the Department in providing piano instruction to all music majors as required to meet standards of musicianship set by the national accrediting body in music, the National Association of Schools of Music (NASM). The Department needs more pianos in the piano lab in order to accommodate the NASM consultant's recommendation for the department

to require more class piano instruction of its music majors; however, additional funding and space would have to be identified to accomplish that goal.

Equipment

The Department's inventory of equipment during the period of review was found to be largely inadequate in meeting the Department's instructional needs. The Department owns 25 upright pianos and 10 grand pianos. The quantity of pianos was adequate to meet the demands of the student population during the period under review; however the quality of the instruments was in no way sufficient for the instruction and performance needs of the Department. Most of the pianos were purchased in 1968-1969 when the Music Building first opened. Proper maintenance of the pianos was badly compromised by the design of the Music Building that has virtually all doors open to the outside. Such a design allows outside air to enter rooms where pianos are placed every time a door is opened to a classroom, studio or rehearsal hall. Consequently the worst enemy of a piano, moisture in the form of humidity, was impossible to regulate properly. This fact resulted in the rapid decline of all of the Department's pianos to the extent that by the time of the period under review, few if any of the pianos were in good condition and several were practically unusable. A major funding initiative is needed to begin the replacement of old and worn pianos in the Department. The consultant addressed this issue in the NASM consultant's report as follows (see Appendix):

The situation regarding musical instruments and equipment is also an area of serious concern. The quality and condition of musical instruments and pianos have a direct relationship to the quality of education provided to music students. The Department of Music has an inventory of musical instruments and equipment which is badly aged and aging. This includes a collection of pianos (involved in every aspect of music instruction), most of which is over 40 years old. The current annual operating budget, however, is wholly insufficient to maintain and replace the sizable inventory of pianos and musical equipment of the Department. Consequently, this situation does not appear to meet the NASM standard that "equipment shall be adequate to support teaching and learning in all curricular offerings and for all faculty and students engaged in them, and be appropriately specialized for advanced work" (*NASM Handbook 2009-10*, II. F. 1. d.).

In order to correct the extensive deficiencies in music equipment and instruments, the University is encouraged to provide a specific and separate budget for the "adequate acquisition, maintenance, and replacement" of the Department's large inventory of music equipment, musical instruments, and pianos (*NASM Handbook 2009-10*, II. F. 1. e).

Another significant equipment need during the period of review was for sousaphones. The Department's marching band was without a suitable number of these necessary bass brass instruments. The band used sousaphones that were far beyond their useful lives. All of the band's sousaphones had been overhauled and refurbished several times. Some were in such poor condition that the instruments' manufacturer refused to work on them any further, citing the dramatically deteriorated condition of the instruments as a reason for rejecting service. A major

funding initiative is needed to begin the replacement of the sousaphones that are beyond repair and the acquisition of suitable instruments for the band's use.

Space

During the period under review the size of the Department's faculty and adjunct faculty had grown to the extent that there were no unoccupied faculty studios. Two adjunct (flute and guitar) shared a single practice room as a teaching studio. Three adjunct voice faculty shared a small private studio for their teaching. In addition, the success of the band and choral ensembles resulted in increased size for those groups to the extent that the band room is adequate in size for the marching band and the choral room is nearing its maximum capacity for the largest choral group. The consultant addressed this in the NASM consultant report as follows (see Appendix):

... Unfortunately, however, because of the growth in music students and activities, the Department has in many areas outgrown this space. More room is needed for additional faculty studios/offices, classrooms, and specialized spaces, such as adequate practice facilities for percussionists. The Department is forced to surmount this problem by often providing music instruction in inappropriate areas (applied teaching by adjunct faculty in tiny practice rooms, percussion instruction in a locker area, etc.).

A greater problem still for the performing ensembles was that of storage space. Much of the already inadequate floor space in the band room was taken for instrument storage units. The uniform storage was even less adequate and the band library was used as the studio of the adjunct trumpet teacher. Similar problems existed for the choral ensembles and for the orchestra, neither of which had adequate storage or library space. The orchestra's storage needs were so pronounced that it was forced to spend approximately \$5,000-\$6,000 per year from its operational budget just to store the orchestra shell and have it moved to and from performance locations. Storage, rehearsal and instructional space remained a major problem for the Department throughout the period in review.

Support Personnel

The Department was assigned two full-time staff positions: a Department academic secretary and a staff person for the Music Library. In addition, federal and institutional work study money was allocated to the Department. It was found that work efficiency problems existed within the Department's staff positions that resulted in an inefficient distribution of the work study hours. Correction of those problem areas was begun in the last year of the period under review. The work study allocations were found to be inadequate for the needs of the Department.

The following are recommendations based on study of the period under review:

1. Increase work study allocations by the equivalent of 1.5 positions
2. Add band secretary/administrative assistant position of at least a half-time level

3. Add a full-time Events Coordinator for the Department. The Events Coordinator would allow the Department to properly address a wide range of responsibilities that are in addition to the job description for a University Administrative Assistant yet critical to the efficient and productive administration of the Department. The responsibilities of the Events Coordinator would include:
 - a. **Scheduling** of all Department of Music and Theatre events, including:
 - Securing of appropriate venues.
 - Creation and coordination of calendar of events
 - Submission of Campus Reservation Forms to University Events
 - Facilities/logistical management
 - Maintenance of necessary records for scheduling, venues, etc.
 - b. **Publications** of the Department of Music and Theatre, including programs, posters, brochures, advertisements, and all recruitment material.
 - Programs: Construction and printing of all recital, concert, and theatre programs
 - Total expected for academic year 2010-2011 = 70
 - Retain record of all programs for quarterly submission to ASCAP
 - Posters: Coordinate with University Communications and the print shop for the creation and printing of recruitment, recital, concert, and theatre posters
 - Total expected for academic year 2010-2011 = 38
 - Tickets: Coordinate with University Communications and the print shop for the creation and printing of tickets for major events
 - Total expected for academic year 2010-2011 = 12
 - Other Publications: Coordinate with University Communications and the print shop for the creation and printing of recruitment brochures and advertisements
 - 5 Brochures (Music, Band, Choral, Orchestra, Theatre)
 - 10+ Print advertisements (AMEA publications, Shoals Symphony programs, etc.)
 - Calendar of Events, updated weekly
 - c. **Publicity** of the Department of Music and Theatre events and accomplishments, coordinating with University Communications as needed, including:
 - Development of print and broadcast media advertising
 - Writing press releases for all senior and junior recitals, faculty recitals, ensemble and theatre performances and important accomplishments of students and faculty. (expect 50-60 per year).
 - Organizing and following up on newspaper coverage of major performances
 - Arranging for photography needs
 - Working with Alabama Public Radio on underwriting/program fund spots
 - Submission of specific event information to APR and other public radio stations for announcement (approximately 35-40 per academic year)
 - d. **Music and Theater Box Office**
 - Design, develop and manage a box office for ticket sales for music and theatre events.

- e. **Auditions** - Coordinate music and theatre auditions, including:
 - Scheduling
 - Advertising of audition dates
 - Preparation of audition applications
 - Preparation of other audition materials
 - Application distribution
 - Application record keeping
 - Audition date confirmations
 - Post-audition response letters and various regular communications with prospects
- f. **Summer Music Camps** - coordinate camps for strings, piano, jazz and band
 - Scheduling
 - Publicity and advertising:
 - Brochures, posters and mailings
 - Press releases
 - Radio announcements
 - Programs for camp recitals
 - Accounting of funds:
 - Tracking participants fees
 - Payments to instructors/staff
 - Purchase of materials needed for camp

6. List any notable achievements by the department

Departmental Achievements

The Department was very busy with many curriculum changes and other revisions to the music degree programs during the period under review. One fundamental change was to move away from the professional degree program in music education, the Bachelor of Music in Music Education, to the dual degree program for students interested in pursuing teacher certification in the field of music education which consists of a B.S or B.A. liberal arts major in instrumental or choral music plus a major in Secondary Education. Revisions of that degree plan continued throughout the period under review. Another major curriculum change was the discontinuation of the Sacred Music liberal arts degree option. The music faculty voted in 2008 to discontinue that program due to very low enrollment for the past several years. That degree program last appeared in the University's 2008-2009 catalog.

In addition, the music faculty members associated with the Entertainment Industries Center began the process of designing new degree programs in that field as well as a proposal for a new Department of Entertainment Industries that would offer the new degrees. The first major step toward those goals was the formation of the Department of Entertainment Industries in January 2009 which resulted in the loss of three faculty members from the Department of Music.

Another change in January 2009 was the moving of the Theatre area from the Communications Department to the Music Department. The name of this academic unit was changed at that time from the Department of Music to the Department of Music and Theatre. That change resulted in an addition of two faculty members for the newly configured department. Although the academic program in Theatre remained in the Department of Communications as an option in the Communication Arts degree program, the realignment of Theatre with Music brought the theatre courses and two faculty members under the auspices of this academic unit.

