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Bachelor of Arts in Music

Assessment Data

- Examinations/course grades in music courses
- Faculty review success of student performance juries and ensemble experiences
- Discussions in liberal arts courses.
- Interactions with faculty advisors.
- Faculty review of student progress and success in student’s minor field
- Faculty seek input and recommendations from students and alumni about the program.

Assessment Analysis

- Faculty meet to review data and discuss student progress. Students do well in music theory, history and performance. Tutoring is available to students who need help, and faculty are willing to assist in appointments outside of class. Students who demonstrate mastery of course content before or early in a term are advised into higher level courses. Policies and cooperation among faculty are very effective.

- Conclusions were reached based upon graduate committee consensus.

Improvements To Be Implemented

- Monitoring and charting student music grades as a reflection of success in music courses is being considered as a means of assessment.

- Evaluation of success in liberal arts courses specifically as to skills in thinking, speaking, and writing clearly cannot be assessed other than by tracking grades in ENG 106 and Humanities courses (those most likely to reflect progress in these goals). We will try to track work in these courses and compare those grades with overall GPA and see if this is a useful process.

- Program advisors learn a lot about a student’s planning, thinking, and personal expression skills in the advising process.

- Consideration is now under way as to the advisability of instituting a forum for BA students.
Bachelor of Music in Composition

Composition

Assessment Data

• Completed compositions or exercises submitted in core composition classes or private instruction sessions.

• Completed compositions or exercises submitted and performed in a Composition Workshop class.

• When possible, completed compositions performed in formal concerts.

• Compositions (string quartet) submitted and selected for reading session by members of the Cleveland Orchestra.

• Orchestral compositions ‘read’ or performed by the university orchestra.

• Compositions on a final Senior Recital.

Assessment Analysis

• Compositions or exercises were monitored and reviewed with critical evaluation in every class by faculty.

• Compositions and exercises in the Composition Workshop were discussed, with critical evaluation, by faculty and peers.

• Faculty heard compositions performed in concerts and were able to offer feedback.

• Faculty in the department met to review and approve works on the Senior Recital.

• Faculty met with Seniors for a final approval of the Senior Recital.

Improvements To Be Implemented

• Help seniors to better prepare their Senior Recital.

• Require and monitor more performances of undergraduate works before the Senior Recital.

• Require students to conduct, perform, or supervise his/her own work more often.

• Encourage students to become more involved with performers.
Commercial Music and Production

Data Collected/Reviewed:

For Writing (Composition) courses, students composed and submitted scores following specific genre and stylistic guidelines. In Production courses, students presented industry-specific article evaluations in class and synopses of these were collected and reviewed by the instructor. From Film Scoring courses, student/peer evaluations using a 10-point grading system for specific assignment parameters, as well as class-presented projects, were collected and reviewed. Also, compositional assignments were realized (recorded and mixed) and these projects were presented in class and reviewed by the instructor. For Music Industry-related courses, students were required to take written examinations that were reviewed by the instructor. All graduating seniors were required to develop material for, organize, and perform on their Senior Recital.

Data Interpretation:

For project-based courses, the students’ presentations were reviewed to determine how project content meets specific assignment goals. These goals are comprised of both subjective and objective criteria, and it is the instructor that ultimately determines the adequacy of each project parameter under consideration.

Peer evaluations serve as complementary data. Average scores, by parameter/category, were calculated for each student and then compared against the entire class average. The instructor, when determining a student’s overall grade on a project, tangentially considers this information.

Written examinations, particularly those designed as multiple-choice and/or fill-in-the-blank models, were also used. The customary ratio of “number right-to-total number” is used to determine a grade.

Faculty met with seniors to discuss and receive final approval of their Senior Recital.

Projected Improvements:

Film scoring and production assignments need to be regularly updated to afford students access to the most current and relevant real-world situations. Industry trends, in terms of both aesthetic content (i.e., style and medium) and technical standards (i.e., new software and techniques) can never be too closely monitored. A more efficient system of training students to use our high-end recording studio facilities needs to be developed. Seniors need more guidance in planning and developing their Senior Recitals.
Bachelor of Music Music Business and Entertainment Industries

Mission Statement/Program Objectives

The mission of the Music Business and Entertainment Industries program is to educate and prepare young musicians for executive positions in the music industry and to keep the program current with industry trends.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will be able to deal with basic music publishing procedures including mechanical licensing and royalties’ distribution; and, artist royalty statements utilized in the recorded music industry.

Assessment Measure 1: Students are required to complete various forms in common use in the music publishing industry; and, have a detailed understanding of the publishing industry; and, have a detailed understanding of the information provided in recorded music royalty statements.

Assessment Measure 2: Students are tested via written examination on their comprehensive understanding of music publishing terms and music royalty statements.

Outcome 2: Students will know how to promote and sell a music industry product.

Assessment Measure 1: Students are required to develop marketing /promotion plans for specific recorded music products; and, the development of an artist's career.

Assessment Measure 2: Students are tested via written examination on their comprehensive understanding and use of various marketing and promotion techniques.

Outcome 3: Students will have a conceptual understanding of the music industry and an industry vocabulary.

Assessment Measure 1: Students are tested via written and oral examination on their conceptual understanding of the music industry.

Assessment Measure 2: Students are tested via written and oral examination on their understanding of various words and industry terms.

Outcome 4: Students will have an understanding of the performing artist as a major economic factor in the marketplace.

Assessment Measure 1: Students study and are tested on their understanding of the artist/record company contract and its effect on industry economics.

Assessment Measure 2: Students develop recording budgets using information sources that include union recording rates.

Outcome 5: To have a development set of skills applicable to the music industry including: session budgeting, development of press kits, the ability to write publishing agreements and create compilation albums.

Assessment Measure 1: Students are tested via written examinations.
Assessment Measure 2: Students are given special projects that parallel industry tasks and demonstrate their self-motivation to complete these tasks.

Findings

• Examination results indicate that the majority of students are succeeding in achieving a conceptual understanding of the music and entertainments industries and associated vocabulary.

• Analysis of scores over the past year reveals that 95% of students in key MBEI courses earned a B- or better.

• Students are successfully implementing strategies to promote, market, and sell musical products online through websites and social networking sites. Examples include student-run businesses, www.canerecords.com and www.cat5music.com.

• Feedback from employers, recent graduates and alumni indicate that the MBEI program is achieving its goal of emphasizing publishing, licensing and rights administration in response to the changing landscape of the music industry.

• The MBEI faculty is carefully monitoring developments in the music and entertainment industries that imply a fragmentation of existing infrastructures. We are concerned about the future relevance of specific course content, particularly in regards to recorded musical products, the relationship between an artist and the industry, and the emerging emphasis on music entrepreneurship.

Discussions

• The MBEI faculty is reviewing course content and resources in light of our findings.

• Course content and materials will be changed or adjusted as needed.

• Beginning with the 2009-10 school year, the program will include added electives in areas such as entrepreneurship and event production.

• We have already expanded the list of approved minors to include entrepreneurship, media management, and public relations.

• The MBEI faculty relies heavily on close contact and interaction with the music and entertainment industries to insure the continued relevance of our program. Quite simply, we believe that the outcomes of the MBEI program are best measured by the accomplishments of our graduates. To that end we are placing a greater emphasis continued relationships with alumni, made easier through online resources such as MBEI Alumni groups on LinkedIn and Facebook. The data we glean from our alums and other industry connections is instrumental in our on-going assessment of the MBEI program.
Bachelor of Music in Music Education

Assessment Data:

• GPA evaluation of UM general education requirement credits and results of the Florida General Knowledge (GK) subtests (mathematics, grammar, reading comprehension, and writing skills) prior to entrance into upper level music education methods classes.

• Assessment of core competencies related to social and cultural education, behavior management, ESOL issues and strategies, Reading and Associate Teaching in elementary and secondary music instruction, K-12.

• Assessment of musical competencies related to the requirements of the Bachelor of Music degree.

Assessment Analysis:

• Data were collected during both fall, 2008 and spring, 2009 semesters and summarized by the chair of the department.

• Five of the six faculty members met as a committee to review the data collected 4/24/09.

• At the meeting, the chair made a presentation identifying the strengths and weaknesses based on the analysis and summary.

• Open discussion followed the presentation.

• The group offered suggestions for solving the problems that emerged in the discussion.

Improvements to be Implemented:

• Only 2 students fell below the GPA standard of 2.5. Both students will meet with the Assistant Dean for Undergraduate Studies and the chair of the department. One student will be asked to change to a different major because his performance to date has been unacceptable. The other student wants very much to be a music teacher and will be given one additional semester to bring up his GPA, and, as a trial, will be allowed to enroll in one upper level methods class. No students scheduled to enter the upper level courses had failed to pass the GK exams. It was agreed that advisor monitoring had been successful in guiding students to complete the exams in a timely way.

• One student failed to be admitted to Teacher Candidacy because of not meeting core Professional Education requirements. This was an oversight on the part of the advisor by not checking the updated ACE during the advising session. A checklist will be devised for advisors to alert both the advisor and the student of critical requirements that occur in the sophomore, junior and senior years. The Faculty believes that videotaping of students early on in the internship is a vital exercise for self-evaluation. The process is plagued with delays because of technological reasons—students don’t have access to video equipment in the schools; a variety of different tape formats (VHS, digital, DVD) makes it difficult to review tapes. It was decided
to purchase two new digital cameras that download quickly to the computer and upload quickly into BlackBoard for immediate access by both the supervisor and the students. This will be done at the first visit of the supervisor during each placement starting in fall, 2009.

- Supervision of the requirements related to Florida Educational Accomplished Practices (FEAPs) had been found unacceptable by a state team of reviewers; it was suggested that music education students be required to post evidence and reflections of teaching experiences on a national online database. Seniors found it difficult to complete the 36 entries during the internship. It is just too difficult to expect that they can handle the extensive portfolio requirement in addition to two placements (elementary and secondary) during the internship semester. It was determined that juniors be required to post field experiences on the database during the methods classes so they can have additional practice in the process, especially since experiences in the schools are valid for the senior portfolio.

- Assessment of musical competencies related to the BM degree program revealed that 1% of music education majors had to repeat courses in group piano. Piano skills continue to be a concern. Faculty will request that a review of the practices be conducted to determine why students continue to show weaknesses. Recent changes in the curriculum were done with input from the various major programs. No students in the upper division fell below a 2.5 GPA.
Bachelor of Music/Bachelor of Science in Music Engineering Technology

Assessment Data

• Grade-Point Average (GPA) for students in all programs

• Separate GPA reported for technical courses (e.g. electrical engineering, etc.)

• Recording studio equipment repair and purchase logs kept as records by student studio manager and audited by faculty

• Faculty evaluations by students of courses and faculty in the program.

• Undergraduate curriculum for music engineering assessed for credit hours, SACS compliance, and integration with proposed Experiential Music (EM) curriculum

Assessment Analysis

• GPA data analyzed for superlative “outstanding music engineering technology senior” award.

• Faculty met to discuss and select “outstanding music engineering technology senior” award.

• Quality, frequency, and timeliness of studio equipment logs reviewed by faculty

• Faculty met to discuss and select “outstanding music engineering technology service” award.

• New music engineering technology curriculum written to incorporate EM; curriculum submitted to curriculum committee for approval

• Open discussion in all meetings and presentations.

• Conclusions were reached based upon group consensus.

Improvements To Be Implemented

• Continue ongoing assessment of GPA for “outstanding music engineering technology senior” award.

• Continue ongoing assessment of GPA for “outstanding music engineering technology service” award.

• Implement course changes to prepare for EM curriculum: include more computer programming in curriculum, streamline curriculum to reduce number of courses.
Bachelor of Music in Music Therapy

Mission Statement:

The aim of the music therapy program at the Frost School of Music is to provide students with ample opportunity to develop: a) advanced and comprehensive musicianship, b) independent research skill and c) clinical knowledge and application, within a rich musical, scholarly and communicative environment.

Learning Outcome #1: Demonstrate Advanced and Comprehensive Musicianship

Assessment Measure 1: Advanced musicianship, including advanced performance and musical literacy level, will be assessed through six semesters of applied lessons. Basic and comprehensive music performance and improvisation skill are assessed through regularly scheduled in-class playing performances, and mid-term and final playing exams. Weekly site evaluations and a final term end musical competency assesses students' clinical comprehensive musical ability.

Assessment Measure 2: Critical thinking about the use of performance techniques in music therapy are assessed through written assignments. Verbal written skill for the areas of music theory and music history is assessed by short written papers, longer essay-type papers, and in-class examinations. Students must demonstrate the ability to recall, articulate, synthesize and apply pertinent knowledge, as well as demonstrate music research investigation skill.

Findings for Learning Outcome #1:

• 100% of MTY students have been admitted to ensembles in this academic year.
• 100% of MTY students successfully passed juries associated with private lessons
• 86% of MTY students met the musical competencies required in MTY coursework and practica.
• 96% of MTY students successfully completed all functional music courses.
• 96% of MTY students successfully completed the required music theory sequence upon first attempt.
• 100% of MTY students successfully completed the music history sequence.

Learning Outcome #2: Knowledge of Human Behavior

Assessment Measure 1: This learning outcome will be assessed through the ability to recall, articulate, synthesize and apply pertinent knowledge of human behavior.