In terms of personnel changes within the department, several faculty searches were successfully conducted during the period under review, including those for department chair, assistant director of bands/percussion and for voice. In addition, two staff position searches were conducted. The Music Library position became open as a result of a retirement. At that time the job description was revised and updated resulting in a new position title—Music Library Specialist. Another staff change was in the academic secretary position. A great deal of time and effort was expended in making that personnel change.

Student Achievements

Students enrolled in the department met with good success in competitive environments. Particularly distinguished in that regard were students in the areas of piano studies and vocal studies. UNA pianists excelled in local as well as regional competitions through the Music Teachers National Association (MTNA) and won the UNA Concerto Competition on two occasions during the period under review. Similarly, vocalists were frequent participants in the National Association of Teachers of Singing (NATS) competitions at the regional level.

Grants and Funds Generated

The department's band and choral areas were very effective in generating funds for the purpose of supplementing the University allocations to the operational budgets for those areas. The University allocations fall far short of providing adequate resources for accomplishing the academic and artistic goals of the performing ensembles. In order to operate and maintain high standards of instruction and service to the institution the directors of those areas must find ways to supplement their budget allocations. One way of generating funds was ticket sales to performance events. During the period under review the University Bands generated an average of \$4,100.00 per year. The percussion ensemble generated an additional \$2,200 per year. Similar activity by the Choral program generated approximately \$10,000 over the 5-year period. Another source of revenue for the University Bands was participation fees charged to members of the UNA Honor Bands. That event generated an average of \$12,000 per year during the period under review. All of the funds generated through tickets sales and Honor Band were used to supplement the band operating budget through the purchase of equipment, instruments, music and supplies; as well the covering of expenses for uniform cleaning and alterations, instrument maintenance, band camp staff, and many other needs not provided for by the band's normal operating budget.

In the year 2000 UNA formed a partnership with the Shoals Symphony Association, a local civic orchestra organization, through which the University has developed an orchestra program. The

focus of the agreement was providing financial support for the Shoals Symphony which was officially renamed the Shoals Symphony at UNA and began to receive an annual operational budget allocation from the University. The Shoals Symphony Association, through its own independent fundraising efforts, continued its financial support of the Symphony contributing on average approximately \$43,000 per year to the support of Symphony activities and performances.

7. How has the department responded to previous program review recommendations?

The most recent program review was the 2001-2004 Triennial Progress Report completed in May 2004. At that time the recommendations were of a very general nature and in some respect reflected curriculum planning and goals that are no longer relevant to current degree programs.

A far more advantageous study and evaluation of the music area was accomplished in May 2010 through the employment of a consultant engaged through NASM. The consultant visited our department for several days and produced a comprehensive report providing comments, observations and extensive recommendations specifically intended to provide us with assistance in bringing our music unit into compliance with NASM guidelines. A copy of the complete report is included in the Appendix of this document.

Listed below are the most prominent recommendations from the consultant's report and the actions that have been taken or will be taken by the department in response.

1. Develop a new mission statement and set of new goals

This recommendation will be addressed in item 9 of this report.

2. Develop a specific and separate funding source and a budget for the adequate acquisition, maintenance and replacement of instruments and equipment adequate to support teaching and learning in all curricular offerings, especially with regard to pianos.

Every opportunity will be taken to inform University officials of this recommendation and to pursue solutions as they relate to continuing accreditation status for this academic unit.

3. Allocate music scholarship monies specifically designated for general use by the music area.

Music Scholarships were created in 2010 and will be awarded for the first time in Fall 2010.

4. Increase release time and staff support for the department chair in accomplishing his academic and administrative responsibilities.

This recommendation is under review by the appropriate University officials.

5. Form a Student Advisory Committee to meet regularly with the department Chair.

This recommendation will be implemented in Fall 2010.

6. Increase staff personnel support for the department.

This recommendation is under review by the appropriate University officials.

7. Increase faculty positions in the department to reduce overloads and extensive use of adjunct faculty.

This recommendation is under review by the appropriate University officials.

8. The University should adopt the flexible pay rate and dollar amount necessary to attract highly qualified adjunct music faculty, especially with regard to teaching applied music.

This recommendation is under review by the appropriate University officials.

9. More room is needed for additional faculty office/studios, classrooms and specialized spaces, such as practice facilities for percussionists.

The department Chair has submitted to the appropriate University officials a three-phased plan for facility development that addresses this recommendation.

10. Make the practice rooms available at night and on weekends.

The music faculty will consider this recommendation at its August 21, 2010 workshop for the purpose of adopting a policy that will accomplish this goal.

11. Address facilities maintenance needs, including the replacement of the damaged ceiling in the choral room and the substandard lighting in the band room and choral room.

A new dropped ceiling was installed in the choral room in August 2010. Lighting improvements are planned for the band and choral rooms during August 2010.

12. Acquire MAC computers and electronic interface equipment needed for proper instruction using electronic keyboards and computers in the music technology lab.

This recommendation will be addressed in the form of a budget request during Fall 2010.

13. Recommendations for the Music Library that will be addressed in Fall 2010:
 - a. Expand hours of operation to include some evening and weekend hours
 - b. Develop a system that will allow students to check out CD recordings
 - c. Increase student use of library by faculty making assignments that require use of library resources

14. Emphasize recruitment of string students.

This recommendation will be addressed during the 2010-2011 academic year through increased recruitment activity by string faculty and adjuncts, more effective use of scholarship and performance award monies and through improved outreach initiatives through school and community contacts.

15. Improve record keeping practices by ensuring that audition forms are placed in student academic files.

This practice has been implemented as a standard procedure for the department office.

16. Improve the student advisement services offered to music education students by gaining greater access for those students to their advisor in the College of Education.

Music education students are receiving good advisement from their music advisors. There has been a recurring problem with the availability of the education advisor that is currently being addressed through proper channels.

17. Update the department website to contain correct and complete information, including:
 - a. clear delineation of which degree programs are liberal arts programs and which are professional degree programs and
 - b. the use of proper and precise wording concerning the department's NASM accreditation status

Updating of the website was accomplished during summer 2010. Regular updates of the website will follow as a standard procedure for the department office. Changes to the catalog, brochure and other printed materials will be accomplished at the next available opportunities for publications revisions.

18. Add additional requirements for piano study to provide for students' attainment of NASM keyboard competency guidelines.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010.

19. Add concert band rehearsal and performance opportunities during fall semesters.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010.

20. Add two semesters of sight-singing and ear-training instruction.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010.

21. Clarify in the music theory syllabi and course descriptions how students acquire “a rudimentary capacity to create derivative or original music” within the music theory sequence.

The music theory faculty will make changes in the course syllabi to accomplish this recommendation and propose catalog changes of the same nature during the fall 2010 semester.

22. Clarify how UNA music students acquire “a rudimentary capacity to improvise” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to add or strengthen such a component as a learning outcome for Class Piano.

23. Clarify how UNA music students receive “an exposure to a broader repertoire in addition to that of the primary culture” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. Possible solutions are to add a requirement for a new course in World Music, or to embed significant study of non-western music within existing coursework.

24. Clarify how UNA music students acquire “the ability to use technologies current to their area of specialization” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. Possible solutions are to add a requirement for a new course in music technology, identify components of the existing educational technologies course that accomplishes this learning outcome, or to devise a portfolio project embedded into several existing music courses that will satisfy the NASM standard as well as the education curricular requirement for technology instruction but will replace the existing education course in educational technology and not require an additional course in music.

25. Greatly reduce the number of professional education hours required of UNA music education students in order to make room for needed additional music coursework.

This recommendation will be addressed initially by the department Chair through consultation with the Dean of the College of Arts and Sciences, the Dean of the College of Education and the Chair of the Department of Secondary Education. Additional input and guidance from the VPAA will be sought if needed in order to accomplish the goal of compliance with NASM standards and guidelines.

26. Add requirements for instruction in conducting for music majors.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to create a new course in basic conducting,

add a requirement for that course and revise the current courses in instrumental and choral conducting to serve as advanced instruction in conducting.

27. Clarify how Choral music education students acquire “the performance ability sufficient to provide, improvise and transpose accompaniments” in accordance with the NASM standards.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to add or increase instruction in this area in existing coursework.

28. Clarify how teaching sites for music education student interns are “approved by qualified personnel from the institution” in accordance with the NASM standards.

This recommendation will be address by consulting with the Dean of the College of Education and the Chair of the Department of Secondary Education during the fall 2010 semester.

29. Explore ways in which to increase the number and variety of guest artists invited to campus each year.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. A possible solution is to submit a budget request for the initiation of a Guest Artist Series for the department. Several music faculty members have already suggested such action and have developed contacts, reciprocal agreements and other such advantageous professional relationships with performers at other institutions that could provide numerous guest artists at relatively low costs to the University.

30. Implement a systematic program of exit interviews for graduating music students in order to provide useful feedback and information to assist in the on-going evaluation and planning for the music program.

The music faculty will consider how to address this recommendation at the departmental faculty workshop August 21, 2010. It is expected that an ad hoc departmental committee will be appointed to develop an exit interview instrument and procedure to implementation in fall 2010.

8. State the vision and plans for the future of the department.

Vision and plan for the next five-year period, 2009-2010 through 2013-2014 assuming only costs to continue with no additional state resources:

Without any additional funding the focus of the next five years will be on curriculum revisions, development of recruitment initiatives and preparation for the department’s NASM reaccreditation visit in spring 2012. An additional area of focus will be developing the new relationship between music and theatre, especially in the area of collaborative artistic projects.

The first such opportunity is a full-scale production of the musical *Oklahoma!* planned for spring 2011.

Vision and plan for the next five-year period, 2009-2010 through 2013-2014 if additional state resources are available.

This vision statement would depend largely on the amount of additional state resources that would be available. However the following needs would take on priority status of one level or another depending on the funds available:

- Increase the number of faculty in music and in theatre (at least one in each area).
- Add one full-time staff position for the department office (Event Coordinator) and one part-time staff position for the band area (band secretary).
- Establish a new Department of Theatre.
- Establish a new degree program in Theatre.
- Establish a new degree program in Musical Theatre.
- Discontinue the MA in Ed program (music) to be replaced by a new Master of Music Education degree program (would require additional faculty and a graduate assistantship).
- Complete construction of a black box theatre.
- Begin Phase I of the performing arts facilities development plan (Phase I includes the expansion and enclosure of the current Music Building).
- Increase adjunct faculty compensation, especially in the area of applied music instruction.
- Implement a program for the replacement of pianos in the music area.
- Increase public support for the performing arts at UNA through public outreach programs, expansion and development of offerings through the Peery Center, public relations initiatives including better marketing strategies for campus performances, improvement of campus performance facilities, and improved access to campus performance facilities for the performing arts programs.

9. Program Overview

The Department of Music and Theatre offers liberal arts degree programs as follows:

Bachelor of Science in Music and Bachelor of Arts in Music

- Option I Commercial Music
- Option II Performance (instrumental, piano, voice)
- Option III Vocal/Choral Music
- Option IV Instrumental Music

In addition, the department offers the music component of a music education program as Bachelor of Science in Music or Bachelor of Arts in Music professional degrees in Choral Music or Instrumental Music with a double major in Secondary Education.

The entire curriculum was reviewed during the period under review. Many changes were made and that process continues at present. Particular emphasis is being placed on preparation for the NASM reaccreditation visit in spring 2012.

Mission Statement for the Program

The mission of the University of North Alabama Department of Music and Theatre is to actively engage students in reaching their fullest potentials by providing academic instruction, performing experience and other learning experiences in music and theatre degree programs, as well as in the University's General Education curriculum. In addition to its academic role, the Department of Music and Theatre seeks to serve the University's ceremonial and utilitarian needs for musical performances at significant University events and to contribute to the enhancement of the artistic vigor and cultural vitality of the University campus, the local community and the greater geographical region.

Goals for the department

- I. Maintain curricula that comply with standards and guidelines established by NASM and SACS.
- II. Offer high quality lecture courses, performing ensembles/organizations, and private instruction.
- III. Establish and maintain a standard of excellence for artistic performance in music and theatre.
- IV. Obtain and maintain funding necessary for strong performing ensembles and organizations in band, choral, orchestral and theatrical areas.
- V. Obtain and maintain funding necessary for the maintenance and replacement of equipment needed to meet the instructional demands of the music and theatre areas.

Goals for the faculty

- I. Pursue the active development of professional competencies through research, performance and other creative activities.
- II. Maintain active participation in campus and community positions of leadership and service relative to areas of professional and personal expertise.

Student Learning Outcomes for the Program

Bachelor of Science/Bachelor of Arts in Music degree programs

For the Core Curriculum:

1. Students will have knowledge of great works of music from the Western Art tradition and the stylistic characteristics of the historical periods from which they come, as well as knowledge of non-western, popular and folk/primitive/ethnic genre.

2. Students will have functional capabilities within the common body of knowledge and skills of music and will engage and integrate requisite competencies in performance, aural skills and analysis, theoretical skills and analysis, history and repertoire and technology.
3. Students will have the ability to formulate evaluative judgments about music and to make qualitative decisions concerning their personal creative expressions and/or performance activities.
4. Students will have fundamental competencies in keyboard, vocal and instrumental performance and in conducting.
5. Students will have knowledge of new and existing technologies and fundamental competencies in requisite operational and analytical skills associated with those technologies.

Additional learning outcomes for Option I: Commercial Music

1. Students will have presentational acumen evidencing fundamental competencies in musical performance.
2. Students will possess a common body of knowledge in music industry and business and be able to demonstrate the ability to integrate and synthesize among competencies in music marketing, promotion, merchandising, recording, management, production, licensing, publishing, administration, technology and entrepreneurship.

Additional learning outcomes for Option II: Performance

1. Students will have presentational acumen evidencing achievement of an advanced level of proficiency as a performer.
2. Students will have advanced insight into and understanding of repertoire and pedagogy within a specialized area of study.

Additional learning outcomes for Option III: Vocal/Choral Music

1. Students will have presentational acumen evidencing satisfactory achievement in the development of musicianship through study within a solo performance medium.
2. Students will have vocal and pedagogical skill necessary to teach effective use of the voice in singing.
3. Students will have knowledge of content, methodologies, philosophies, materials, technologies and curriculum development for school vocal/choral music programs.
4. Students will have an understanding of child growth and development and principles of learning and assessment.
5. Students will have knowledge of strategies for teaching music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of music syntax and of how music works as a medium of communication and cultural development.

Additional learning outcomes for Option IV: Instrumental Music

1. Students will have presentational acumen evidencing satisfactory achievement in the development of musicianship through study within a solo performance medium.
2. Students will have knowledge of and ability on wind, string and percussion instruments sufficient to teach beginning students effectively in groups.
3. Students will have knowledge of content, methodologies, philosophies, materials, technologies and curriculum development for school instrumental music programs.
4. Students will have an understanding of child growth and development and principles of learning and assessment.
5. Students will have knowledge of strategies for teaching music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of music syntax and of how music works as a medium of communication and cultural development.

Addressing the Learning Outcomes in Coursework and Other Degree Program Components

For the core curriculum

1. Music History: MU 345W, 346
2. Large ensembles; small ensembles; MU 190, 191 Sight-singing and Ear Training; Music Theory sequence: MU 101, 102, 201, 202, 363.
3. Sophomore Examination, Senior Recital Hearing
4. MU 131-133: Class Piano; MU 121, 122: Class Voice; MU 141, 142: Class Brass; MU 151, 152: Class Percussion; MU 161, 162: Class Strings; MU 171, 172: Class Woodwinds; MU 181, 182: Class Guitar; MU 383: Instrumental Conducting; MU 384: Choral Conducting.
5. MU 201/202 Music Theory II & III, MU 361 Orchestration, MU 444 Secondary School Music Methods, MU 381 Elementary School Music Methods, Marching Band Techniques.

Additional assessment for Option I: Commercial Music

1. Sophomore Proficiency Examination
2. ENT 495: Music Practicum

Additional assessment for Option II: Performance

1. Sophomore Proficiency Examination, Junior Recital Hearing, Senior Recital Hearing
2. MU 392: Instrumental Literature and Materials; MU 398: Vocal Literature; MU 442: Organ Literature and Materials; MU 445: Piano Literature and Materials

Additional assessment for Option III: Vocal/Choral Music

1. Sophomore Proficiency Examination, Senior Recital Hearing
2. Senior Recital Hearing, MU 394; Choral Techniques, MU 395, 396: Vocal Diction I, II

3. MU 444: Secondary School Music Methods, MU 381: Elementary School Music Methods, PRAXIS II
4. MU 444: Secondary School Music Methods, MU 381: Elementary School Music Methods, PRAXIS II
5. PRAXIS II

Additional assessment for Option IV: Instrumental Music

1. Sophomore Proficiency Examination, Senior Recital Hearing
2. Instrumental Techniques Classes: MU 141, 142, 151, 152, 161, 162, 171, 172, 181, 182
3. MU 444: Secondary School Music Methods, MU 381: Elementary School Music Methods, PRAXIS II
4. MU 444: Secondary School Music Methods, MU 381: Elementary School Music Methods, PRAXIS II
5. PRAXIS II

Curriculum

Degrees and Programs

Bachelor of Arts in Music or Bachelor of Science in Music with a double major in Secondary Education (professional degree program)

- Vocal/Choral Music, P-12
- Instrumental Music, P-12 (Band, Orchestra)

Bachelor of Arts in Music or Bachelor of Science in Music (liberal arts degree program)

- Option I: Commercial Music
- Option II: Performance (Instrumental, Keyboard, Voice)
- Option III Vocal/Choral
- Option IV: Instrumental/Band/Orchestra

**Commercial Music degree program
(Option I)**

MU 101 Music Theory I.....	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II	3
MU 361 Orchestration.	2
MU 383 Instrumental Conducting, OR	
MU 384 Choral Conducting	2

Music Performance and Music electives (16)

MU 105-405 University Bands, OR	
MU 107-407 University Chorale, OR	
MU 110-410 Collegiate Singers.....	5
Applied or Class Music	7
Music Electives (300-400 level).....	4

Commercial Music Courses (24)