Assessment Measure 2: This learning outcome will be assessed through the ability to locate, report, synthesize and apply pertinent knowledge of human behavior.
Findings for Learning Outcome #2:

- 93% of MTY students successfully completed required coursework in human biology and psychology.
- 100% of MTY students in the sophomore, junior and senior year effectively demonstrated their knowledge of disabilities via presentations given in Music Therapy Forum.
- 89% of MTY students have successfully demonstrated the ability to apply knowledge through MTY coursework and practica.

Learning Outcome #3: Knowledge of Music Therapy Theory

Assessment Measure 1: This learning outcome will be assessed through the ability to recall, articulate, synthesize and apply pertinent knowledge regarding music therapy theory.

Assessment Measure 2: This learning outcome will be assessed through the ability to locate, report, synthesize and apply pertinent knowledge regarding music therapy theory.

Findings for Learning Outcome #3:

- 89% of MTY students have successfully demonstrated the ability to apply knowledge of music therapy theory through MTY coursework and practica.
- 96% of MTY students completed the practicum sequence.
- 100% of MTY students completed the capstone project of the practicum sequence, the Senior Project.
- 83% of MTY students wrote appropriate research proposals that utilized music therapy theory.

Learning Outcome #4: Demonstrate Entry Level Music Therapy Clinical Skill

Assessment Measure 1: Students’ clinical documentation ability is assessed by regularly written reports throughout each practicum semester. Students receive verbal and written feedback in regards to written assignments in weekly meetings with academic faculty.

Assessment Measure 2: Students’ music therapy clinical and professional skills are assessed through weekly on-site music therapy supervisor feedback, as well as a musical competency skill evaluation at the end of each practicum term. In addition, academic faculty supervise students’ clinical work at each mid-term and at the end of each term.

Findings for Learning Outcome #4:

- 89% of MTY students have successfully demonstrated the ability to apply knowledge of music therapy theory through MTY coursework and practica.
- 92% of MTY students have been accepted to a music therapy internship.
• 100% of graduating MTY students passed the board certification exam.

• 100% of MTY graduates are currently employed as music therapists.

**Overall Findings:**

• The majority of MTY students appear to be acquiring advanced and comprehensive musicianship.

• The majority of MTY students appear to be acquiring adequate knowledge of human behavior.

• The majority of MTY students appear to be acquiring adequate knowledge of music therapy theory.

• The majority of MTY students appear to be making adequate progress toward acquiring entry level music therapy clinical skill.

• MTY Faculty carefully reviewed student grade reports, met on a weekly basis to discuss student progress throughout the academic year, and discussed the results in order to reach these conclusions.

• A strength of the MTY program that can be identified from the assessment results is that most students are gaining required musical skills, especially in their applied area (i.e., primary instrument and voice).

• A weakness of the MTY program that can be identified from the assessment results is that some students struggle to attain required functional music skills, such as voice, piano and guitar. Additionally, some students do not demonstrate the critical thinking and writing skills needed to write research proposals that utilize music therapy theory.

**Discussions:**

• Based on this assessment, the following changes will be made:

  o MTY Faculty will assess all applicants regarding their functional music skills and critical writing skills, to attain a higher skill level in these areas upon admission.

  o Once in the program, students who are not achieving functional music skills within the first year of the program will be referred to private instruction.

  o Students who continue to demonstrate deficient musical skill will be advised to change their major.

  o Students who have difficulty mastering the technical aspects of writing will be referred to the Writing Center or for private tutoring during their first semester of study.

• These changes will be implemented in the fall of 2009.
• Our assessment plan could be improved by attending and responding to student deficiencies in a more timely manner. For example, rather than waiting for submission of final grades to indicate students' strengths and weaknesses, MTY faculty could assess students' skill levels intermittently throughout the semester. Additionally, MTY faculty could make sure the critical skills (i.e., functional music skills and critical writing) are weighted more heavily when grading student performance.
Bachelor of Music in Musical Theatre Program

Assessment Data

- Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting.
- Weekly lesson cards defined by each faculty with each of their students
- Faculty evaluations by students of courses and faculty in the program
- Faculty evaluations of students regarding classwork and their accumulation of skills and techniques and performances
- Year-end barrier performances adjudicated by faculty

Assessment Analysis

- Lesson cards and jury sheets grades are tallied by faculty, and skills testing is figured into the grading
- Faculty submit evaluations which are read and discussed by the conservatory faculty and the information is discussed individually with each student.
- The faculty deliberate on each student’s progress and issues and consider ways to help them improve, or consider appropriate warning or probationary actions. Rulings are made by the Chair of Theatre and the Chair of the Voice Department about specific students with regard to dismissal or probation.
- Faculty assessments of barriers are taken into account for the evaluation of the student’s work and grade.

Improvements to be Implemented

- Improve recruitment efforts by attending Unified auditions or requiring on-campus auditions, accompanied by piano.
- Integrate musical skills and ensemble work into the musical theatre training.
- Focus the music skills training toward musical theatre professional needs.
- Use materials for music skills drawn from the musical theatre repertoire.
- Improve the musical elements in the productions, including better choral ensemble, stronger vocalism and better musicians in the pit orchestras.
- Broaden the musical theatre stylistic experience and technical abilities.
Bachelor of Music in Performance

Instrumental

Collection of Information

- Jury evaluation forms collected at the end of each semester
- Weekly lesson cards completed by each studio teacher.
- Faculty evaluations by students of courses and faculty in the program.

Assessment of Information

- Each form of information is reviewed and analyzed by individual faculty members.
- Faculty are asked, via email, to identify possible areas of desired change in the program.
- Faculty meet as a whole to discuss possible areas of change. The ideas that receive the most support are put before the program directors.
- Program directors meet with the Department Chair to determine what ideas are to be implemented.

Improvements to be Implemented

- Establish genre non-specific improvisation within the new curriculum.
- Establish the study of composition within the new curriculum.
- Refine lesson cards to better reflect the needs of each studio.
- Refine the Jury evaluation forms to improve the quality of the information collected.
Keyboard performance

Mission Statement/Program Objectives

The mission of the Bachelor of Music Degree in Keyboard Performance is to 1) provide the highest quality of education available in keyboard performance, providing a foundation for both graduate degree work and/or a professional performance career as a classical pianist; 2) further students’ musical understanding and artistic creativity; 3) provide public performance opportunities in a supportive and encouraging environment; 4) foster the performance skills necessary for graduate degree auditions.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will develop musicianship skills and technique appropriate for further academic studies at the graduate level, as well as forming the necessary foundation for professional careers as a solo pianist. Students will also be able to sight-read at an acceptable level.

Assessment Measure 1: Successful completion of required course work in the applied area.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard set forth by the program, including weekly Piano Forum performances; Piano Juries at the end of each semester, in addition to participating in guest master classes and various on-campus performances.

Outcome 2: Students will develop adequate research skills for acceptance into graduate study and/or a professional solo career. Students will have a broad knowledge of keyboard literature as well as an understanding of stylistic and theoretical principles of the various musical and historical periods.

Assessment Measure 1: Successful completion of required course work in music history, keyboard literature, advanced keyboard pedagogy, and music theory.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard established by the keyboard faculty for: 1) Juries at the end of each semester; 2) Junior recital (student prepares a joint-solo recital consisting of 30-40 minutes of music.) 3) Senior Recital (student prepares a full solo recital consisting of at least 60 minutes of music and expected to be performed at an advanced level.)

Findings

The Keyboard faculty meet on a weekly basis as needed to discuss curriculum, student concerns, and current issues. Open discussions are conducted and actively conversed.

Discussions

The Bachelors of Music in Keyboard Performance is an excellent program in training talented performers. While the overall graduate performance level is exceedingly high, there is a need to improve and elevate its quality both at the entry and exit levels across the board.

Student Improvement:
1.) Currently enrolled students:
   a.) Define specific expectations for each student presenting recitals and juries
   b.) All recital programs for BM must be approved by either the student’s committee or the MKP faculty (i.e. minimum length and repertoire requirement depending on type of recital; implemented as of fall 2008)
   c.) Further clarify repertoire requirement for juries (partial works should not be allowed)
   d.) Grading for juries, recital evaluations (pass/fail) must be an accurate reflection of the performance. The possibility of failing a recital should absolutely be considered when applicable.
   e.) Schedule a minimum of one visiting artist during the academic year for recital and master class, as well as lecture on relevant topics that concern our students (implemented as of fall 2008)
   f.) Transform weekly Piano Forum into a public master class in Clarke Recital Hall with rotating faculty participation (currently it is restricted to individual studios)
   g.) Present an annual Honors Recital for selected piano majors as a performance incentive (implemented as of fall 2008)

2.) Incoming students
   a.) Update the audition requirements; call for more advanced material
   b.) Include sight-reading in all live auditions
   c.) Raise performance expectations for all levels of incoming majors
Jazz Instrumental

Mission Statement/Program Objectives

The mission of the Studio Music and Jazz Instrumental Bachelor’s Degree Program is to: (1) prepare jazz instrumentalists to enter the music profession or graduate school; (2) identify, recruit, and retain high quality students who seek to pursue studio/jazz performance as a career; (3) foster faculty creativity and performance which serves as a role model for students; (4) develop, and revise courses in jazz improvisation, jazz arranging/composition and provide on and off campus performance opportunities; (5) produce in our on campus facility, recordings for the Down Beat Student Music Awards, compact disks, radio and Internet broadcast; and (6) provide a platform of learning that includes performance, composition/arranging, technology, conducting, scholarship and production.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will develop musical performance skills necessary to make them competitive in the jazz world.

Assessment Measure 1: During weekly private lessons, the lesson teacher will assess students on technique, reading, improvisation, sound production, interactive skills, rhythmic accuracy, and other techniques appropriate to the instrument studied.

Assessment Measure 2: At the end of each semester, students will perform works and exercises that reflect the content of their lessons that semester in front of a jury of jazz performance faculty.

Outcome 2: Students will develop performance skills in a variety of large and small ensembles that allow a student to participate in the professional jazz world.

Assessment Measure 1: Weekly lesson cards are completed recording student’s progress. Recordings are made of student’s performance at selected lessons. Recordings are archived for future reference.

All students perform at instrumental forums. Recordings are made of student’s forum performance.

Forum recordings are archived for future reference. The Jazz Faculty meets as a group to evaluate recordings and other data.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard established by the faculty of the Jazz area in performance for: 2) Juries at the end of each semester (written comments); 3) Jazz Forum performances 4) Senior Recital (student prepares a solo recital consisting of 60 minutes of music. Requirements will vary from studio to studio. 5) Monday night small group performances. 6) Weekly lesson cards defined by each faculty for each of their students. The Jazz Faculty meets as a group to evaluate recordings and other data.

Learning Outcome 2: Students will develop performance skills in a variety of large and small ensembles that allow a student to participate in the professional jazz world.
**Assessment 1:** Ensemble directors will evaluate the on-going performance development within the rehearsals and concerts of the ensembles in which the student is enrolled.

**Assessment 2:** Jazz faculty will evaluate student ensemble performance during concerts and labs of the assigned jazz ensembles.

**Assessment Measure 1:** Performance evaluations collected from weekly small ensemble rehearsals and weekly lab. Recordings of rehearsals and performances. The Jazz Faculty meets as a group to evaluate recordings and other data.

**Assessment Measure 2:** Recordings of rehearsals and concerts. Awards: Entry in Downbeat Student Music Awards. Discussions at faculty meetings regarding group and individual progress. The Jazz Faculty meets as a group to evaluate recordings and other data.

**Findings**

**Learning Outcome 1/Assessment 1:** Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting. Weekly lesson cards are signed by each faculty with each of their students and kept on file in the Office of the Dean of Undergraduate Studies. The student in consultation with the applied teacher reads faculty comments from the Jury evaluations. Areas of concern are addressed for the next semester’s work. Jury evaluations are kept on file by the applied teacher and in the Office of the Dean of Undergraduate Studies.

**Learning Outcome 1/Assessment 2:** Studio recordings are archived. (Over five hundred in the 30 yr. history of the program). They are referred to often for purposes of quality control.

Faculty and peers evaluate current recordings. Awards: our groups and individuals won six DB awards. Alumni outreach is an important. Many of our alums have achieved national prominence in the Jazz and commercial arenas.

**Learning Outcome 2/Assessment 1:** Students participate in addition to the traditional jazz big bands and small groups: Salsa Ensemble, World Music Ensemble, New Music Ensemble, R&B and Funk/Fusion Ensembles, Steely Dan Ensemble etc. Recordings of concerts and rehearsals are evaluated and archived. Copies are made available to the students. These groups perform weekly on the Monday night lab and are critiqued by the attending faculty. These lab performances and critiques are recorded and archived by the assigned faculty.

**Learning Outcome 2/Assessment 2:** the teacher and students alike critique Student recordings. These recordings are also submitted as entries in the DB Awards. The Department Chair maintains an archive of recordings. The archive is used to program a weekly radio show on WDNA Public Radio.

- Students developed the skills, techniques and knowledge necessary to successfully complete performing projects as described above.

- Careful attention to the details of the performing process resulted in an acceptable level of achievement by all students in the program.

- Through exposure to a wide variety of composers the students developed a broad based understanding of the field.
• In classes, ensemble concerts and recitals the students were exposed to a wide range of performing opportunities and demonstrated an appropriate level of knowledge and skill. All recitals were performed and all papers were completed.