ENT 225 Survey of the Music Industry.....	3
ENT 300 Songwriting and Analysis, OR	
ENT 425 Recording Techniques.....	3
ENT 325 Music Publishing	3
ENT 329 Record Company Operations	3
ENT 335 Survey of Audio Recording	3
ENT 426 Production, OR	
ENT 430 Music Technology and Midi	3
ENT 435 History of Recorded Music.....	3
ENT 495 Entertainment Internship/Practicum.....	3

Prescribed Supporting Courses (24)

AC 291 Accounting Concepts I	3
BL 240 Legal Environment of Business	3
EC 251 Principles of Macroeconomics	3
ENT 470W Entertainment Industry Law	3
MG 330 Principles of Management	3
MG 491 International Business	3
MK 360 Principles of Marketing	3
CS 110 Introduction to Computers, OR	
CIS 125 Bus. App. of Microcomputer Software	3

Total Semester Hours Required:..... 131

**Performance – Instrumental degree
program
(Option II)**

Musicianship (29)

MU 101 Music Theory I.....	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I3	
MU 346 History of Music II	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 383 Instrumental Conducting	2
MU 392 Instrumental Literature & Pedagogy	2

Music Performance and Music Electives (36)

MU 105-405 University Band, or	
MU 109-409 Shoals Symphony @ UNA.....	6
Small Ensemble	3

MU 114-414 (brass), or MU 115-415 (percussion), or MU 116-416 (string), or	
MU 117-417 (woodwind)	16
MU 419 Senior Recital.....	2
300-400 -level Music Electives (9)	

Prescribed Supporting Courses (9)

CIS 125 or CS 110.....	3
ENT 470	3
MG 330 or MK 363	3

Total Semester Hours Required:..... 128

**Performance – Keyboard degree program
(Option II)**

Musicianship (34)

MU 101 Music Theory I	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 383 Instrumental Conducting, OR	
MU 384 Choral Conducting	2
MU 442 Organ Literature & Materials, OR	
MU 445 Piano Literature & Materials	3
MU 446 Piano Pedagogy	3
MU 134 Class Accompanying.....	1

Music Performance and Music Electives (31)

MU 105-405 University Band, OR	
MU 107-407 University Chorale, OR	
MU 110-410 Collegiate Singers.....	8
MU 112-412 (Applied piano), OR	
MU 113-413 (applied organ)	16
MU 419 Senior Recital.....	2
300-400 -level Music Electives (5)	

Prescribed Supporting Courses (9)

CIS 125 or CS 110.....	3
ENT 470	3
MG 330 or MK 363	3

Total Semester Hours Required:..... 128

**Performance – Voice degree program
(Option II)**

Musicianship (35)

MU 101 Music Theory I	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III.....	3
MU 202 Music Theory IV	3
MU 345W History of Music I	3
MU 346 History of Music II	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 384 Choral Conducting	2
MU 395 Vocal Diction I.....	2
MU 396 Vocal Diction II	2
MU 397 Vocal Pedagogy	2
MU 398 Vocal Literature	2

Music Performance and Music Electives (32)

MU 107-110 University Chorale, OR	
MU 110-410 Collegiate Singers.....	6
MU 108-408 Opera Workshop.....	4
Small Ensemble	2
MU 111-411 Applied voice.....	16
MU 419 Senior Recital.....	2
300-400 -level Music Electives (2)	

Prescribed Supporting Courses (9)

CIS 125 or CS 110.....	3
ENT 470	3
MG 330 or MK 363	3

Total Semester Hours Required:..... 128

**Vocal/Choral Music degree program
(Option III)**

Musicianship (26)

MU 101 Music Theory I	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II.....	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 131, or 132 Class Piano, or	
MU 112 Applied Piano.....	1

Music Performance and Music Electives (22-23)

MU 107-407 University Chorale, or	
MU 110-410 Collegiate Singers	6
Small Ensemble	2
MU 111-411 Applied voice.....	13-14
MU 419 Senior Recital.....	1

Prescribed Supporting Courses (17)

MU 141Class Brass	1
MU 151Class Percussion	1
MU 161Class Strings	1
MU 171Class Woodwinds.....	1
MU 181Class Guitar	1
MU 381Elementary School Music Methods.....	3
MU 394 Choral Techniques.....	2
MU 395 Vocal Diction I.....	2
MU 396 Vocal Diction II	2
MU 444 Secondary School Music Methods	3

Total Semester Hours Required:..... 128-29

**Instrumental Music degree program
(Option IV)**

Musicianship (26)

MU 101 Music Theory I	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II.....	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 121 Class Voice, or MU 111, Applied voice	1

Music Performance (23)

MU 105-405 University Bands, or	
MU 109-409 Shoals Symphony @ UNA.....	6
Small Ensemble	2
MU 114-414 Applied brass, or MU 115-415	
Applied Percussion, or MU 116-416 Applied	
Strings, or MU 117-417 Applied Woodwinds.....	14
MU 419 Senior Recital.....	1

Prescribed Supporting Courses (13)

MU 141Class Brass	1
MU 151Class Percussion	1
MU 161Class Strings	1
MU 171Class Woodwinds.....	1
MU 181Class Guitar	1
MU 381Elementary School Music Methods.....	3
MU 393 Instrumental Techniques	2
MU 444 Secondary School Music Methods	3

Total Semester Hours Required:..... 128

**Choral Music Edu P-12
(music education professional degree
program)**

Musicianship (27)

MU 101 Music Theory I	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II.....	3
MU 361 Orchestration	2
MU 363 Form and Analysis.....	3
MU 121 Class Voice, or MU 111, Applied voice.....	1
MU 131 or 132 Class Piano, or	
MU 112 Applied Piano	1

Music Performance (23)

MU 107-110 University Chorale, or	
MU 110-410 Collegiate Singers.....	6
Small Ensemble	2
MU 111-411 Applied voice	14
MU 419 Senior Recital.....	1

Prescribed Supporting Courses (15)

MU 141Class Brass	1
MU 151Class Percussion	1
MU 161Class Strings	1
MU 171Class Woodwinds.....	1
MU 181Class Guitar.....	1
MU 381Elementary School Music Methods.....	3
MU 384 Choral Conducting	2
MU 394 Choral Techniques	2
MU 444 Secondary School Music Methods	3

Education Courses (35)

EEX 340 Introduction to Students with Disabilities.....	3
ED 292 Preprofessional Seminar and Lab Exp.	1
ED 331 History and Philosophy of American Ed	3
ED 333W Educational Psychology	3
ED 381 Educational Technology.....	3
ED 382 Principles of High School Education	3
ED 401 Evaluation of Teaching and Learning.....	3
ED 478 Teaching Reading.....	1
ED 480W Materials and Methods of HS Teaching.....	3
ED 484 Student Internship.....	12

Total Semester Hours Required:..... 141

**Instrumental Music Edu P-12
(music education professional degree
program)**

Musicianship (27)

MU 101 Music Theory I.....	3
MU 190 Sight Singing and Ear Training	1
MU 102 Music Theory II.....	3
MU 191 Sight Singing and Ear Training	1
MU 201 Music Theory III	3
MU 202 Music Theory IV	3
MU 345W History of Music I.....	3
MU 346 History of Music II.....	3
MU 361 Orchestration	2
MU 363 Form and Analysis	3
MU 121 Class Voice, or MU 111, Applied voice ...	1
MU 131 or 132 Class Piano, or	
MU 112 Applied Piano	1

Music Performance (23)

MU 105-405 University Bands, or	
MU 109-409 Shoals Symphony @ UNA	6
Small Ensemble.....	2
MU 114-414 Applied brass, or MU 115-415	
Applied Percussion, or MU 116-416 Applied	
Strings, or MU 117-417 Applied Woodwinds.....	14
MU 419 Senior Recital.....	1

Prescribed Supporting Courses (15)

MU 141Class Brass.....	1
MU 151Class Percussion	1
MU 161Class Strings	1
MU 171Class Woodwinds.....	1
MU 181Class Guitar.....	1
MU 381Elementary School Music Methods	3
MU 383Instrumental Conducting	2
MU 393 Instrumental Techniques	2
MU 444 Secondary School Music Methods.....	3

Education Courses (35)

EEX 340 Introduction to Students with Disabilities3	
ED 292 Pre-professional Seminar and Lab Exp	1
ED 331 History and Philosophy of American Ed....	3
ED 333W Educational Psychology	3
ED 381 Educational Technology.....	3
ED 382 Principles of High School Education	3
ED 401 Evaluation of Teaching and Learning	3
ED 478 Teaching Reading	1
ED 480W Materials and Methods of HS Teaching 3	
ED 484 Student Internship	12

Total Semester Hours Required:141

Governance

The full-time faculty members of the department are completely involved in degree program adjustments at each stage of curriculum revision, including assessment, program evaluation, development and approval of new courses, revision of courses, catalog changes, Music Student Handbook changes and all other curriculum and policy matters. Approval of new items, changes and alterations are put to a vote of the faculty for departmental approval before proceeding to the college level.

Faculty members are assigned leadership oversight responsibilities for each course they are assigned to teach. Applied music areas are assigned a lead professor from the full-time faculty. Ensemble directors are assigned administrative duties relative to their performance areas, including budget oversight.

Admissions Requirements

Beginning in Spring 2010 and going forward, all students who declare a major in music must audition before a panel of the music faculty. Audition dates are scheduled each Spring semester on Friday and Saturday afternoons. All full-time music faculty members are required to participate in hearing the auditions and making recommendations for acceptance of the auditioners into music degree programs. Acceptance into the music program allows a student to register for applied music.

Associated Institutes and Centers

The department has one such entity, The Peery Center for Orchestral and Vocal Studies. This center does not receive funding from the University, nor is it supported by any endowed funds. It is totally self-sufficient in generating a relatively small amount of revenue that has been used for support of the orchestral program. During the period under review, activities of the Peery Center included offering instruction on string instruments to young students of elementary, middle and high school age, taught by UNA students; and also the opportunity for performance in the UNA String Ensemble, which served as a feeder group for the Shoals Symphony at UNA. Fees were charged to each student for taking private lessons and/or playing in the String Ensemble. During the period under review, the Peery Center generated approximately \$750 per year. Those funds were used to pay students who served as private instructors and to supplement the Symphony budget for the purchase of instruments, music and equipment for the string program.

Community College Articulation

The department accepts and abides by all articulation agreements that exist with junior and community colleges. Each year the department has a significant number of transfer students from such institutions. Curriculum and policy revisions were enacted during the period under review as a result of the department's assessing the efficiency of the transfer process and assimilation of 2-yr. college students.

10. Program Evaluation

Means of assessing outcomes

During the period under review, the only objective means of assessing program outcomes for music coursework were the Praxis II exam and the CAAP exam. The Praxis II exam was only required of music education majors, but did provide valuable insights into the degree of learning taking place in most music courses. As a result of analyzing Praxis exam scores, changes were made in teaching strategies and course content in music theory and music history courses. In addition, two faculty members voluntarily took the Praxis II exam themselves to better assess the nature of the exam and to advise other faculty as to how teaching within the department could be more effectively designed to help students prepare for that experience.

The primary means of assessing learning in the area of performance skill development and aesthetic/artistic maturity were the sophomore examination given at the end of the seventh credit hour of applied study, semester jury examinations and junior and senior recitals. During the 2010-2011 academic year, an exit interview for graduating students will be added as another assessment of learning outcomes.

Continuing Improvement plan

The department is currently considering implementing a pre-test/post-test assessment plan to measure the level of learning within each class across relevant content dimensions.

Analysis of grade distribution patterns

The Department of Music (and Theatre) offered over 125 music classes during the period under review. This grade distribution data groups all courses of a specific number and does not account for the separate sections of classes. That factor is important to note in that it diminishes the value of this data in analyzing the grade distributions in applied music sections due to the fact that it disguises any variance of grading among instructors in a given applied area. Overall, the data does not indicate any problematic trends in grading practices.

The data is provided in Table 14 on pages 35-39.

Program Recommendations

The department plans to use the recommendations of the NASM consultant as discussed in this report as a guide in making catalog, curriculum and policy changes for the immediate future. Those 30 recommendations and the anticipated actions by the department for addressing those recommendations will move the department well along, not only in preparing for the NASM visit in spring 2012, but also in bringing about lasting improvements in the department's overall effectiveness in accomplishing its mission.

**Table 14. Department of Music (and Theatre) Grade Distributions
Academic Years 2004/2005 – 2008/2009**

Subject	A	B	C	D	F	W	TOTAL
MU100	182	87	55	27	45	49	452
MU104	46	2	1	0	1	3	53
MU105	608	42	7	2	11	18	689
MU106	46	0	0	0	0	1	47
MU107	104	21	11	4	21	15	177
MU108	21	4	0	0	0	0	25
MU109	22	4	0	0	3	1	30
MU110	135	28	13	6	11	16	212
MU111	167	43	6	2	9	14	246
MU112	175	47	7	0	7	27	265
MU113	14	0	0	0	1	2	17
MU114	89	35	11	1	13	15	165
MU115	56	8	1	0	0	6	72
MU116	26	10	0	0	1	4	41
MU117	78	17	0	1	1	10	107
MU118	22	13	9	2	3	6	55
MU121	5	0	0	0	0	0	5
MU122	54	8	2	1	3	6	74
MU123	14	0	2	0	1	0	17
MU127	43	4	0	0	2	5	54
MU128	31	2	1	0	0	0	34
MU131	109	43	16	2	8	41	223
MU132	18	14	5	0	3	1	43
MU133	3	3	0	0	1	2	9
MU134	3	0	0	0	0	1	4
MU138	4	0	0	0	0	0	4
MU141	42	31	6	5	3	2	91
MU147	30	0	1	0	1	5	37
MU148	21	0	0	0	2	0	24
MU151	71	3	2	0	1	1	79
MU157	38	0	0	1	0	0	39
MU158	19	1	0	0	0	1	21
MU161	23	23	5	1	8	6	66
MU167	4	1	0	0	0	0	5
MU168	9	1	1	0	0	2	13
MU171	16	28	11	8	2	12	78

Subject	A	B	C	D	F	W	TOTAL
MU172	2	4	2	1	1	3	13
MU177	8	0	1	0	1	1	11
MU178	7	0	0	0	0	0	7
MU181	77	33	11	1	7	23	161
MU182	7	5	1	0	2	3	19
MU201	52	70	40	10	25	35	234
MU202	46	58	37	4	7	6	159
MU204	21	2	0	0	0	1	24
MU205	352	16	4	0	3	6	385
MU206	34	1	0	0	0	0	36
MU207	62	6	1	1	4	1	75
MU208	6	2	0	0	0	0	9
MU209	19	1	1	0	1	0	22
MU210	68	11	7	3	4	6	100
MU211	45	17	1	0	3	4	75
MU212	36	8	0	1	1	1	47
MU213	6	0	0	0	0	0	6
MU214	64	21	7	3	6	5	106
MU215	45	2	1	0	0	0	48
MU216	22	11	2	0	1	1	38
MU217	63	7	0	1	6	2	81
MU218	16	4	7	3	0	0	30
MU220	54	52	40	18	22	34	222
MU221	46	50	34	8	15	17	170
MU222	379	232	177	67	95	43	999
MU223	6	0	0	0	0	0	6
MU227	17	3	0	0	0	1	21
MU228	19	3	1	0	0	0	24
MU244	42	23	9	7	6	12	101
MU247	7	0	1	0	0	0	8
MU248	4	0	0	0	0	0	4
MU257	20	0	0	0	0	2	22
MU258	17	0	0	0	0	0	17
MU267	10	0	0	0	1	0	11
MU268	3	1	0	0	0	2	6
MU277	8	0	0	0	0	0	8
MU278	6	1	0	0	1	0	9
MU301	50	39	25	13	12	5	145

Department of Music and Theatre

Subject	A	B	C	D	F	W	TOTAL
MU302	56	32	21	12	6	6	135
MU304	29	0	0	0	1	1	31
MU305	260	7	3	2	0	6	280
MU306	27	0	0	0	0	1	28
MU307	44	8	2	1	1	2	58
MU308	5	1	0	0	0	0	6
MU309	20	0	1	0	0	1	22
MU310	60	3	2	2	3	2	74
MU311	16	6	4	0	0	2	28
MU312	26	0	0	0	0	0	26
MU313	4	0	0	0	0	1	5
MU314	40	9	2	0	1	0	53
MU315	33	5	1	0	1	0	41
MU316	4	1	0	0	1	0	6
MU317	58	5	1	0	2	1	67
MU318	12	2	0	0	0	0	14
MU323	3	0	0	0	0	0	3
MU327	16	2	0	0	0	1	19
MU328	13	2	1	0	1	1	18
MU338	4	0	0	0	0	0	4
MU345	44	46	37	9	13	8	157
MU346	33	47	33	5	10	9	137
MU347	17	0	0	0	1	0	18
MU348	24	0	0	0	1	1	27
MU357	21	0	0	0	0	0	21
MU358	17	0	0	0	0	1	18
MU361	32	51	21	4	7	4	119
MU363	40	27	12	2	0	2	83
MU367	7	0	0	0	0	0	7
MU368	1	0	0	0	0	1	2
MU377	5	0	0	0	0	0	5
MU378	2	0	0	0	0	0	2
MU381	27	24	10	0	2	3	67
MU383	25	29	21	7	0	8	90
MU384	27	14	5	5	3	3	57
MU390	4	0	0	0	1	0	5
MU392	1	0	0	0	0	1	2
MU393	29	14	4	2	2	4	55