• Faculty assessment was carried out through listening to the recordings of ensemble concerts and recitals

• The structure of this program has been finely tuned over the past 30 years and is successful in providing the students with a program of lectures, demonstrations, analysis, listening, composing and performing through which to develop and succeed as a professional jazz performer.

• All recitals were performed evaluated by the MSJ faculty.

Discussions

Clearly defined Guidelines for Applied Jazz Study are in place regarding repertoire and performance requirements that are consistent with national standards for applied Jazz study. Every applied teacher is required to provide a detailed syllabus for applied Jazz study.

The University now processes faculty evaluations by students on-line. This has not worked effectively, as many students do not fill out the evaluation forms, and there is little useful information or suggestions for improvement received by faculty members. A better method is needed.

The content of the Improvisation courses are under departmental review as is Jazz Composition. As the definition of Jazz seems to broaden; what is needed in these areas to best meet the needs of our students in a changing world. The implementation of more technology into the curriculum is also a concern.

Implementation of the new “Experiential Music Curriculum” will offer new and innovative opportunities for our undergraduates.
Jazz Vocal

Mission Statement/Program Objectives

The mission of the Studio Music and Jazz Vocal Bachelors Degree Program is to: (1) prepare jazz vocalists to enter the music profession or graduate school; (2) identify, recruit, and retain high quality students who seek to pursue studio/jazz performance as a career; (3) foster faculty creativity and performance which serves as a role model for students; (4) develop, and revise courses in jazz improvisation, vocal performance styles, jazz arranging/composition and provide on and off campus performance opportunities; (5) produce in our on campus facility, recordings for the Down Beat Student Music Awards, compact disks, radio and Internet broadcast; and (6) provide a platform of learning that includes performance, composition/arranging, technology, conducting, scholarship and production.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will develop musical performance skills necessary to make them competitive in the jazz world.

Assessment Measure 1: During weekly private lessons, the lesson teacher will assess students on technique, reading, improvisation, sound production (vocal technique), interactive skills, rhythmic accuracy, and lyric interpretation.

Assessment Measure 2: At the end of each semester, students will perform works and exercises that reflect the content of their lessons that semester in front of a jury of jazz performance faculty.

Outcome 2: Students will develop performance skills in a variety of large and small ensembles that allow a student to participate in the professional jazz world.

Assessment Measure 1: Weekly lesson cards are completed recording student’s progress. Recordings are made of student’s performance at selected lessons. Recordings are archived for future reference.

All students perform at vocal forums. Recordings are made of student’s forum performance. Forum recordings are archived for future reference. The Jazz Faculty meets as a group to evaluate recordings and other data.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard established by the faculty of the Jazz area in performance for: 2) Juries at the end of each semester (written comments); 3) Jazz Forum performances 4) Senior Recital (student prepares a solo recital consisting of 60 minutes of music. Requirements will vary from studio to studio. 5) Small group performances. 6) Weekly lesson cards defined by each faculty for each of their students. The Jazz Vocal Faculty meets as a group to evaluate recordings and other data.

Learning Outcome 2: Students will develop performance skills in a variety of large and small ensembles that allow a student to participate in the professional jazz world.

Assessment 1: Ensemble directors will evaluate the on-going performance development within the rehearsals and concerts of the ensembles in which the student is enrolled.
**Assessment 2:** Jazz faculty will evaluate student ensemble performance during concerts and labs of the assigned jazz ensembles.

**Assessment Measure 1:** Performance evaluations collected from weekly small ensemble rehearsals and weekly lab. Recordings of rehearsals and performances. The Jazz Faculty meets as a group to evaluate recordings and other data.

**Assessment Measure 2:** Recordings of rehearsals and concerts. Awards: Entry in Downbeat Student Music Awards. Discussions at faculty meetings regarding group and individual progress. The Jazz Faculty meets as a group to evaluate recordings and other data.

**Findings**

**Learning Outcome 1/Assessment 1:** Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting. Weekly lesson cards are signed by each faculty with each of their students and kept on file in the Office of the Dean of Undergraduate Studies. The student in consultation with the applied teacher reads faculty comments from the Jury evaluations. Areas of concern are addressed for the next semester’s work. Jury evaluations are kept on file by the applied teacher and in the Office of the Dean of Undergraduate Studies.

**Learning Outcome 1/Assessment 2:** Studio recordings are archived. (Over five hundred in the 30 yr. history of the program). They are referred to often for purposes of quality control.

Faculty and peers evaluate current recordings. Awards: our groups and individuals won six DB awards. Alumni outreach is an important. Many of our alums have achieved national prominence in the Jazz and commercial arenas.

**Learning Outcome 2/Assessment 1:** Students participate in addition to the traditional jazz vocal ensembles and small groups: Salsa Ensemble, World Music Ensemble, New Music Ensemble, R&B and Funk/Fusion Ensembles, Steely Dan Ensemble etc. Recordings of concerts and rehearsals are evaluated and archived. Copies are made available to the students. These groups perform several times during the semester including in the Monday night lab and are critiqued by the attending faculty. These lab performances and critiques are recorded and archived by the assigned faculty.

**Learning Outcome 2/Assessment 2:** the teacher and students alike critique Student recordings. These recordings are also submitted as entries in the DB Awards. The Department Chair maintains an archive of recordings. The archive is used to program a weekly radio show on WDNA Public Radio.

- Students developed the skills, techniques and knowledge necessary to successfully complete performing projects as described above.

- Careful attention to the details of the performing process resulted in an acceptable level of achievement by all students in the program.

- Through exposure to a wide variety of composers the students developed a broad based understanding of the field.

- In classes, ensemble concerts and recitals the students were exposed to a wide range of performing opportunities and demonstrated an appropriate level of knowledge and skill. All recitals were performed and all papers were completed.
• Faculty assessment was carried out through listening to the recordings of ensemble concerts and recitals

• The structure of this program has been finely tuned over the past 30 years and is successful in providing the students with a program of lectures, demonstrations, analysis, listening, composing and performing through which to develop and succeed as a professional jazz performer.

• All recitals were performed evaluated by the MSJ faculty.

Discussions

Clearly defined Guidelines for Applied Jazz Study are in place regarding repertoire and performance requirements that are consistent with national standards for applied Jazz study. Every applied teacher is required to provide a detailed syllabus for applied Jazz study.

The University now processes faculty evaluations by students on-line. This has not worked effectively, as many students do not fill out the evaluation forms, and there is little useful information or suggestions for improvement received by faculty members. A better method is needed.

The content of the Improvisation courses are under departmental review as is Jazz Composition. As the definition of Jazz seems to broaden; what is needed in these areas to best meet the needs of our students in a changing world. The implementation of more technology into the curriculum is also a concern.

Implementation of the new “Experiential Music Curriculum” will offer new and innovative opportunities for our undergraduates.
Vocal Performance

Mission Statement/Program Objectives

The mission of the Bachelor of Music Degree is to 1) provide the highest quality of education possible in the areas of musicianship that will provide the foundation for graduate degree work which will lead toward a professional performance career as a classical artist; 2) to provide performance opportunities that integrate the skills learned in music and other classes and to foster creativity and research 3) to provide audition skills and repertoire as well as the skills for building and managing the non-performance aspects of a professional career.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will develop musicianship skills and technique adequate for acceptance into graduate study for fostering a professional career as a solo classical performer. Students will be able to sight-read and prepare musical performances without assistance.

Assessment Measure 1: Successful completion of required course work in the applied area of study (voice, piano or instrumental), ear-training, solfege, and music theory.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard established by the faculty of the applied area in performance for: 1) Juries at the end of each semester (written comments); 2) Voice Forum performances (2 performances per semester each semester of study after the first semester); 3) Junior Recital (student prepares a solo recital consisting of 25-30 minutes of music. Requirements will vary by applied area.) and Recital Hearing (approved three weeks before the recital is performed); 4) Senior Recital (student prepares a solo recital consisting of 60 minutes of music. Requirements will vary by applied area.)

Outcome 2: Students will develop musicianship skills and technique for working within an ensemble adequate for acceptance into graduate study leading towards a professional career as a classical performer. Ensemble requirements will vary by applied area

Assessment Measure 1: Successful completion of required course work in the applied area of study (voice, piano or instrumental), ear-training, solfege, and music theory.

Assessment Measure 2: Successful completion of requirements for participation in ensembles. Requirements and participation will be established by the faculty and will vary by applied area:

1)Vocal ensembles to include: Choral groups and Opera workshops; 2) Instrumental ensembles to include: Symphony Orchestra, Chamber Music and Symphonic Wind Ensembles; and 3) Keyboard Ensembles, to include accompanying vocal and instrumental soloists and small ensembles.

Outcome 3: Students will develop research skills adequate for acceptance into graduate study for fostering a professional career as a solo classical performer. Students will have a broad knowledge of music literature in their applied area as well as an understanding of stylistic and theoretical principles of the various musical and historical periods.

Assessment Measure 1: Successful completion of required course work in music history and music theory.
**Assessment Measure 2:** Successful completion of requirements and meeting a subjective standard established by the faculty of the applied area in performance for: 1) Juries at the end of each semester (students will be required to have a historical and theoretical knowledge of the music they are performing each semester and could be asked specific historical and theoretical questions during the jury. Requirements will vary by applied area.) 2) Junior Recital (student prepares a solo recital consisting of 25-30 minutes of music and is expected to portray music in accordance with historical standards. Requirements will vary by applied area.) 3) Senior Recital (student prepares a solo recital consisting of 60 minutes of music and is expected to portray music in accordance with historical standards. Requirements will vary by applied area.)

**Findings**

**Learning Outcome 1/Assessment 1:** Students must pass all theory, sight reading and solfege classes with a grade of C or above. The faculty advisor monitors this. Students must also pass an established Scale Test and Sight Reading Test to avoid having the final applied voice grade lowered by one letter grade. At the end of the 09/1 semester 75% of students passed the 5-Minute Scale Test and 82% passed the Sight Reading Testing.

**Learning Outcome 1/Assessment 2:** Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting. Weekly lesson cards are signed by each faculty with each of their students and kept on file in the Office of the Dean of Undergraduate Studies. Faculty comments from the Jury evaluations are read by the student in consultation with the applied teacher. Areas of concern are addressed for the next semester’s work. Jury evaluations are kept on file by the applied teacher and in the Office of the Dean of Undergraduate Studies. At the end of the 09/1 semester 8% of the singers received a final applied voice grade of C+ or lower and were placed on Instrumental Warning or Probation. None were dismissed.

**Learning Outcome 2/Assessment 1:** Students must pass all theory, sight reading and solfege classes with a grade of C or above. The faculty advisor monitors this. Students must also pass an established Scale Test and Sight Reading Test to avoid having the final applied voice grade lowered by one letter grade.

**Learning Outcome 2/Assessment 2:** Successful completion of requirements for participation in ensembles. Requirements and participation established by the faculty; vocal ensembles include choral groups and opera theater.

**Learning Outcome 3/Assessment 1:** Grades for course work in theory, ear training and musicology are recorded on students’ transcripts. Research and writing is assumed to be a part of the coursework. A student must receive a grade of C or higher in all music theory and ear training classes in order to move on to the next level.

**Learning Outcome 3/Assessment 2:** Students at the VOD level of voice and higher are required to research and write program notes for each jury and for each Recital Hearing. Program notes are read and critiqued by the private teacher and then re-written before being submitted for the jury or hearing panel.
Discussions

The 5-Minute Scale and Sight Reading Tests were put into place to assure the integration of musicianship skills into applied study. The students’ progress in this area would benefit from more hands-on application from the voice teachers in the applied lesson, however the percentages of pass/failure for both tests appear to be in line with major music units across the country. The Chairman of the Department will encourage the faculty over the next year to be more pro-active in monitoring the progress of the students’ musical skills.

Clearly defined Guidelines for Voice Study are in place regarding repertoire and performance requirements that are consistent with national standards for applied voice study. Every applied teacher is required to provide a detailed syllabus for applied voice study.

Faculty evaluations by students are now processed on-line by the University. This has not worked effectively, as many students do not fill out the evaluation forms, and there is little useful information or suggestions for improvement received by faculty members. A better method is needed.

The writing, critiquing, rewriting and submission of Program Notes for voice juries and recital hearings is a time-consuming process and is often disorganized, ineffective and somewhat ignored by the teacher of the singer. The faculty will review this process over the next year for efficiency and for making the research and writing a more valued exercise.
Artist Diploma

Instrumental Performance

Collection of Information

• Jury evaluation forms collected at the end of each semester
• Weekly lesson cards completed by each studio teacher.
• Faculty evaluations by students of courses and faculty in the program.

Assessment of Information

• Each form of information is reviewed and analyzed by individual faculty members.
• Faculty are asked, via email, to identify possible areas of desired change in the program.
• Faculty meet as a whole to discuss possible areas of change. The ideas that receive the most support are put before the program directors.
• Program directors meet with the Department Chair to determine what ideas are to be implemented.