Department of Music and Theatre

Subject	A	B	C	D	F	W	TOTAL
MU394	8	9	6	2	2	0	30
MU395	7	6	5	0	0	2	20
MU396	6	9	7	0	2	3	27
MU397	4	5	0	0	0	1	10
MU398	2	0	0	0	0	1	3
MU404	17	0	0	0	1	0	19
MU405	212	4	1	1	0	1	220
MU406	16	0	0	0	0	0	17
MU407	25	1	2	0	2	1	31
MU408	6	1	0	0	0	0	7
MU409	14	1	0	0	0	0	15
MU410	63	6	3	5	1	0	78
MU411	6	2	2	0	1	4	15
MU412	26	0	0	0	0	1	27
MU413	6	0	0	0	0	0	6
MU414	26	0	0	0	0	1	27
MU415	31	2	5	0	0	0	41
MU416	2	3	1	0	0	0	6
MU417	8	0	0	0	0	0	8
MU419	50	5	0	0	0	4	60
MU423	1	0	0	0	0	0	1
MU427	18	0	0	0	0	0	18
MU428	13	0	0	0	0	0	13
MU444	28	17	18	3	0	3	69
MU445	5	1	1	0	0	0	7
MU446	5	0	0	0	0	1	6
MU447	10	1	0	0	0	0	11
MU448	8	0	0	0	0	0	8
MU450	5	4	3	0	0	1	13
MU457	6	0	0	0	0	0	6
MU458	4	0	0	0	0	0	6
MU467	8	0	0	0	0	0	8
MU468	5	0	0	0	0	0	5
MU477	6	0	0	0	0	0	6
MU478	5	1	0	0	0	0	6
MU490	69	5	1	0	4	2	81
MU495	9	1	0	0	0	0	10
MU510	4	0	0	0	0	0	4

Department of Music and Theatre

Subject	A	B	C	D	F	W	TOTAL
MU611	3	1	0	0	0	0	5
MU612	14	0	0	0	1	1	16
MU641	19	3	1	0	0	0	23
MU651	19	3	0	0	1	0	23
MU652	22	0	0	0	0	0	22
MU557	1	0	0	0	0	0	1
MU661	17	0	0	0	1	0	18
MU675	9	0	0	0	0	0	9
MU681	14	0	0	0	0	1	15
MU682	13	0	0	0	0	1	14
MU683	10	0	0	0	0	0	10
MU684	0	1	0	0	0	0	1
TOTALS	6065	1633	820	266	459	585	9924

APPENDIX: NASM CONSULTANT'S REPORT

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

CONSULTANT'S REPORT

UNIVERSITY OF NORTH ALABAMA

Department of Music and Theatre

Florence, Alabama

David M. McCullough, Chair

May 3-4, 2010

Consultant:

Jon R. Piersol

Degree Programs for which Renewal of Final Approval for Listing is sought.

Bachelor of Arts/Bachelor of Science in Music
(Emphases in Commercial Music, Performance, Vocal Music, and Instrumental Music)

Bachelor of Arts/Bachelor of Science in Choral Music Education P-12

Bachelor of Arts/Bachelor of Science in Instrumental Music Education P-12

ACKNOWLEDGMENT

The consultant wishes to express appreciation for the gracious hospitality and cooperation extended by the administration, faculty, staff, and students of the Department of Music at the University of North Alabama during the visit.

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

A. PURPOSES

The mission and goals of the University of North Alabama are clearly stated in the University Catalog. For purposes of NASM accreditation, the Department of Music is encouraged to develop a mission statement and a new set of goals, which should then be presented in the NASM Self-Study, as well as published in the University Catalog and on the departmental web site. These mission and goals should be compatible with those of the University, and the Self-Study should confirm that they guide and influence decision-making and planning for the Department.

B. SIZE AND SCOPE

With a student body of ca. 180 music majors, with sizable numbers in both the commercial music and the music education degrees, the Department clearly has sufficient enrollment to cover the size and scope of music programs offered.

The Department of Music has 10 full-time and ca. 14 part-time faculty for the various music programs and degree concentrations. In total, this number of faculty is minimally sufficient to staff the curricular and performance offerings of the Department, but only with a significant use of overload teaching.

The Department offers sufficient advanced courses in music appropriate for the major areas of study, and there is requisite ensemble experience in both band and choral music at an advanced level sufficient to support the degree and program levels offered.

C. FINANCES

The annual operating budget for the Department does not appear to be adequate to fully support the “purposes of the music unit and each of the specific degrees or programs it offers” for “the size and scope of the music unit,” if that budget must also support the substantial financial demands for the purchase and maintenance of musical instruments and equipment (*NASM Handbook 2009-10*, II. C. 1. a.). To support all music programs, “budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered” (*NASM Handbook 2009-10*, II. C. 1. b.). If a separate funding source and budget were found for musical instruments and equipment (see Section F. below), then the current operating budget would appear to be at the level needed to support the Department.

The music executive has appropriate authority and flexibility in using the annual budget in ways in which to benefit optimally the priority needs of the Department, although the limited amount of money available makes it difficult to meet all needs.

The band and choral organizations currently have a useful allocation of scholarships (service awards) available to support those organizations. There is also, however, an important need for the allocation of music scholarship monies specifically designated for general Department of Music use, in order to attract top students in the particular areas/instruments necessary to enhance the overall quality of the Department. Music departments, unlike traditional academic programs, are critically dependent upon scholarship aid to attract the best students. This is especially true for certain specialties, such as doublereeds, male voices, and string instrumentalists. Nationally, almost every music program has substantial dollars set aside for this purpose, and music student recruiting is extremely competitive, with top students matriculating at the college with the best offer. The reality of the discipline is that, in order to have the proper balance of instruments and to attract the finest students, significant music scholarship aid is essential. The Department could make better use of its scholarship monies in highly competitive areas, if it were allowed to award scholarships according to the criterion of what would best help the Department as a whole, rather than tied to the limitations of “service awards.”

In a related scholarship issue, numerous music students report that band scholarships are being “held over their heads” for the assurance of exemplary “behavior/attitude” rather than the musical/service contributions they provide to the organization.

In order to increase financial resources in the future, particularly during difficult economic times and with limited state funding, it would be advantageous for the

University Foundation to give increased attention to working with the Department of Music in targeted music fund-raising activities. The music discipline has good potential for raising private dollars because the nature of performance activities can provide access to a donor pool beyond that of only music alumni.

D. GOVERNANCE AND ADMINISTRATION

1. Overall Effectiveness.

The Department of Music appears to function effectively and efficiently under the leadership of a very capable Chair and with the participation of active faculty.

2. Policy-Making.

Music policies are decided in a collegial manner among the Chair and music faculty during biweekly faculty meetings and other faculty interactions. Policies for faculty evaluation, promotion, and tenure appear appropriate.

3. Music Executive’s Load and Responsibilities.

The released time for administration currently granted to the Department Chair is only minimally sufficient for the responsibilities required, particularly with only one staff member assigned (also minimal for the size and activity level of the Department). It should be recognized that the demands, in time and energy, on a department chair in music, because of the extensive responsibilities inherent in performance management, public relations, recruiting, and other special activities necessitated by the nature of music administration, far exceed those of most “traditional” academic departments. In addition, these normal responsibilities at the University of North Alabama are being augmented by the demands of preparing for NASM reaccreditation. Through efficiency and long hours, the current Department Chair is able to accomplish his many administrative tasks.

4. Communication.

Communication between the Chair and music faculty appears to be excellent, assisted by regular faculty meetings, by the small size and close proximity of full-time music faculty, and by an open-door policy of collegial leadership. In order to increase regular communication with music students, it is recommended that a Student Advisory Committee be established to meet regularly with the Chair.

E. FACULTY AND STAFF

The Department of Music is served by a cadre of full- and part-time faculty who are well qualified by virtue of professional experience, academic credentials, and records of performance and service. The specialties of the full- and part-time faculty are distributed so that appropriate expertise and experience is available for the various instrument and degree options, except for the lack of consistent adjunct faculty members in doublereeds who are available to provide students on those instruments with a full schedule of weekly lessons.

In addition to professional qualifications, there is great collegiality among the full-time faculty, and they are very attentive to music students, providing much individual attention and nurturing support. Morale appears to be generally high among full-time faculty, who enjoy being at the University of North Alabama and working with students who are eager to learn.

Faculty policies regarding evaluation, teaching loads, promotion, and tenure appear to work satisfactorily. It is appropriate that creative activity and accomplishments (performance and composition) are recognized as equivalent to traditional scholarly publication and research in University deliberations. Professional development funding is available to faculty to assist them in attendance at professional meetings and conferences.

The Department of Music is served by a very capable staff member, who is important for the effective functioning of the Department, but the extent of her responsibilities is greater than is traditionally expected for a Department of this size.

Although the regular faculty teaching loads are heavy within the Department, music faculty appear to be enthusiastic about and dedicated to their teaching activities. Because of the substantial teaching demands caused by the size and activity level of the Department, however, there is a frequent need to assign faculty with overload teaching. In many cases, this creates a situation where some faculty find it difficult to fulfill all their normal teaching responsibilities fully, in particular providing applied lessons to students *every* week and for the full number of minutes for which an applied lesson is scheduled (a situation related by numerous students). Because applied study and the concomitant musical development which this fosters is so critical to a student’s musical education, this situation appears to reach the level of an accreditation standard deficiency, since it does not appear that some faculty have “adequate time to provide effective instruction” in the development of performance skills as required by the *NASM Handbook 2009-10*, II. E. 4. a. (2) and VIII. B. 1. The solution to this problem would appear to lie in the assignment of additional

faculty to the Department to support the instructional demands of music programs without having to resort to the current degree of use of overload teaching. Perhaps this problem could be most quickly/easily corrected through additional part-time performance faculty, if the problems with the current adjunct faculty reimbursement policies could be remedied (as described below).