Improvements to be Implemented

• Improve the quality of recruited students by attempting to schedule more high profile performances and creative activities by the faculty.
• Encourage and support a more active student performance presence outside the school of music (recitals, chamber concerts, professional orchestra concerts).
• Refine lesson cards to better reflect the needs of each studio.
• Refine the Jury evaluation forms to improve the quality of the information collected.
Piano Performance

Mission Statement/Program Objectives

The mission of the Artist Diploma in Keyboard Performance is to 1) provide the maximum training possible for pianists beyond the Bachelor’s degree so that academic training may be bridged with an entry level career as a concert pianist or even advanced degree study in keyboard performance; 2) provide performance opportunities in an academic and professional setting; 3) assist with identifying performance opportunities, preparing for competitions, and furthering graduate study and advanced professional work.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will develop as artists with advanced musicianship skills and technique. Students will additionally progress in their study by participating in various performance venues.

Assessment Measure 1: Successful completion of required course work in the applied area

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard set forth by the program including weekly Piano Forum performances; presenting one solo recital each semester; participating in guest master classes and various on-campus performances.

Outcome 2: Students will continue to perfect the art of keyboard performance at the highest level of artistic excellence. Students will be expected to develop their own independence and concepts about music that are distinctively individual, in addition to exchanging musical concepts and performance interpretations with other professors.

Assessment Measure 1: Successful completion of required course work in the applied area

Assessment Measure 2: Completion of the Artist Diploma in Keyboard Performance from the Frost School will expose students to a significant level of musical expertise. Upon completion, students should demonstrate a greater level of performance understanding and interpretation in major keyboard works. The Program is notably successful and provides a strong foundation for further graduate work either at the Frost School or any other major institutions.

Findings

The Keyboard faculty meets on a weekly basis as needed to discuss curriculum, student concerns, and current issues. Open discussions are conducted and actively conversed.

Discussions

The Artist Diploma in Keyboard Performance is an excellent program in training for artist performers. While the overall graduate performance level is exceedingly high, there is a need to improve and elevate its quality both at the entry and exit levels across the board.

• Define specific expectations from each student for presenting recitals and juries
• All recital programs for AD must be approved by either the candidate’s committee or the MKP faculty (i.e. minimum length and repertoire requirement depending on type of recital; implemented as of fall 2008)

• Schedule a minimum of one visiting artist during the academic year, for recital and master class, as well as lecture on relevant topics that concern our students (implemented as of fall 2008)

• Transform weekly Piano Forum into a public master class in Clarke Recital Hall with rotating faculty participation (currently it is restricted to individual studios)

• Present an annual Honors Recital for selected piano majors as a performance incentive

• (implemented as of fall 2008)
Vocal Performance

Assessment Data

- Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting.
- Weekly lesson cards defined by each faculty with each of their students.
- Faculty evaluation of performance in degree recital hearings.
- Faculty evaluations by students of courses and faculty in the program.

Assessment Analysis

- Each form of data was analyzed and summarized by a selected faculty member associated with the program.
- Faculty discussion followed presentation, as needed.
- Conclusions were reached based upon group consensus.

Improvements To Be Implemented

- Modify forums to focus on musical performance to help enhance student’s presentation when they perform.
- Attempt to coordinate repertoire studied during lessons to match any musicology courses that might be taken.
- Provide guidance and assistance in preparing a resume, recording and audition package for future work in the profession.
- Improve the quality of recruited students by participating in professional conferences and teaching in summer study programs.
- Institute more effective method for assessing success in lyric diction skills, IPA proficiency and application to vocal literature.
Master of Music Accompanying and Chamber Music

Mission Statement and program Objectives

The Accompanying/chamber Music Masters Program at the Frost School of Music is designed to provide the highest quality of training and experience to students who possess the talent, ambition and character to pursue an active career as collaborative artists, coaches and teachers. The development of effective collaborative skills, fluent sight reading and score reading, stylistic awareness, the ability to transpose and to improvise, good rehearsal communication, clear expository writing ability and research skills, and keyboard computer knowledge and skill are the goals of the Accompanying/Chamber Music curriculum.

Assessment Data

• Weekly faculty evaluation of attendance, participation, presentations and performances in Accompanying seminar MKP 688).

• Weekly faculty evaluation of attendance, participation and performance in Keyboard Skills ensemble class (MKP 691)

• Assignments and skills tests in classes (MKP 688 and MKP 691) are reviewed and graded.

• Written work on masters paper: research methods, organization, writing (MKP 711)

• Faculty evaluation in individual and ensemble coaching sessions (MKP 691, and MKP 645)

• Evaluation of progress toward masters recital: repertoire, preparedness, rehearsals and ongoing coaching (MKP 712).

• Written assessment of vocal studio, choral and opera, and instrumental faculty during the semester, and at forums and juries.

• Student evaluations of courses in the masters Accompanying/Chamber Music Program

Assessment Analysis

• Evaluations of class work, performance, participation and skill mastery are collated and reviewed by the Director.

• Meetings are held periodically with students to evaluate and discuss progress and/or problems.

• Meetings are held to discuss Mid-semester, pre-jury and jury evaluations and critiques from vocal, choral, opera and instrumental faculty.

• Faculty conclusions re: grades and progress are determined based upon a proportional aggregation of the above criteria, defined and described in the syllabus of each course.
**Improvements to be implemented**

- Requirement of brief biographical and structural overview of each seminar presentation and performance (MKP 688)
- Masters recital program (MKP 712) and all assisting personnel in place before the end of second semester
- Masters paper (MKP 711) outline submitted by the first week of the third semester.
- Develop well written and well designed resume as a requirement of the seminar (MKP 688).
- Encouragement and advice on how to obtain outside (off campus) performances of masters recital and of other recital programs and concert engagements.
Master of Music in Conducting

Choral

Assessment Data

• Faculty review success of students in Music Theory, Score Study, and Musicology classes, and students' work in their conducting assignments during the year.

• Faculty review success of students in their conducting assignments, rehearsals, and recitals during the year, including both faculty and student comments as to rehearsal effectiveness and gesture.

• Weekly private lesson cards show work with individual conducting students.

• Work on graduate papers is monitored by faculty.

• Defense evaluation forms rated by each faculty present at a final defense.

• Faculty seek input and recommendations from students and alumni about the program.

Assessment Analysis

• Faculty meet to review the data and discuss student progress.

• Conclusions were reached based upon graduate committee consensus.

Improvements To Be Implemented

• Guidelines to help students with writing the MM recital paper are being developed.

• Students are encouraged to regularly video record their rehearsals and make evaluations.

• Provide greater assistance in getting students to make their opening presentations at defenses.

• Encourage students to continue to participate in professional conferences.

• Encourage students to attend more performances outside of their own immediate activities.
**Instrumental**

**Collection of Information**

- Video tape self-evaluation of live podium time.
- Weekly lesson cards completed by each studio teacher.
- Faculty evaluations by students of courses and faculty in the program.

**Assessment of Information**

- Each form of information is reviewed and analyzed by individual faculty members.
- Faculty are asked, via email, to identify possible areas of desired change in the program.
- Conducting faculty meet as a whole to discuss possible areas of change.
- Conducting faculty meet with the Department Chair to determine what ideas are to be implemented.

**Improvements to be Implemented**

- Improve the quality of recruited students by refining the screening and audition process.
- Improve the quality of recruited students by attempting to schedule more high profile performances and creative activities by the faculty.
- Encourage and support a more active student performance presence outside the school of music (recitals, chamber concerts, professional orchestra concerts).
- Refine lesson cards to better reflect the needs of each studio.
- Refine video evaluation forms to improve the quality of the information collected.
Master of Music Jazz Pedagogy

Mission Statement/Program Objectives

The Mission of the Master of Music program in Jazz Pedagogy is to prepare students for careers in advanced level performance, private music teaching, or entry-level jazz teaching positions in community colleges and four-year institutions of higher learning. It will also provide a foundation for further advanced graduate work at the doctoral level. The underlying philosophy is that the best teachers are also skilled performers.

To identify, recruit and retain high quality students who are seeking to develop their jazz skills beyond those achieved in pursuit of their bachelor’s degree.

To evaluate, revise and where necessary, develop courses and other curricular experiences to meet the challenges facing jazz educators today.

To provide a creative, challenging and nurturing educational experience that respects tradition, reflects current professional trends, fosters innovation and stimulates growth among students and faculty alike.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will be prepared to pursue a career as an advanced performer in jazz and related musical styles.

Assessment Measure 1: Students are required to perform a jury, at the end of each semester of private instruction, before a panel of jazz faculty members.

Assessment Measure 2: Students will have a wide variety of performance opportunities in forums, recitals, public concerts, ensembles, and ensemble labs; all with faculty supervision and observation.

Outcome 2: Students will be prepared for a career in private music instruction.

Assessment Measure 1: Students are required to complete courses in music education, jazz pedagogy, jazz theory, and analysis of jazz styles.

Assessment Measure 2: Students are evaluated in performance juries for each semester of instruction.

Outcome 3: The student will be prepared for entry-level teaching positions in higher education.

Assessment Measure 1: Students must complete courses in music education, jazz pedagogy, jazz theory, analysis of jazz styles, arranging, improvisation, and jazz composition.

Assessment Measure 2: Students will satisfy a wide variety of performance requirements in private lessons, improvisation classes, ensembles, ensemble labs, forums, recitals and public concerts; all faculty supervised and critiqued.
Findings

- Students in the Jazz Pedagogy Masters program developed the skills, techniques and knowledge necessary to successfully complete the required performance experiences and course work.

- Close faculty supervision and satisfaction of all academic requirements resulted in an acceptable level of achievement by all students in the program.

- Through exposure to a wide variety of teaching techniques the students developed a broad based understanding of the field.

- In Jazz Pedagogy classes student lecturers demonstrated that they were able to organize, and effectively present, relevant jazz subject matter.

- Faculty assessment was carried out throughout the entire educational experience and all students passed a comprehensive exam in jazz theory, composition, and pedagogy.

- The structure of this program has been finely tuned over the past 30 years and provides the students with the knowledge and experience needed to succeed as jazz educators and performers.

- No changes in the curriculum are being considered at this time.
Master of Music Keyboard Performance and Pedagogy

Mission Statement/Program Objectives

The mission of the M.M. degree in Keyboard Performance and Pedagogy is to educate students in (1) teaching strategies for private and group piano lessons, (2) knowledge of methods, materials, and standard teaching repertoire for beginning and intermediate students, (3) the use of music technology available for use in teaching, (4) research skills on original topics in the field of keyboard pedagogy. The master's degree will prepare students for careers as performers, private music teachers, entry-level positions in community colleges and some four-year institutions, and to pursue advanced degrees in music related fields.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will learn teaching strategies for private and group lessons, and will be able to successfully teach in these arenas.

Assessment Measure 1: Students will demonstrate their ability to teach basic pedagogy concepts by preparing assigned lessons to teach in front of their classmates. Their teaching will be evaluated and critiqued by the pedagogy instructor.

Assessment Measure 2: Students will effectively teach to a group of students lessons using the group lesson controller, MIDI keyboards, and music technology.

Outcome 2: Students will become familiar with methods, materials, and standard teaching repertoire for beginning and intermediate students.

Assessment Measure 1: Students will write an analysis of all available teaching methods.

Assessment Measure 2: Students will write an outline of a four-year course of study for a beginning - intermediate piano student utilizing standard repertoire.

Outcome 3: Students will learn about music technology and be able to incorporate it into their own private and group teaching for beginning and intermediate students.

Assessment Measure 1: Student will prepare a teaching presentation of an assigned pedagogical concept utilizing music technology.

Assessment Measure 2: Student will create musical sequences and music notation examples for use in private and group teaching.

Outcome 4: Students will develop skills for researching an original topic in the field of keyboard pedagogy.

Assessment Measure 1: Students will present a workshop on a topic selected as a means to accomplish original research in the field of keyboard pedagogy.

Assessment Measure 2: Students will write a supporting document on a topic selected as a means to accomplish original research in the field of keyboard pedagogy.
Findings

The Pedagogy Program was on hold for the 2008-09 academic year, and thus there are no findings to report.
Master of Music Business and Entertainment Industries

Mission Statement/Program Objectives

The mission of the graduate Music Business and Entertainment Industries program is to educate and prepare young musicians for middle-management executive positions in the music industry and to keep the program current with industry trends.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will be able to deal with basic music publishing procedures including single song and term writer agreements, mechanical licensing, synchronization licensing; and, artist/songwriter royalty accounting procedures.

Assessment Measure 1: Students are required to complete various forms in common use in the music publishing industry; and, have a detailed understanding of the publishing industry; and, have a detailed understanding of the information provided in recorded music royalty statements.

Assessment Measure 2: Students are tested via written examination on their comprehensive understanding of music publishing terms and music royalty statements.

Outcome 2: Students will be able to analyze artist/record company, record company/producer, and artist/manager agreements.

Assessment Measure 1: Students are required to analyze legal agreements commonly used in the recorded music industry; and, develop the ability to extract royalty and deal points information.

Assessment Measure 2: Students are tested via written examination on their in-depth understanding of record company, producer, and personal artist/manager agreements.

Outcome 3: Students will have a conceptual understanding of the music industry and an industry vocabulary.

Assessment Measure 1: Students are tested via written and oral examination on their conceptual understanding of the music industry.

Assessment Measure 2: Students are tested via written and oral examination on their understanding of various words and industry terms.

Outcome 4: Students will have an understanding of the performing artist as a major economic factor in the marketplace.

Assessment Measure 1: Students study and are tested on their understanding of the artist/record company contract and its effect on industry economics.

Assessment Measure 2: Students develop recording budgets using information sources that include union recording rates.

Outcome 5: To have a development set of skills applicable to the music industry including: session budgeting, development of press kits, the ability to write publishing agreements and create compilation albums.

Assessment Measure 1: Students are tested via written examinations.
Assessment Measure 2: Students are given special projects that parallel industry tasks and demonstrate their self-motivation to complete these tasks.

Findings

• Examination results indicate that the majority of students are succeeding in achieving a conceptual understanding of the music and entertainments industries and associated vocabulary.

• Analysis of scores over the past year reveals that 96% of students in key MBEI graduate courses earned a B- or better.

• Students are successfully implementing strategies to promote, market, and sell musical products online through websites and social networking sites. Examples include student-run businesses, www.canerecords.com and www.cat5music.com (required of MBEI MM students),

• Feedback from employers, recent graduates and alumni indicate that the MBEI program is achieving its goal of emphasizing publishing, licensing and rights administration in response to the changing landscape of the music industry.

• The MBEI faculty is carefully monitoring developments in the music and entertainment industries that imply a fragmentation of existing infrastructures. We are concerned about the future relevance of specific course content, particularly in regards to recorded musical products, the relationship between an artist and the industry, and the emerging emphasis on music entrepreneurship.

Discussions

• The MBEI faculty is reviewing course content and resources in light of our findings.

• Course content and materials will be changed or adjusted as needed.

• Beginning with the 2009-10 school year, the program has been streamlined to 30 credit hours; three full-time terms in residence and the fourth term reserved for the required internship.

• We have expanded the list of approved electives to include public relations management, media relations, music entrepreneurship and event production.

• The MBEI faculty relies heavily on close contact and interaction with the music and entertainment industries to insure the continued relevance of our program. Quite simply, we believe that the outcomes of the MBEI program are best measured by the accomplishments of our graduates. To that end we are placing a greater emphasis continued relationships with alumni, made easier through online resources such as MBEI Alumni groups on LinkedIn and Facebook. The data we glean from our alums and other industry connections is instrumental in our on-going assessment of the MBEI program.
Master of Music in Music Education

Assessment Data

- Assessment of the Music Education Philosophy Statements and the History Take-home exams from MED 665 (Seminar in Music Education) were examined
- Assessment of the Article Critiques and Research Proposals from MED 663 (Music Research Methods) were examined
- Assessment of the Curricula and Music Learning Synthesis Papers from MED 662 (Music Learning & Curriculum) were examined
- Assessment of outcome 2 was not conducted as course (MED 664, Music Assessment) was not offered this year

Assessment Analysis

- Data were analyzed and summarized by the graduate music education program director
- 5 of 6 faculty met as a committee of the whole to review the data.
- At the meeting, the music education graduate program made a presentation to the group indicating identified strengths and weaknesses based on the analysis and summary.
- Open discussion followed each presentation.
- Conclusions were reached based upon group consensus.

Improvements To Be Implemented

- Philosophy and History Assignments indicated that students obtained mastery in these areas, with average grades of 96% and 94%, respectively. Philosophy statements were well written.
- Research Article Critique data indicated mastery (95% among all students, 98% not including student dismissed from program).
- Research proposals were of very good quality but could be improved. (82% average among all students, 88% average not including student dismissed from program). Statement of the Problem chapter strongest, and methodology chapter weakest. Modifications to research course will include increased emphasis on methodology, including the inclusion of SPSS statistics assignments as part of MED 663. MED 663 Proposal requirements will be modified to include opening presentation for a thesis defense as part of the assignment
- No recommendations for assessment measures, as this course not offered in 2008-2009, and therefore no data is available. It will be offered in Fall of 2009
- Assessment of Music Curriculum Project in MED 662 indicates excellent application of systematic curricular design principles (94% average). Music Learning Synthesis papers are to
be turned in during final exam time, so information in this area is not yet available. Continue to improve the quality of recruited students by participating in professional conferences—each faculty at least two a year. MM students are also being asked to present at professional conferences with presentations based on their coursework projects.

- In the future, course instructors will keep archived copies of outcome measures in pdf files, and each student will be required to submit their assignments as pdf files.
Master of Music in Music Therapy

Mission Statement:

The aim of the music therapy program at the Frost School of Music is to provide students with ample opportunity to develop: a) advanced and comprehensive musicianship, b) independent research skill and c) clinical knowledge and application, within a rich musical, scholarly and communicative environment.

Learning Outcome #1: Demonstrate Specialized Musicianship in Two Areas: Advanced Music Performance Skill and Musical Skills Needed for Clinical Practice.

Assessment Measure 1: Following study and performance experiences with their principal music area, students will demonstrate advanced musicianship. Advanced musicianship, including advanced performance and musical literacy level, may be assessed by applied lessons, and/or ensemble performance, and/or techniques courses, and/or arranging and composition, and/or conducting.

Assessment Measure 2: In addition, following study and demonstration of skill in broad based musical performance skill, students will demonstrate comprehensive musicianship skill in advanced level clinical practicum

Findings for Learning Outcome #1:

• 100% of MTY students admitted to the masters degree program have either successfully completed the Music Proficiency Track or are making adequate progress toward its completion.

• During the past year, no students have been required to demonstrate comprehensive musicianship in an advanced level clinical practicum, because no students enrolled in an advanced level clinical practicum (these courses will be assigned later in their academic program).

Learning Outcome #2: Achievement of Advanced Clinical Competencies

Assessment Measure 1: This learning outcome will be assessed through the ability to recall, articulate, locate, report and synthesize knowledge gleaned from research literature regarding human behavior as well as musical behavior, such as music perception, music production and responses to music.

Assessment Measure 2: This learning outcome will be assessed through the ability to apply knowledge to clinical situations.

Findings for Learning Outcome #2:

• 86% of MTY students admitted to the masters degree program have successfully completed coursework that involves review and synthesis of research literature.

• During the past year, no students have been required to apply research evidence to clinical situations (these courses will be assigned later in their academic program).
Learning Outcome #3: Develop Independent Research Skills

Assessment Measure 1: This learning outcome will be assessed through the ability to summarize, synthesize and evaluate research concepts.

Assessment Measure 2: This learning outcome will be assessed through the ability to: formulate research questions (i.e., hypotheses) on the basis of research review; design, implement and critique an appropriate methodology for testing the research questions; describe results; and analyze, interpret and apply findings.

Findings for Learning Outcome #3:

- 86% of students admitted to the MTY masters degree program have successfully completed coursework that involves review and synthesis of research literature.
- Of the students who were required to complete a masters thesis in the past year, 50% have done so.
- Of the theses completed in the past year, 100% would be suitable for submission to a peer-reviewed journal.

Overall Findings:

- The majority of MTY students appear to be acquiring advanced music performance skill.
- The majority of MTY students appear to be making adequate progress toward achieving advanced clinical competencies.
- Not all MTY students appear to be acquiring adequate independent research skills.
- MTY Faculty carefully reviewed student grade reports, met on a weekly basis to discuss student progress throughout the academic year, and discussed the results in order to reach these conclusions.
- Strengths of the MTY program that can be identified from the assessment results is that most students are gaining advanced music performance skills, as well as advanced clinical competencies.
- A weakness of the MTY program that can be identified from the assessment results is that some students struggle to acquire the initiative, critical thinking and writing skills needed to effectively engage in independent research.

Discussions:

- Based on this assessment, the following changes will be made:
  - MTY Faculty will more carefully assess all applicants regarding their personal initiative, critical thinking and writing skills to attain a higher skill level in these areas upon admission. Applicants will also be better informed of the research expectations of the program through
recruitment materials and personal correspondence with faculty (i.e., phone calls, emails, etc).

- MTY Faculty will encourage students to identify a thesis topic in their first semester.

- In the first semester of the program, students who are not showing adequate progress will be called in to meet with their academic advisor. During the meeting, students will be reminded of the research expectations of the program.

- Students who have difficulty mastering the technical aspects of writing will be referred to the Writing Center or for private tutoring during their first semester of study.

- Students who continue to demonstrate deficient skill levels at the completion of the first semester will be advised to leave the program.

- These changes will be implemented in the fall of 2009.

- Our assessment plan could be improved by attending and responding to student deficiencies in a more timely manner. For example, rather than waiting for submission of final grades to indicate students' strengths and weaknesses, MTY faculty could assess students' skill levels intermittently throughout the semester. Additionally, MTY faculty could make sure the critical skills (i.e., critical thinking and writing) are weighted more heavily when evaluating student performance.
Master of Music in Musicology

Assessment Data

• Weekly logs of independent study meetings and thesis meetings by each faculty member with each of their students.

• Evaluation forms of MCY master’s theses rated by each faculty member who attended the final defense.

• Student evaluations of musicology coursework and faculty.

• Student research papers presented at national and regional meetings.

• Exit surveys from graduating MCY master’s students.

• Application files of prospective MCY master’s students.

Assessment Analysis

• Each form of data was analyzed, summarized, presented, and reviewed by MCY faculty at the April 2009 Department meeting.

• MCY faculty discussed programmatic strengths and weaknesses based on the data collected, analyzed, summarized, reviewed, and presented.

• Open discussion followed, leading to consensus about future improvements to the program.

Improvements To Be Implemented

• Require all students to defend proposals of their master’s theses at an MCY Forum during the fall semester of the second year to ensure that they develop viable topics and keep on track with the completion of their degrees.

• Advise students to coordinate courses that emphasize research skills with the development of their thesis topics.

• Increase the pool of prospective students by improving MCY webpages and linking them to internet sites of national organizations that provide lists of graduate programs in the field.

• Improve the visibility of MCY faculty at regional meetings to facilitate recruitment.
Master of Music in Performance

Instrumental

Collection of Information

• Jury evaluation forms collected at the end of each semester
• Weekly lesson cards completed by each studio teacher.
• Faculty evaluations by students of courses and faculty in the program.

Assessment of Information

• Each form of information is reviewed and analyzed by individual faculty members.
• Faculty are asked, via email, to identify possible areas of desired change in the program.
• Faculty meet as a whole to discuss possible areas of change. The ideas that receive the most support are put before the program directors.
• Program directors meet with the Department Chair to determine what ideas are to be implemented.

Improvements to be Implemented

• Improve the quality of recruited students by attempting to schedule more high profile performances and creative activities by the faculty.
• Encourage and support a more active student performance presence outside the school of music (recitals, chamber concerts, professional orchestra concerts).
• Refine lesson cards to better reflect the needs of each studio.
• Refine the Jury evaluation forms to improve the quality of the information collected.
Jazz Instrumental

Mission Statement/Program Objectives

The mission of the Studio Music and Jazz Instrumental Performance Masters Degree Program is to prepare jazz musicians to enter the music profession or to pursue doctoral work. The Master of Music program in Jazz Performance provides students with opportunities for advanced study on his or her major instrument, jazz improvisation and both in the recording studio and in small and large ensemble settings. The overriding goal is to help students develop high-level performance skills that will enable him or her to pursue a career as a professional studio/jazz musician.

The specific objectives are to: (1) identify, recruit and retain high quality students who are seeking to develop their jazz performance expertise beyond that developed in their bachelor's degree; (2) evaluate, revise, and, where necessary, develop courses, ensemble requirements, and other curricular experiences to meet the challenges facing performers today; (3) maintain present and develop performance and outreach programs that will enable the jazz department to serve as a cultural resource for South Florida; and (4) provide a creative, challenging and nurturing educational environment that respects tradition, reflects current professional trends, fosters innovation and stimulates growth among students and faculty alike.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will perform a Masters recital.

Assessment Measure 1: Students will perform a sixty minute public recital demonstrating ability to perform at the graduate level music from the full spectrum of modern (post 1950) jazz styles and demonstrating interactive, improvisational, ensemble and compositional skills appropriate for the Masters level.

Assessment Measure 2: Students will perform in lab several times during the semester during which spontaneous interactions and improvisations will be monitored.

Outcome 2: Students will write a recital paper focusing on the works included in the Masters recital - historical, theoretical, performance practices, etc.

Assessment Measure 1: The understanding of the historical, theoretical, and performance practices of the works presented in the recital will be determined from the written material.

Assessment Measure 2: The capability of the student as an intelligent writer about the jazz idiom using appropriate English language and formatting of an academic paper.

Findings

• Students in the Studio Music and Jazz Instrumental Performance Masters program, developed the skills, techniques and knowledge necessary to successfully complete performing projects as described above.

• Careful attention to the details of the performing process resulted in an acceptable level of achievement by all students in the program.
• Through exposure to a wide variety of composers the students developed a broad based understanding of the field.

• In classes, ensemble concerts and recitals the students were exposed to a wide range of performing opportunities and demonstrated an appropriate level of knowledge and skill. All recitals were performed and all papers were completed.

• Faculty assessment was carried out through listening to the recordings of ensemble concerts and recitals.

• The structure of this program is successful in providing the students with a program of lectures, demonstrations, analysis, listening, composing and performing through which to develop and succeed as a professional jazz performer.

• All recitals were performed and the recital papers were completed and evaluated by the required panel.

**Discussions**

No changes in the curriculum are being considered at this time.
Jazz Vocal

Mission Statement/Program Objectives

The mission of the Studio Music and Jazz Vocal Performance Masters Degree Program is to prepare jazz musicians to enter the music profession or to pursue doctoral work. The Master of Music program in Jazz Performance provides students with opportunities for advanced voice study, jazz improvisation and both in the recording studio and in small and large ensemble settings. The overriding goal is to help students develop high-level performance skills that will enable him or her to pursue a career as a professional studio/jazz musician.