Part-time faculty provide an essential component of music instruction at the University of North Alabama. In fact, the quality, longevity, and time investment of these part-time faculty are critical to the instructional mission of the Department. Part-time faculty in applied music (necessary for the instruction on many of the instruments at UNA) are particularly important. A major portion of a music student’s education is the instruction he receives on a particular instrument or voice and which continues throughout his four-year education. Frequently, that applied music teacher is the most important faculty member in a student’s musical development. The applied music teacher can also serve as one of the Department’s most effective recruiters on a specific instrument. For all of these reasons, it is important that the very best applied instructor for each instrument is hired by the University. Unfortunately, as reported by both students and faculty, it appears as if this is not always the case at UNA. In most instances, this is because the compensation level is not high enough to attract the most qualified candidate on a specific instrument or high enough to require that part-time faculty member’s involvement with the regular activities of the Department, such as auditions, juries, recruiting activities, and recitals, as well as the type of counseling and regular involvement with students that is part of a proper education in music. The problem of finding and attracting high quality part-time faculty is exacerbated by the relative geographic isolation of the University, far removed from the more urban environment which typically provides access to the musicians most qualified for this instruction. The University is strongly encouraged to provide the flexible pay rate and dollar amount necessary to hire the best part-time music faculty members.

F. FACILITIES, EQUIPMENT, HEALTH, AND SAFETY

The music building at the University of North Alabama provides the Department of Music with adequate facilities for music teaching and learning. Unfortunately, however, because of the growth in music students and activities, the Department has in many areas outgrown this space. More room is needed for additional faculty studios/offices, classrooms, and specialized spaces, such as adequate practice facilities for percussionists. The Department is forced to surmount this problem by often providing music instruction in inappropriate areas (applied teaching by adjunct faculty in tiny practice rooms, percussion instruction in a locker area, etc.). The Department also lacks an actual Recital Hall, important for proper musical performance.

Although the number of practice rooms appears sufficient, the practice room area is frequently locked and unavailable on weekends, severely limiting students’ ability to develop on their instruments or voice (a critical part of their educational program). This lack would appear to reach the level of an accreditation deferral issue, by which NASM standards require the availability of sufficient student practice rooms for the “size and scope of the music unit and the degrees and programs offered” (*NASM Handbook 2009-10*, II. F. 1. a.).

Facilities maintenance/repair also appears to be a problem in the Department of Music, with obvious examples such as the badly damaged ceiling in the choral rehearsal room. In addition to the negative influence which the numerous examples of unsightly appearance have on a student’s educational environment, there is a lighting problem in both the band and choral rehearsal rooms (far too dim for the reading of complex musical notation) which may be an issue of visual health and safety (*NASM Handbook 2009-10*, II. F. 1. h.).

The situation regarding musical instruments and equipment is also an area of serious concern. The quality and condition of musical instruments and pianos have a direct relationship to the quality of education provided to music students. The Department of Music has an inventory of musical instruments and equipment which is badly aged and aging. This includes a collection of pianos (involved in every aspect of music instruction), most of which is over 40 years old. The current annual operating budget, however, is wholly insufficient to maintain and replace the sizable inventory of pianos and musical equipment of the Department. Consequently, this situation does not appear to meet the NASM standard that “equipment shall be adequate to support teaching and learning in all curricular offerings and for all faculty and students engaged in them, and be appropriately specialized for advanced work” (*NASM Handbook 2009-10*, II. F. 1. d.).

In order to correct the extensive deficiencies in music equipment and instruments, the University is encouraged to provide a specific and separate budget for the “adequate acquisition, maintenance, and replacement” of the Department’s large inventory of music equipment, musical instruments, and pianos (*NASM Handbook 2009-10*, II. F. 1. e). Another part of this solution might be the establishment of a musical instrument/equipment fee which would be assessed on all music majors each semester.

G. LIBRARY AND LEARNING RESOURCES

The collection of music learning resources at the University of North Alabama is divided between the Department’s music library (musical scores and audio sources) and the University’s main library (the print resources). This situation

appears to work satisfactorily, and in total the collection is sufficient to support the various degrees and programs of the Department of Music. The music library is staffed with a very capable and knowledgeable music librarian, and coordination between the two libraries appears to be good. There is appropriate expertise for the effective acquisition of music materials, and music faculty report that materials requested for addition to the library are routinely acquired.

The music librarian, with the support of the Department Chair, has been involved in a beneficial reorganization of materials and the acquisition of better (still outdated) computer equipment and music software. Still needed for proper music study are the addition of some MAC computers (important for much music software) and the implementation of an interface between the electronic keyboards and the existing computers and music software.

The greatest challenge for the music library is to increase the degree of use by music students. Toward that end, several efforts could be helpful. First, starting next year, an orientation program for new music students will systematically introduce students to the resources of the music library. An expansion of the hours which the music library is open into some time period on the weekend would also help. In addition, it is recommended that students be allowed to check out CD recordings from the library, a practice that is almost universal in music libraries nationwide. Finally, this would be an appropriate time, with the music library recently revitalized by new leadership in both the library and in the Department, for music faculty to redouble their efforts to give students more assignments which make use of the resources of the music library.

H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

1. Recruitment, Admission, Retention

Several full-time music faculty are involved in student recruiting, and these activities appear to be managed properly and professionally. Because of the difficulty in attracting good students on string instruments, addition emphasis should be placed in that area.

Admission policies specific to the Department of Music are appropriate, with an entrance audition required of students wishing to major in music, in addition to University academic requirements. The Department is to be commended for implementing its new program of all-department auditions.

Student progress is carefully monitored throughout a music student’s degree program (including performance juries at the end of each semester). At the end of the sophomore year, students must pass a special Sophomore proficiency examination (including performance) to move forward to upper division status.

2. Record Keeping

A folder for each music student is retained in the Department office. These files appear to be maintained with excellent thoroughness and include materials such as jury reports, piano proficiency results, Sophomore proficiency examination documentation, etc. The Department is encouraged to add audition forms to these folders.

3. Advisement

All music students are assigned a music faculty advisor with whom they meet for advising needs during registration periods and other occasions when advice or counsel is needed.

There are problems, however, with the advising which music teacher education students receive from College of Education advisors. During the student meeting, there were **numerous** complaints from students about advising received from certain education advisors, e.g., advising students to take courses that conflict with required music courses/ensembles; recommending that students get out of music; confusing/conflicting advice because of insufficient knowledge of music requirements; examples of “undermining” or “denigrating” music education as a discipline; and the frequent unavailability of advisors. This does not appear to meet the NASM standard that “advising services must be clearly related to the goals and objectives of the institution’s music programs” (*NASM Handbook 2009-10*, II. H. 1. d.).

I. PUBLISHED MATERIALS AND WEB SITES

The Department of Music has an attractive and informative music brochure and poster. The web site, however, appears to need some careful updating prior to the accreditation visit. In particular, accurate curricula for all music degree programs need to be included, and the site needs a revision/rewording of the listing of music

degrees to clarify which degrees are liberal arts degrees and which are professional degrees in music (music education).

The proper and precise wording of confirmation of the Department’s accreditation by the National Association of Schools of Music is carefully prescribed in the *NASM Handbook* (Rules of Practice and Procedure, Article XII, Section 1. C.). Appropriate changes need to be made in the wording of these statements, as currently listed in the Department of Music brochure and poster (both inappropriately listing the programs as “fully” accredited). The brochure and poster also need a reorganization/revision of the manner in which music degrees are listed, specifically clarifying which degrees are liberal arts and which are professional.

J. BRANCH CAMPUSES, EXTERNAL PROGRAMS, USE OF THE INSTITUTION’S NAME FOR EDUCATIONAL ACTIVITIES OPERATED APART FROM THE MAIN CAMPUS OR THE PRIMARY EDUCATIONAL PROGRAM

N/A

K. COMMUNITY INVOLVEMENT

The Department of Music’s bands, choruses, and the Shoals Symphony are heavily involved in the community. Through its performances on campus and its outreach activities, the Department serves as a cultural resource for the community and surrounding areas.

L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

N/A

M. STANDARDS FOR (A) INDEPENDENT POSTSECONDARY MUSIC UNITS WITHOUT REGIONAL OR OTHER INSTITUTIONAL ACCREDITATION AND/OR (B) PROPRIETARY INSTITUTIONS

N/A

N. PROGRAMS, DEGREES, AND CURRICULA

1. Specific Curricula

Because of the nature of this consultative report, the excellent qualities of the degree programs of the Department of Music will not be discussed, but rather only those curricular items in which there is a question as to whether NASM standards are being met.