The specific objectives are to: (1) identify, recruit and retain high quality students who are seeking to develop their jazz performance expertise beyond that developed in their bachelor's degree; (2) evaluate, revise, and, where necessary, develop courses, ensemble requirements, and other curricular experiences to meet the challenges facing performers today; (3) maintain present and develop performance and outreach programs that will enable the jazz department to serve as a cultural resource for South Florida; and (4) provide a creative, challenging and nurturing educational environment that respects tradition, reflects current professional trends, fosters innovation and stimulates growth among students and faculty alike.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will perform a Masters recital.

Assessment Measure 1: Students will perform a sixty minute public recital demonstrating ability to perform at the graduate level music from the full spectrum of modern (post 1950) jazz styles and demonstrating interactive, improvisational, ensemble and compositional skills appropriate for the Masters level.

Assessment Measure 2: Students will perform in Friday forums and elsewhere several times during the semester during which spontaneous interactions and improvisations will be monitored.

Outcome 2: Students will write a recital paper focusing on the works included in the Masters recital - historical, theoretical, performance practices, etc.

Assessment Measure 1: The understanding of the historical, theoretical, and performance practices of the works presented in the recital will be determined from the written material.

Assessment Measure 2: The capability of the student as an intelligent writer about the jazz idiom using appropriate English language and formatting of an academic paper.

Findings

Students in the Studio Music and Jazz Vocal Performance Masters program, developed the skills, techniques and knowledge necessary to successfully complete performing projects as described above.

Careful attention to the details of the performing process resulted in an acceptable level of achievement by all students in the program.
Through exposure to a wide variety of composers the students developed a broad based understanding of the field.

In classes, ensemble concerts and recitals the students were exposed to a wide range of performing opportunities and demonstrated an appropriate level of knowledge and skill. All recitals were performed and all papers were completed.

Faculty assessment was carried out through listening to the recordings of ensemble and solo concerts and recitals.

The structure of this program is successful in providing the students with a program of lectures, demonstrations, analysis, listening, composing and performing through which to develop and succeed as a professional jazz performer.

All recitals were performed and the recital papers were completed and evaluated by the required panel.

**Discussions**

No changes in the curriculum are being considered at this time.
Mission Statement/Program Objectives

The mission of the Master of Music Degree in Keyboard Performance is to 1) offer a graduate program that is of the highest quality of education possible in the areas of musicianship and artistry; 2) provide students not only with specific needs in keyboard performance, but also with comprehensive theoretical and historical knowledge in music; 3) advance students in an academically competitive and encouraging environment; 4) provide and require performance opportunities in academic and professional settings; 5) offer a platform of learning that includes creativity, scholarship and unlimited research opportunities.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will continue to develop as artists with advanced musicianship skills and technique. Students will show adequate progress towards the preparation for Master’s Recital and Recital Paper.

Assessment Measure 1: Successful completion of required course work in the applied area.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard set forth by the program, including weekly Piano Forum performances; Piano Juries at the end of each semester; participation in guest master classes and various on-campus performances.

Outcome 2: Students will continue to perfect the art of keyboard performance with the expectation of exchanging and incorporating musical ideas and interpretations with their professors. Students are expected to develop their own independence in music, which should be distinct and individual. Students will continue to develop research skills adequate for fostering a professional career as a well-rounded and knowledgeable solo and chamber musician.

Assessment Measure 1: Successful completion of required course work in the applied area.

Assessment Measure 2: The Master’s degree candidates in Piano Performance must perform a public solo recital that demonstrates a high level of musical artistry and understanding from various periods, with final approval by the candidate’s committee members. The Master’s Recital is the final assessment during the degree program, and should be accomplished at a level equivalent to the work represented throughout the course of applied study. This recital paper based on the recital repertoire also gives evidence of the pianist’s ability to research and express verbally in detail about the work being performed. Students who complete Master in Music degrees from the Frost School will be exposed to a significant level of musical understanding and should demonstrate a greater level of expertise. The program has been exceedingly successful and provides a strong foundation for further DMA work either at the Frost School or any other major institution.

Findings

The Keyboard faculty meet on a weekly basis as needed to discuss curriculum, student concerns, and current issues. Open discussions are conducted and actively conversed.
Discussions

The Master of Music in Keyboard Performance is an excellent program in training for artist performers. While the overall graduate performance level is exceedingly high, there is a need to improve and elevate its quality both at the entry and exit levels across the board.

Student Improvement:

3.) Currently enrolled students:
   h.) Define specific expectations from each student for presenting recitals and juries
   i.) All recital programs for MM must be approved by either the student’s committee or the MKP faculty (i.e. minimum length and repertoire requirement depending on type of recital; implemented as of fall 2008)
   j.) Further clarify repertoire requirement for juries (partial works should not be allowed)
   k.) Grading for juries, recital evaluations (pass/fail) must be an accurate reflection of the performance. The possibilities of failing a recital should absolutely be considered when applicable.
   l.) Schedule a minimum of one visiting artist during the academic year, for recital and master class, as well as lecture on relevant topics that concern our students (implemented as of fall 2008)
   m.) Transform weekly Piano Forum into a public master class in Clarke Recital Hall with rotating faculty participation (currently it is restricted to individual studios)
   n.) Present an annual Honors Recital for selected piano majors as a performance incentive (implemented as of fall 2008)

4.) Incoming students
   d.) Update the audition requirements, call for more advanced material
   e.) Sight-reading should be included in all live auditions
   f.) Raise performance expectations of all level for incoming majors
Voice

Assessment Data

• Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting.
• Weekly lesson cards defined by each faculty with each of their students.
• Faculty evaluation of performance in degree recital hearings.
• Defense evaluation forms rated by each faculty present at a final defense.
• Faculty evaluations by students of courses and faculty in the program.

Assessment Analysis

• Faculty discussion followed each jury, recital hearing and recital presentation.
• Each form of data was analyzed and summarized by a selected faculty member associated with the program.
• Faculty discussion followed presentation, as needed.
• Conclusions were reached with input from the group discussion.

Improvements to Be Implemented

• Modify forums to focus on musical performance to help enhance student’s artistic development.
• Attempt to coordinate repertoire studied during lessons to match any musicology courses, lyric diction courses, other course offerings that might be taken.
• Provide greater assistance in getting students to make their opening presentations at defenses.
• Provide guidance and assistance in preparing a resume, recording and audition package for future work in the profession.
• Improve the quality of recruited students by participating in professional conferences and teaching in summer study programs.
• Institute more effective method for assessing success in lyric diction skills, IPA proficiency and application to vocal literature.
Master of Music Composition

Composition

Assessment Data

• Completed compositions or exercises submitted to a faculty member in a private seminar setting.

• Completed compositions or exercises submitted and performed in a Composition Workshop class.

• When possible, completed compositions performed in formal recitals or concerts.

• Compositions (string quartet) submitted and selected for reading session by members of the Cleveland Orchestra.

• Papers and/or compositions selected through a peer review process and presented at national or regional professional conferences.

• Large work with a supporting written document (Thesis) submitted to a faculty committee.

Assessment Analysis

• Compositions or exercises were monitored and reviewed in weekly meetings by individual faculty, where feedback was given.

• Compositions and exercises in the Composition Workshop were discussed, with critical evaluation, by faculty and peers.

• Faculty heard compositions performed in concerts and were able to offer feedback.

• Faculty committees met in formal meetings with candidates to offer suggestions for, evaluate, and approve completed Theses.

Improvements To Be Implemented

• More rigorous requirement for performance of compositions.

• Requirement to have composer conduct or supervise his/her own work, given available performing resources.

• Encourage more graduate students to become involved with professional organizations.
Media Writing & Production

Data Collected/Reviewed:

From Film Scoring courses, student/peer evaluations using a 10-point grading system for specific assignment parameters, as well as class-presented projects, were collected and reviewed. For Writing (Composition) courses, students composed and submitted scores following specific genre and stylistic guidelines. In Production courses, students presented industry-specific article evaluations in class and synopses of these were collected and reviewed by the instructor. Also, compositional assignments were realized (recorded and mixed) and these projects were presented in class and reviewed by the instructor. For Music Industry-related courses, students were required to take written examinations that were reviewed by the instructor. Masters Projects were developed and formally presented before a faculty committee.

Data Interpretation:

Peer evaluations serve as complementary data. Average scores, by parameter/category, were calculated for each student and then compared against the entire class average. The instructor, when determining a student’s overall grade on a project, tangentially considers this information.

For project-based courses, the students’ presentations were reviewed to determine how project content meets specific assignment goals. These goals are comprised of both subjective and objective criteria, and it is the instructor that ultimately determines the adequacy of each project parameter under consideration.

Written examinations, particularly those designed as multiple-choice and/or fill-in-the-blank models, were also used. The customary ratio of “number right-to-total number” is used to determine a grade.

Faculty committees met formally with candidates to provide guidance, evaluate, and approve final Masters Projects.

Projected Improvements:

Film scoring assignments need to be regularly updated to afford students access to the most current and relevant real-world situations. Industry trends, in terms of both aesthetic content (i.e., style and medium) and technical standards (i.e., new software and techniques) can never be too closely monitored. A more efficient system of training students to use our high-end recording studio facilities needs to be developed. We need to continue developing new opportunities for collaboration and interaction between Film majors and our Media Writing & Production majors. This should include the creation of new interdisciplinary courses between our two schools.
Studio Jazz Writing

Mission Statement/Program Objectives

The mission of the Studio Jazz Writing program is to prepare composers/arrangers to enter the music profession.

The Mission of the Master of Music program in Studio Jazz writing is to provide students with opportunities for advanced study in jazz and studio arranging, composition and orchestration. The overriding goal is to help students develop high-level skills that will enable him or her to pursue a career as a professional arranger/composer.

To identify, recruit and retain high quality students who are seeking to develop their jazz and studio writing skills beyond that developed in their bachelor's degree.

To evaluate, revise and where necessary, develop courses and other curricular experiences to meet the challenges facing writers today.

To provide a creative, challenging and nurturing educational experience that respects tradition, reflects current professional trends, fosters innovation and stimulates growth among students and faculty alike.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will complete a Master's paper and portfolio recording

Assessment Measure 1: Students will compose, arrange, record, mix and master a minimum of 30 minutes of music demonstrating their writing and technology skills necessary to complete this project.

Assessment Measure 2: The Master's paper will demonstrate the students’ ability to analyze their own music as to aspects of rhythmic, harmonic and melodic development, orchestration and other composing and arranging techniques. It will also demonstrate the students’ ability to examine and evaluate the entire production process of the required recording.

Outcome 2: Students will orchestrate music for symphony orchestra

Assessment Measure 1: Students will demonstrate an appropriate level of skill in adapting (orchestrating) music for a symphony orchestra with attention to idiomatic writing for the four choirs of the orchestra: strings, winds, brass and percussion.

Assessment Measure 2: Students will demonstrate an appropriate level of skill in the preparation of the score and individual parts with adherence to common practice.

Outcome 3: Students will develop composing/arranging skills necessary to make them competitive.

Assessment Measure 1: Students will be exposed to a wide variety of writing styles and Genres and will be assigned specific writing projects.
Assessment Measure 2: Students will complete each project and it will be rehearsed and recorded.

Findings

Students in the Masters program, Studio/Jazz Writing, developed the skills, techniques and knowledge necessary to successfully complete the composing/arranging and recording projects as described above.

Careful attention to the details of the recording process resulted in an acceptable level of achievement by all students in the program.

Through exposure to a wide variety of composers and arrangers the students developed a broad based understanding of the field.

In classes and seminars the students were exposed to a wide range of composing and arranging skills, film scoring techniques and technology and demonstrated an appropriate level of knowledge and skill to complete all projects.

There were no masters papers this year. The next evaluation of papers will be the spring of 2010.

Faculty assessment was carried out through listening of the recorded scores and analysis of the final projects.

The structure of this program has been finely tuned over the past 28 years and is successful in providing the students with a program of lectures, demonstrations, score analysis, listening, recording and projects in which to develop and succeed as Studio/Jazz Writers.

No changes in the curriculum are being considered at this time.
Master of Science in Music Engineering Technology

Assessment Data

- Grade-Point Average (GPA) for students in all programs
- Defense evaluation forms rated by each faculty present at a final defense.
- Faculty evaluations by students of courses and faculty in the program.
- Graduate curriculum for music engineering assessed for credit hours and SACS compliance

Assessment Analysis

- GPA data analyzed to ensure adequate progress of students through program
- Defense evaluations are new this year; assessment of quality of defenses based on this data deferred until next year until more data available
- Graduate curriculum was found to be antiquated and in need of updating to allow for more course selection flexibility
- Re-entry process for graduate students returning to program after multi-year absences found lacking
- Open discussion in all meetings and presentations.
- Conclusions were reached based upon group consensus.

Improvements To Be Implemented

- Continue ongoing assessment of GPA for all students in program to ensure adequate progress of all students.
- Once more data is available, evaluate comments and scores on defense evaluations to ensure quality of writing and presentation skills at thesis defense.
- Comprehensive written examination system designed and implemented for graduate students returning after multi-year absences in order to certify students’ current knowledge of discipline.
- Update graduate curriculum to incorporate more flexibility in course selection. Submit proposed curriculum to graduate council for approval.
Specialist in Music Education

Assessment Data

• Only one student completed any course requirements for this degree program in 2008-2009.

• This student completed a Specialist Project in Music Education

• No other coursework was taken by any Specialist student, and therefore no other data to report.

Assessment Analysis

• Data were analyzed and summarized by the graduate music education program director

• 5 of 6 faculty met as a committee of the whole to review the data.

• At the meeting, the music education graduate program director made a presentation to the group indicating identified strengths and weaknesses based on the analysis and summary.

• Open discussion followed each presentation, and conclusions were reached based upon group consensus.

Improvements to Be Implemented

• One Specialist student defended a Specialist project in 2009-2010, the only student in this degree program. This student’s completion had been greatly delayed, and the quality of the work was adequate.

• A lack of students in this program bring into question its long-term viability.

• The degree requirements for this program have been modified and made more flexible. A National Board Certification Specialist Project Option has been created as well. It is hoped that these modifications will increase the appeal of this program to potential students in the future.
Doctor of Musical Arts Accompanying and Chamber Music

Mission Statement and Program Objectives

The mission of the Accompanying/chamber Music doctoral program at the Frost School of Music is designed to provide the highest quality of advanced training and intensive experience to doctoral students who are in the process of developing an active career as collaborative artists, coaches and teachers. The further development of performance practice awareness, transposition and improvisation skills, effective rehearsal and coaching communication, teaching and coaching techniques, foreign language ability, computer and computer keyboard knowledge and skills, in-depth research and expository writing skills, frequent solo and collaborative recital preparation, and an appropriate choice of a cognate and cognate course sequence are the goal of the Doctor of Musical Arts curriculum in Accompanying and Chamber Music.

Assessment Data

- Weekly faculty evaluation of attendance, participation, presentation and performances in the Accompanying Seminar (MKP 688).
- Weekly faculty evaluation of attendance, participation and performance in the Keyboard Skills ensemble class (MKP 691)
- Specific assignments and skill tests in classes (MKP 688 and MKP 691) are reviewed and graded.
- Written work on doctoral document or lecture-recital proposal (MKP 731): topic, research bases and data, organization, footnotes and examples, bibliography.
- Faculty evaluation in regularly scheduled individual and ensemble coaching sessions (MKP 691, and MKP 645).
- Evaluation of progress toward recitals (3), and evaluation (written) of recitals (MKP 732).
- Written assessment of vocal studio, choral and opera, and instrumental faculty during the semester, and at forums and juries.
- Student evaluations of courses in the doctoral Accompanying/Chamber Music Program

Assessment Analysis

- Evaluation of class work, performance, participation and skill mastery are collated and reviewed by the Director.
- Meetings are held weekly to discuss and evaluate progress, ensemble assignments and recital programs, integration of cognate into the curriculum, written feedback and critique from vocal and instrumental faculty studios and large ensembles, doctoral document/lecture-recital issues and matters related to professional development.
Faculty conclusions re: grades and progress are determined based upon a proportional aggregation of the above criteria, defined and described in the syllabus of each course.

**Improvements to be implemented**

- Requirement of brief biographical and structural overview of each seminar presentation and performance
- Doctoral project (Document or lecture-recital) proposal draft submitted the first semester of the second year.
- Develop well written and well designed resume, or improve current resume as a requirement of the seminar (MKP 688). Develop cover letters. Professional photo. Flyer and/or website.
- Requirement of the Music Entrepreneurship course (MMI 530) and the Teaching Music in College seminar (MED 680) as Allied Courses.
- Developing a plan of action for procuring outside (off campus) recital and concert engagements.
Doctor of Musical Arts in Composition

Composition

Assessment Data

• Completed compositions or exercises submitted to a faculty member in a private seminar setting.

• Completed compositions or exercises submitted and performed in a Composition Workshop class.

• When possible, completed compositions performed in formal concerts.

• Doctoral Comprehensive Exams covering three areas: Composition, Music Theory, and Music Aesthetics/Philosophy.

• Large works with supporting written documents (Doctoral Essay) submitted by those completing the degree.

• Papers and/or compositions selected through a peer review process and presented at national or regional professional conferences.

Assessment Analysis

• Compositions or exercises were monitored and reviewed in weekly meetings by individual faculty, where feedback was given.

• Compositions and exercises in the Composition Workshop were discussed, with critical evaluation, by faculty and peers.

• Faculty heard compositions performed in concerts and were able to offer feedback.

• Faculty had a formal meeting with candidates to discuss, review, and evaluate for approval to move on to the Doctoral Essay.

• Faculty committees met in a formal meeting with doctoral candidates to offer suggestions for, evaluate, and approve completed large-scale work submitted for the Doctoral Essay.

Improvements To Be Implemented

• More rigorous requirement for performance of compositions, perhaps in a concert devoted exclusively to a candidate’s work.

• Requirement to have composer conduct or supervise his/her own work, given available performing resources.

• Encourage doctoral students to regularly consider participation in national professional conferences.
Jazz Composition

Mission Statement/Program Objectives

The mission of the Doctoral program in Jazz Composition is to facilitate advanced composers/arrangers in developing their unique voice in jazz composition and to guide them in their continuing music career.

The Mission of the Doctoral program in Jazz Composition is to provide students with opportunities for advanced study in jazz composition and orchestration. In addition to continued high-level skill development, much of the emphasis is on compositional originality.

To identify, recruit and retain high quality students who are seeking to develop their jazz and studio writing skills beyond that developed in their undergraduate and masters programs.

To evaluate, revise and where necessary, develop courses and other curricular experiences to meet the challenges facing writers today.

To provide a creative, challenging and nurturing educational experience that respects tradition, reflects current professional trends, fosters innovation and stimulates growth among students and faculty alike.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will complete a Doctoral essay and extended composition

Assessment Measure 1: Students will compose and arrange an extended jazz (or related style) work for a large ensemble (i.e. orchestra or big band)

Assessment Measure 2: The Doctoral essay will demonstrate the students’ ability to analyze their own music as to aspects of rhythmic, harmonic and melodic development, orchestration and other composing and arranging techniques. The essay will also examine the historical influences that helped shape the new work.

Outcome 2: Students will orchestrate music for symphony orchestra

Assessment Measure 1: Students will demonstrate an appropriate level of skill in adapting (orchestrating) music for a symphony orchestra with attention to idiomatic writing for the four choirs of the orchestra: strings, winds, brass and percussion.

Assessment Measure 2: Students will demonstrate an appropriate level of skill in the preparation of the score and individual parts with adherence to common practice.

Outcome 3: Students will develop composing/arranging skills necessary to make them competitive.

Assessment Measure 1: Students will be exposed to a wide variety of writing styles and genres including classical and world music and will be assigned specific writing projects to help in developing their unique voice as a composer.

Assessment Measure 2: Students will complete each project and it will be rehearsed and recorded.
Findings

Students in the Doctoral program, Jazz Composition, develop the skills, techniques and knowledge necessary to successfully complete the composing/arranging project. Through exposure to a wide variety of composers and arrangers the students developed a broad based understanding of the field and develop to a stage of uniqueness in their writing. In classes and seminars the students were exposed to a wide range of composing and arranging styles and genres, film scoring techniques and technology and demonstrated an appropriate level of knowledge and skill to complete all projects.

There were no Doctoral essays this year. The next evaluation of papers will be the spring of 2010.

Faculty assessment was carried out through listening of the recorded scores and analysis of the final projects.

The structure of this program continues to be finely tuned. More attention to classical music and world music influences is being further developed. The students are exposed to a wide range of lectures, demonstrations, score analysis, listening, recording and projects in which to develop and succeed as composers.

No changes in the curriculum are being considered at this time.
Doctor of Musical Arts Conducting

Choral

Assessment Data

- Faculty review success of students in Music Theory, Score Study, and Musicology classes, and students' work in their conducting assignments during the year.

- Faculty review success of students in their conducting assignments, rehearsals, and recitals during the year, including both faculty and student comments as to rehearsal effectiveness and gesture.

- Weekly private lesson cards show work with individual conducting students.

- Work on graduate papers is monitored by faculty.

- Defense evaluation forms rated by each faculty present at a final defense.

- Faculty seek input and recommendations from students and alumni about the program.

Assessment Analysis

- Faculty meet to review the data and discuss student progress.

- Conclusions were reached based upon graduate committee consensus.

Improvements To Be Implemented

- Guidelines to help students with writing the DMA essay are being developed.

- Students are encouraged to regularly video record their rehearsals and make evaluations.

- Provide greater assistance in getting students to make their opening presentations at defenses.

- Encourage students to continue to participate in professional conferences, to apply to give presentations at conferences, and to submit articles for publication in regional and national journals.

- Encourage students to attend more performances outside of their own immediate activities.
Instrumental

Collection of Information

- Video tape self-evaluation of live podium time.
- Weekly lesson cards completed by each studio teacher.
- Faculty evaluations by students of courses and faculty in the program.

Assessment of Information

- Each form of information is reviewed and analyzed by individual faculty members.
- Faculty are asked, via email, to identify possible areas of desired change in the program.
- Conducting faculty meet as a whole to discuss possible areas of change.
- Conducting faculty meet with the Department Chair to determine what ideas are to be implemented.

Improvements to be Implemented

- Improve the quality of recruited students by refining the screening and audition process.
- Improve the quality of recruited students by attempting to schedule more high profile performances and creative activities by the faculty.
- Encourage and support a more active student performance presence outside the school of music (recitals, chamber concerts, professional orchestra concerts).
- Refine lesson cards to better reflect the needs of each studio.
- Refine video evaluation forms to improve the quality of the information collected.
Doctor of Musical Arts in Keyboard Performance and Pedagogy

Mission Statement/Program Objectives

The mission of the D.M.A. degree in Keyboard Performance and Pedagogy is to educate students in (1) teaching strategies for all levels of piano students, (2) knowledge of methods, materials, and standard teaching repertoire for all levels of piano students, (3) mastery of the use of music technology in teaching all levels of students in private and group settings, (4) research skills on original topics in the field of keyboard pedagogy. Graduates of the program are prepared for careers as college or university faculty, performers, and teachers/proprietors of private and group teaching studios.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will learn teaching strategies for all levels of private and group piano students, and will be able to successfully teach all levels of piano students.

Assessment Measure 1: Students will demonstrate their ability to teach basic pedagogy concepts by preparing assigned lessons to teach in front of their classmates. Their teaching will be evaluated and critiqued by the pedagogy instructor.

Assessment Measure 2: Students will effectively teach to a group of students lessons using the group lesson controller, MIDI keyboards, and music technology.

Outcome 2: Students will become familiar with methods, materials, and standard teaching repertoire for all levels of piano students.

Assessment Measure 1: Students will compile a database of beginning-advanced standard repertoire for use in teaching.

Assessment Measure 2: Students will write an outline of a multi-year course of study for a beginning - advanced piano student utilizing standard repertoire.

Outcome 3: Students will become familiar with methods, materials, and standard teaching repertoire for all levels of piano students.

Assessment Measure 1: Students will compile a database of beginning-advanced standard repertoire for use in teaching.

Assessment Measure 2: Students will write an outline of a multi-year course of study for a beginning - advanced piano student utilizing standard repertoire.

Outcome 4: Students will gain mastery of the use of music technology in teaching all levels of students in private and group settings.

Assessment Measure 1: Student will prepare a teaching presentation of an assigned pedagogical concept utilizing music technology.

Assessment Measure 2: Student will create musical sequences and music notation examples for use in private and group teaching.
Findings

The Pedagogy Program was on hold for the 2008-09 academic year, and thus there are no findings to report.
Doctor of Musical Arts in Performance

Instrumental

Collection of Information

- Jury evaluation forms collected at the end of each semester
- Weekly lesson cards completed by each studio teacher.
- Faculty evaluations by students of courses and faculty in the program.

Assessment of Information

- Each form of information is reviewed and analyzed by individual faculty members.
- Faculty are asked, via email, to identify possible areas of desired change in the program.
- Faculty meet as a whole to discuss possible areas of change. The ideas that receive the most support are put before the program directors.
- Program directors meet with the Department Chair to determine what ideas are to be implemented.

Improvements to be Implemented

- Improve the quality of recruited students by attempting to schedule more high profile performances and creative activities by the faculty.
- Encourage and support a more active student performance presence outside the school of music (recitals, chamber concerts, professional orchestra concerts).
- Refine lesson cards to better reflect the needs of each studio.
- Refine the Jury evaluation forms to improve the quality of the information collected.
Jazz Instrumental

Mission Statement/Program Objectives

The mission of the Studio Music and Jazz Instrumental Doctoral of Musical Arts Degree in Jazz Performance is to: 1) provide the terminal degree, and advanced, in-depth study in the areas of musicianship and performance practice that will support a professional performance career as a jazz artist; 2) provide performance opportunities that integrate the skills learned in music and other classes; foster creativity and research; demonstrate advanced musical techniques and a thorough understanding of historical style and performance practice; 3) continue to develop the skills for analyzing and articulating thoughts about music in a scholarly written format; and 4) provide the requisite skills to support a career as a classical artist and managing the non-performance aspects of a career.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will continue to develop as a performer with advanced musicianship skills necessary to support a professional career in the full range of a jazz artist. Students will be able to prepare difficult musical performances without assistance.