Liberal Arts degree options:

Bachelor of Arts/Science in Music

The curricula for the liberal arts music programs in the Department of Music (with emphases in Commercial Music, Performance, and Choral/Instrumental Music) have been carefully developed over the years, and all represent solid academic music degrees. As presently constituted, these options all appear to meet NASM curricular standards for liberal arts degrees (*NASM Handbook 2009-10*, VII. C. and D.). It is essential for accreditation, however, that all materials (University Catalog, departmental web site, NASM Self-Study, and the music brochure and poster) clearly confirm that these options are all liberal arts degrees in music. It is particularly important that the performance option not be presented (or implied) that it is a professional performance degree (which has different standards), but instead is precisely identified as a liberal arts degree with an *emphasis* in performance (as is confirmed by its curricular structure).

In preparation for accreditation, all University publications and the web site should agree about the exact curricular requirements for all degree options (as they will be reflected on the NASM curricular charts).

Professional Music degree options:

Students in the B.A./B.S. degrees in choral and instrumental music education P-12, “professional” music degrees as defined by NASM, must achieve all competencies listed in the “Common Body of Knowledge and Skills” section of the *NASM Handbook 2009-10* (VIII. B. 1-6.). It appears that the following “common” competency standards are not being fully met:

Performance

It does not appear that only one semester of piano study would provide the “keyboard competency” needed for effective music teachers (*NASM Handbook 2009-10*, VIII. B. 1. e.). Four semesters of keyboard study is typical.

Another deficiency, although perhaps not an accreditation issue, is the fact that band students do not appear to have any opportunity for concert band rehearsal and performance in the Fall Semester (with only Marching Band available). In fact, music students complained about this situation at the student meeting, wishing to have more musically beneficial and challenging ensembles available in the Fall. The practice of offering only Marching Band in the Fall has largely (and appropriately) been abandoned by most band departments nationwide because of the need to provide students with the opportunity for the “growth in artistry, technical skills, collaborative competence and knowledge of repertory” provided by a more balanced ensemble program (*NASM Handbook 2009-10*, VIII. B. 1. f.).

A related concern was the fact that all serious concert band activity was halted for ca. 2 weeks of this semester in order to prepare for a service activity (a pageant?), thereby losing valuable educational time on a project which was only tangential to educational music purposes.

Musicianship

It does not appear that only 2 semesters of Sight Singing and Ear Training provide a sufficient “understanding of the...organizational patterns of music and their interaction, the ability to employ this understanding in aural...analyses, and the ability to take aural dictation” (*NASM Handbook 2009-10*, VIII. B. 2. a.). Four semesters of aural skills is typical.

Composition

Appendix – NASM Consultant’s Report

If students acquire a “rudimentary capacity to create derivative or original music” within the music theory sequence (*NASM Handbook 2009-10*, VIII. B. 3.), that fact should be made evident in the course syllabi, NASM Self-Study, and the course descriptions in the University Catalog.

Improvisation

It does not appear that students acquire a “rudimentary capacity” to improvise in accordance with the NASM standard (*NASM Handbook 2009-10*, VIII. B. 3.). Frequently, this skill is taught as part of the class piano sequence.

History and Repertory

It is not clear where students receive an exposure to a broader repertoire “in addition to that of the primary culture” (*NASM Handbook 2009-10*, VIII. B. 4.). The course syllabi, NASM Self-Study, and course descriptions in the University Catalog should all reflect where this instruction takes place.

Technology

It does not appear that students in music education “acquire the ability to use technologies current to their area of specialization” (*NASM Handbook 2009-10*, VIII. B. 5.). Specifically, this should include music education students becoming acquainted with the music software and technological knowledge necessary for effective music teaching. The transfer of the requirement for a technology class in the College of Education to the Department of Music would seem to be an excellent way to address this deficiency.

Bachelor of Arts/Science in Choral/Instrumental Music Education P-12

The distribution of course work for this degree does not appear to fully adhere to the NASM guidelines for curricular balance in the area of Professional Education. Specifically, the number of hours currently required in Professional Education (35 cr. hrs. – 29% of an 120-hour program) far exceeds the NASM recommended standard (18-24 cr. hrs. – 15-20% of an 120-hour program) (*NASM Handbook 2009-10*, IX. L. 1. b.

(1)). The Professional Education requirements at UNA exceed not only NASM recommended standards, but also the actual curricular requirements in Professional Education typically found across the country in similar teacher education programs in music.

It is not clear that only one semester of conducting is sufficient to provide the necessary competency in “Conducting and Musical Leadership,” as described in the *NASM Handbook 2009-10*, IX. L. 3. b. (1). Two semesters of conducting is typical for music education majors.

It is not clear how vocal/choral music education students acquire the “performance ability sufficient ...to provide, transpose, and improvise accompaniments” (*NASM Handbook 2009-10*, IX. L. 3. c. (2) (d)).

Although it appears that student teaching sites for music students are “approved by qualified music personnel from the institution” in accordance with NASM standards (*NASM Handbook 2009-10*, IX. L. 1. e. (3)), it is not clear that there is a consistent mechanism to ensure that this standard is always met.

NOTE: In order for students in the music teacher certification degrees to meet the numerous standards for NASM accreditation (as described above), there is clearly a necessity to make room for additional music coursework. The logical way for this to occur is to take certain courses/hours from the requirements in Professional Education.

2. Total Performance Program

The Department of Music places a strong emphasis on music performance for its students. Students must now pass a successful audition for acceptance as a music major. Evaluation of acceptable progress in performance is evaluated each semester in departmental juries, and at the end of the sophomore year, a student must pass a special performance examination to progress to upper division status. Music education and performance students are also required to present a recital.

A number of music faculty at the University of North Alabama are active performers, playing both on and off campus. Students appreciate the models in performance which these faculty members provide.

Because of the relative cultural isolation resulting from its geographic location, the Department and University are encouraged to explore ways in which to increase the number and variety of guest artists invited to campus each year.

3. Music Studies for the General Public

The Department provides good service to the University through its well attended music appreciation courses. Non-music-majors, where qualified, are also admitted to applied music study and to Department performance ensembles.

O. MUSIC UNIT EVALUATION, PLANNING, AND PROJECTIONS

Planning in the Department occurs through regular faculty meetings and targeted gatherings of music faculty for specific purposes. The small size of the Department faculty allows regular interaction and collegial discussion of future directions for the Department. An excellent example of thoughtful future planning is the proposal for a three-stage program for the improvement of music facilities.

The Department is encouraged to implement a systematic program of exit interviews for graduating music students in order to provide useful additional information to assist in the evaluation of music programs and planning for future improvements.

P. STANDARDS SUMMARY

Areas in which the Department of Music does not appear to comply with NASM operational and curricular standards include the following:

Finances (insufficient budget to address musical instrument/equipment needs – see Sections C. and F. above)

Faculty (limited faculty resources result in too much overload teaching and students missing lessons; part-time faculty compensation is insufficient to provide the level of quality and involvement needed – see Section E. above)

Facilities (unavailability of practice rooms on weekend; lighting issues and maintenance – see Section F. above)

Equipment (no regular recurring finances for the purchase/replacement and maintenance/repair of outdated musical instruments/equipment – see Section F. above)

Advising (problems with College of Education advising -- see Section H. above)

Publications and Web Site (incorrect wording for NASM accreditation; insufficient differentiation between liberal arts and professional degrees – see Section I. above)

Programs, Degrees, and Curricula (see discussions in Section N. above)

Q. OVERVIEW, SUMMARY ASSESSMENT, AND RECOMMENDATIONS FOR THE PROGRAM

1. Strengths

The Department of Music has a number of important strengths:

- A dedicated and capable music faculty.
- Individual attention given by faculty to music students.
- Good understanding and support for music from the upper administration.
- A very capable Department Chair who provides effective and collegial leadership.
- Excellent band and choral performance organizations.
- A positive relationship with area public school programs.
- Important role and presence of the Department within the University.

2. Recommended Areas for Improvement

- Consider the implementation of an “instrument usage/replacement” fee assessed each semester on all music students (thereby creating a recurring fund for equipment/instrument replacement and repair). This practice is very common with music departments nationwide and is becoming more prevalent during difficult economic times.
- Find a way to increase the level and flexibility of compensation for part-time faculty in music, in order to be able to hire the very best individuals and to increase their involvement with departmental activities and recruiting (see discussion in Section E.).
- In contrast to the current band and choral “service awards,” add a substantial number of Department of Music scholarships to be used to attract “blue-chip” students for the improvement, stature, and special needs of the Department as a whole.

- Find a way in which to provide increased time for the Department Chair’s significant administrative duties.
- Explore ways in which to relieve music education students of some of the coursework/instruction currently required in the College of Education and replace these hours with instruction in the Department of Music to meet essential curricular standards. This change would make the instructional components of the degree much more pertinent, meaningful, and useful for preparing students to teach music, and would increase the satisfaction and retention of music students in this valuable degree program.
- Improve the quality of maintenance in music facilities.

3. Primary Futures Issue

The Department of Music is one of the most important and visible organizations at the University of North Alabama, where it provides valuable publicity and service to the University. As such, the Department should be provided with facilities appropriate to its quality at some time in the foreseeable future. The expansion of music facilities, with additions properly designed and acoustically appropriate for music instruction, will enhance the educational experience for music students and will allow the Department to reach its full potential. It is recommended that a systematic program of music facilities improvement be given a high priority in future University planning.