Assessment Measure 1: Successful completion of required course work in the applied area of study jazz pedagogy, music history, applied area music jazz literature and jazz theory.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard established by the faculties of applied jazz areas in performance for: 1) Juries at the end of each semester (written comments); 2) Forum Performances (3) Doctoral Qualifying Recital (30-minutes of music heard at the end of the first semester of study required for complete acceptance into the program); 4) Three Doctoral Recitals and Recital Hearings (consisting of 50-60 minutes of music. Recital is evaluated and approved by a faculty committee consisting of the studio teacher, two members of the jazz area department of Studio Music and Jazz, and a Frost School of Music faculty member from outside.

Outcome 2: Students will continue to develop advanced musicianship skills and techniques for working within a jazz ensemble adequate for study leading towards a professional career as a classical performer. Ensemble requirements will vary by applied area.

Assessment Measure 1: Successful completion of required course work in the applied jazz area of study, advanced pedagogy, jazz history, applied jazz literature and jazz theory.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard established by the faculties of applied areas in performance for a recital with a jazz ensemble. The recital will consist of a minimum of 60 minutes of music. Requirements will vary by applied jazz area: The performance is evaluated and approved by a faculty committee consisting of the jazz studio teacher, two members of the jazz department, and a Frost School of Music faculty member from outside the jazz area.
Findings

Students in the Studio Music and Jazz Instrumental Performance DMA program, developed the skills, techniques and knowledge necessary to successfully complete performing projects as described above.

Careful attention to the details of the performing process resulted in an acceptable level of achievement by all students in the program.

Through exposure to a wide variety of jazz composers the students developed a broad based understanding of the field. In classes, ensemble concerts and recitals the students were exposed to a wide range of performing opportunities and demonstrated an appropriate level of knowledge and skill.

Faculty assessment was carried out through listening to the recordings of ensemble concerts and recitals.

The structure of this program has been finely tuned over the past 30 years and is successful in providing the students with a program of lectures, demonstrations, analysis, listening, composing and performing through which to develop and succeed as a professional jazz performer.

All recitals were performed and three DAM Essays were completed and evaluated by the required panel.

Discussions

No changes in the curriculum are being considered at this time.
Jazz Vocal

Mission Statement/Program Objectives

The mission of the Studio Music and Jazz Vocal Doctoral of Musical Arts Degree in Jazz Performance is to: 1) provide the terminal degree, and advanced, in-depth study in the areas of musicianship and performance practice that will support a professional performance career as a jazz artist; 2) provide performance opportunities that integrate the skills learned in music and other classes; foster creativity and research; demonstrate advanced musical techniques and a thorough understanding of historical style and performance practice; 3) continue to develop the skills for analyzing and articulating thoughts about music in a scholarly written format; and 4) provide the requisite skills to support a career as a jazz artist and managing the non-performance aspects of a career.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will continue to develop as a performer with advanced musicianship skills necessary to support a professional career in the full range of a jazz artist. Students will be able to prepare difficult musical performances without assistance.

**Assessment Measure 1:** Successful completion of required course work in the applied area of study jazz pedagogy, music history, applied area music jazz literature and jazz theory.

**Assessment Measure 2:** Successful completion of requirements and meeting a subjective standard established by the jazz vocal faculty in performance for: 1) Juries at the end of each semester (written comments); 2) Forum Performances heard at the end of the first semester of study required for complete acceptance into the program); 3) Three Doctoral Recitals and Recital Hearings (consisting of 50-60 minutes of music. Recital is evaluated and approved by a faculty committee consisting of the studio teacher, two members of the jazz area department of Studio Music and Jazz, and a Frost School of Music faculty member from outside.

Outcome 2: Students will continue to develop advanced musicianship skills and techniques for working within a jazz ensemble adequate for study leading towards a professional career as a classical performer.

**Assessment Measure 1:** Successful completion of required course work in the applied jazz area of study, advanced pedagogy, jazz history, applied jazz literature and jazz theory.

**Assessment Measure 2:** Successful completion of requirements and meeting a subjective standard established by jazz vocal faculty in performance for a recital with a jazz ensemble. The recital will consist of a minimum of 60 minutes of music. Requirements will vary by applied jazz area: The performance is evaluated and approved by a faculty committee consisting of the jazz studio teacher, two members of the jazz department, and a Frost School of Music faculty member from outside the jazz area.

Findings

Students in the Studio Music and Jazz Instrumental Performance DMA program, developed the skills, techniques and knowledge necessary to successfully complete performing projects as described above.
Careful attention to the details of the performing process resulted in an acceptable level of achievement by all students in the program.

Through exposure to a wide variety of jazz composers the students developed a broad based understanding of the field. In classes, ensemble concerts and recitals the students were exposed to a wide range of performing opportunities and demonstrated an appropriate level of knowledge and skill.

Faculty assessment was carried out through listening to the recordings of ensemble concerts and recitals.

The structure of this program has been finely tuned over the past 30 years and is successful in providing the students with a program of lectures, demonstrations, analysis, listening, composing and performing through which to develop and succeed as a professional jazz performer.

All recitals were performed and one DMA Essay was completed and evaluated by the required panel.

**Discussions**

No changes in the curriculum are being considered at this time.
Piano Performance

Mission Statement/Program Objectives

The mission of the Doctor of Musical Arts Degree in Keyboard Performance is to 1) provide a terminal degree with the highest quality of advanced training, in-depth study and intensive experience for doctoral students who are in the process of developing an active career as performing artists and/or performance professors; 2) provide academic and professional opportunities for students that not only demonstrate acquired performance skills but also display a profound understanding of advanced musical and technical concepts; 3) expose students to various performance practices, analytical techniques and historical styles of all musical periods; 4) continue to foster the expertise necessary for articulating thoughts, opinions, and research in a scholarly written format; and 5) provide the requisite skills to support a career as a classical pianist.

Definition & Assessment of Intended Outcomes

Outcome 1: Students will continue to develop as artists with advanced musicianship skills and techniques. Students will be able to prepare demanding recital programs with limited assistance.

Assessment Measure 1: Successful completion of required course work in the applied area.

Assessment Measure 2: Successful completion of requirements and meeting a subjective standard set forth by the program, including weekly Piano Forum performances; Piano Juries at the end of each semester, in addition to participating in guest master classes and various on-campus performances.

Outcome 2: Students will continue to perfect the art of keyboard performance at the highest level of artistic excellence. Students are expected to develop their own independence and concepts about music that are distinctively individual. Students will continue to develop research skills adequate for fostering a professional career as a solo and or chamber musician. Students will develop skills for writing a detailed, scholarly Doctoral Essay.

Assessment Measure 1: Successful completion of required course work in music history, keyboard literature, advanced keyboard pedagogy, and music theory.

Assessment Measure 2: Successful completion of required course work in 1) Doctor Essay Proposal (Proposal is defended before a faculty committee); and 2) Doctoral Essay (Essay is defended before a faculty committee). The student researches and writes an extensive, in-depth document about a topic of scholarly interest.

Findings

The Keyboard faculty meet on a weekly basis as needed to discuss curriculum, student concerns, and current issues. Open discussions are conducted and actively conversed.
Discussions

The Doctor of Musical Arts Degree in Keyboard Performance is a highly respected program for artist performers. While the overall performance level is exceedingly high, there is a need to improve and elevate its quality both at the entry and exit levels across the board.

o.) Define specific expectations from each student for presenting recitals and juries
p.) All recital programs for DMA must be approved by either the candidate’s committee or the MKP faculty (i.e. minimum length and repertoire requirement depending on type of recital; implemented *as of fall 2008*)
q.) Further clarify repertoire requirement for juries (partial works should not be allowed)
r.) Grading for juries, recital evaluations (pass/fail) must be an accurate reflection of the performance. The possibilities of failing a recital should absolutely be considered when applicable.
s.) Schedule a minimum of one visiting artist during the academic year, for recital and master class, as well as lecture on relevant topics that concern our students (implemented *as of fall 2008*)
t.) Transform weekly Piano Forum into a public master class in Clarke Recital Hall with rotating faculty participation (currently it is restricted to individual studios)
u.) Present an annual Honors Recital for selected piano majors as a performance incentive (*implemented as of fall 2008*)
v.) Implement a stricter policy for candidate changing majors due to available Teaching Assistantship. Candidate must qualify and be a strong contender for a TA in new major.
Voice

Assessment Data

- Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting.
- Weekly lesson cards defined by each faculty with each of their students.
- Evaluation by faculty of performance in degree recital hearings.
- Defense evaluation forms rated by each faculty present at a final defense.
- Faculty evaluations by students of courses and faculty in the program.

Assessment Analysis

- Each form of data was analyzed and summarized by a selected faculty member associated with the program.
- Defense evaluation forms rated by each faculty present at a final defense.
- Faculty discussion followed each jury and recital presentation, as needed.
- Conclusions were reached with input from the group discussion.

Improvements to Be Implemented

- Modify forums to focus on musical performance to help enhance student’s artistic development.
- Attempt to coordinate repertoire studied during lessons to match any musicology courses, lyric diction courses, other course offerings that might be taken.
- Provide greater assistance in getting students to make their opening presentations at defenses.
- Provide guidance and assistance in preparing a resume, recording and audition package for future work in the profession.
- Improve the quality of recruited students by participating in professional conferences and teaching in summer study programs.
- Institute more effective method for assessing success in lyric diction skills, IPA proficiency and application to vocal literature.
- Consider reinstituting traditional Tool Subject requirement for Lyric Diction.
- Discuss instituting a bi-monthly Doctoral seminar to increase discussion of pedagogical and performance issues.
Doctor of Musical Arts in Vocal Pedagogy and Performance

Assessment Data

- Jury evaluation forms collected at the end of each semester based upon student solo performance in the jury setting.
- Weekly lesson cards defined by each faculty with each of their students.
- Evaluation by faculty of performance in degree recital hearings.
- Defense evaluation forms rated by each faculty present at a final defense.
- Faculty evaluations by students of courses and faculty in the program.

Assessment Analysis

- Each form of data was analyzed and summarized by a selected faculty member associated with the program.
- Defense evaluation forms rated by each faculty present at a final defense.
- Faculty discussion followed each jury and recital presentation, as needed.
- Conclusions were reached with input from the group discussion.

Improvements to Be Implemented

- Modify forums to focus on musical performance to help enhance student’s artistic development.
- Attempt to coordinate repertoire studied during lessons to match any musicology courses, lyric diction courses, other course offerings that might be taken.
- Provide greater assistance in getting students to make their opening presentations at defenses.
- Provide guidance and assistance in preparing a resume, recording and audition package for future work in the profession.
- Improve the quality of recruited students by participating in professional conferences and teaching in summer study programs.
- Institute more effective method for assessing success in lyric diction skills, IPA proficiency and application to vocal literature.
- Consider reinstituting traditional Tool Subject requirement for Lyric Diction.
- Discuss instituting a bi-monthly Doctoral seminar to increase discussion of pedagogical, performance and work-place issues.
• Discuss ways in which students can better access and learn from the Jazz Vocal, Commercial Vocal and Musical Theatre teachers and program.
Doctor of Philosophy Music Education

Assessment Data

• Assessment of the Research Proposals from MED 663 (Music Research Methods) was examined as well as the status of doctoral research projects (MED 695)

• Assessment of Outcome 2 (Music Education Philosophy and Music Education History) was not conducted, as MED 660 (History & Philosophy of Music Education) was not offered this year, and therefore no data were available.

• Unit Exam grades from MED 562 (Psychology of Music) were examined, as well as the outcomes of qualifying exams in Psychology of Music for the 2008-2009 school year.

• Music Teacher Seminar Assignment grades (Reading summaries, field experience, teaching, and syllabi) were examined. Teaching Assistantship Evaluations also were examined.

Assessment Analysis

• Data were analyzed and summarized by the graduate music education program director

• 5 of 6 faculty met as a committee of the whole to review the data.

• At the meeting, the music education graduate program director made a presentation to the group indicating identified strengths and weaknesses based on the analysis and summary.

• Open discussion followed each presentation, and conclusions were reached based upon group consensus.

Improvements To Be Implemented

• Research proposals were of good quality but could be improved (80%). The Two PhD students in the research class included a student with limited English Skills, and another with medical issues which caused her to receive an incomplete (since completed). Modifications to research course will include increased emphasis on methodology, including the inclusion of SPSS statistics assignments as part of MED 663. MED 663 Proposal requirements will be modified to include opening presentation for a thesis defense as part of the assignment

• Four students were involved with Doctoral Research Projects, and these projects are still in progress. IRB delays are a concern, and many of the students have difficulty in completing this project in a single semester. Students will be advised to develop project goals and objectives and to create IRB protocols prior to enrollment in the future.

• No recommendations for History of Music Education and Philosophy of Music Education measures, as this course (MED 660) was not offered in 2008-2009; therefore, no data is available. It will be offered in Spring of 2010.
• Students performed well on 3 unit exams in Psychology of Music (overall average of 86.6%). The second unit exam had the lowest average (83.3%) and the highest standard deviation. All nine students taking the qualifying examination in Psychology of Music passed, indicating content mastery.

• All students successfully completed music teacher education seminar assignments (overall average of 94%), and all but one teaching assistantship evaluation were satisfactory. The student with the less satisfactory evaluation has been shifted to other duties within the department.
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