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UTAH VALLEY UNIVERSITY

800 West University Parkway, Orem, UT 84058.

Web Site: www.uvu.edu/music

A department of music in a school of the arts in a state-supported university.

Date of Initial Accreditation: 06/01/2014

Year of Most Recent Comprehensive Review: 2022

Academic Year of Next Scheduled Comprehensive Review: 2031-2032

Degree-Granting, NWCCU, Not-for-Profit, Public.

Contacts

Jeffrey O'Flynn, Chair, Department of Music

Telephone: 801-863-8810

Degree and Program Listing

Associate of Science in Music.

Bachelor of Arts in Music.

Bachelor of Science in Music.

Bachelor of Science in Music Education.

Bachelor of Music in Commercial Music.

Bachelor of Music in Performance.

NASM

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December 16, 2022

Jeffrey O'Flynn
Chair, Department of Music
Utah Valley University
800 West University Parkway, Mailstop 165
Orem, UT 84058

Dear Professor O'Flynn:

Thank you for submitting your application for review by the NASM Commission on Accreditation. The Commission, at its November 2022 meetings, took action on the institution's application.

Please find enclosed a Commission Action Report describing this action in detail. This Report contains information of note and, if applicable, any requests for further information from the Commission. Please note the Association's policy regarding *Disclosure and Confidentiality*, a copy of which has been enclosed.

This action is taken based upon a review of Utah Valley University according to the NASM accreditation standards in effect in November 2022.

As an accredited institutional member of NASM, the institution is reminded of its responsibility to participate in reviews and revisions to the NASM *Handbook*, and to maintain its operations and programs current with NASM standards as these are developed and approved.

The Commission on Accreditation and the Association appreciate the institution's efforts with regard to its application, and its careful consideration of and attention to NASM accreditation standards and guidelines. Further, the Commission and Association appreciate the work accomplished by the institution on behalf of music and higher education.

Please contact the NASM National Office staff if you have questions or need assistance with regard to this action or any other aspect of the work of the Association.

We offer congratulations on your achievements and best wishes for the continuing success of the institution.

Thank you.

Sincerely yours,

Karen P. Moynahan
Executive Director

KPM:jrk
Enclosure

cc: Astrid S. Tuminez, President
Utah Valley University



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

COMMISSION ACTION REPORT

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

December 16, 2022

UTAH VALLEY UNIVERSITY
Department of Music

Action:

Action 1 of 1: Application for renewal of Membership – Original

The Commission voted to grant renewal of Membership with the degree listing indicated below.

NASM Degree Listing:

Associate of Science in Music.
Bachelor of Arts in Music.
Bachelor of Science in Music.
Bachelor of Science in Music Education.
Bachelor of Music in Commercial Music.
Bachelor of Music in Performance.

Next Full Review:

2031-2032 Academic Year

Notes:

1. The Commission notes that the programs, Certificate in Collaborative Piano (Chamber Music), Certificate in Music Technology, Certificate in Piano Pedagogy, and Certificate in Vocal Coaching have been reviewed but will not be listed in NASM publications due to the Association's listing policy. It appears that the programs fall below the 30-hour credit threshold for listing. These programs may be listed in the institution's published materials (see *NASM Handbook 2021-22*, Rules of Practice and Procedure, Part II, Article I., Section 3.; Appendix III.B., Section 4.). No action has been taken regarding these programs and no further information is requested from the institution.
2. The Commission notes that the degrees, Bachelor of Arts in Integrated Studies (Music) and Bachelor of Science in Integrated Studies (Music) have been reviewed but will not be listed in NASM publications due to the Association's listing policy. It appears that the degrees do not fall under



UTAH VALLEY UNIVERSITY
Department of Music
NASM Commission Action Report
December 16, 2022
Page 2

NASM's purview. These degrees may be listed in the institution's published materials (see NASM *Handbook 2021-22*, Rules of Practice and Procedure, Part II, Article I., Section 3.; Appendix III.B., Section 4.). No action has been taken regarding these degrees and no further information is requested from the institution.

Commendation:

The institution is commended for the thoroughness of its Self-Study and Optional Response.

Completion of Process:

The acceptance of this application brings to a close the comprehensive evaluation process that began in 2022. NASM appreciates the institution's extraordinary efforts clearly evident in its application. To assist with future planning, the institution may wish to note that its next comprehensive review is scheduled to be conducted during the 2031-2032 academic year.

Karen P. Moynahan
Executive Director

KPM;jrk

NASM Handbook 2021-22

RULES OF PRACTICE AND PROCEDURE, PART II

**ARTICLE XIII
DISCLOSURE AND CONFIDENTIALITY**

Section 1. NASM provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public, some for a fee. Upon request, NASM will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

Section 2. Upon request, NASM will make publicly available all information about an institution that is published in NASM literature (see Rules of Practice and Procedure, Part II, Article XI., Section 3.). NASM will also indicate whether or not an institution holds or has held accredited Membership.

Section 3. NASM will not make publicly available any information supplied by the institution or by representatives of NASM in the course of the accreditation process. This includes Self-Study Reports, Visitors' Reports, and correspondence. While NASM encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

Section 4. NASM will not make publicly available any information provided in third-party comment or an institution's response to third-party comment or any correspondence related to third-party comment (see Rules of Practice and Procedure, Part II, Article IV., Section 1.).

Section 5. If an institution releases information that misrepresents or distorts any action by NASM with respect to any aspect of the accreditation process, or the status of affiliation with NASM, the chief executive officer of the institution and the program director, where applicable, will be notified by the NASM Executive Director and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASM, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

The same rule and sequence are applied to individuals and organizations misrepresenting or distorting accreditation actions of NASM.

NASM reserves the right to correct false or misleading information at any time.

Section 6. Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASM or an NASM evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

National Association of Schools of Music

SELF-STUDY

in Format A

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

by

UTAH VALLEY UNIVERSITY
DEPARTMENT OF MUSIC
800 W UNIVERSITY PARKWAY
OREM, UT 84058
801.863.8534
[HTTPS://WWW.UVU.EDU/MUSIC/](https://www.uvu.edu/music/)

Renewal of Plan Approval and Final Approval for Listing

- Bachelor of Arts in Music
- Bachelor of Science in Music
- Bachelor of Science in Music Education
- Bachelor of Music in Performance
- Bachelor of Music in Commercial Music
- Associate of Science in Music

Plan Approval and Final Approval for Listing

- Bachelor of Arts in Integrated Studies with Music Emphasis
- Bachelor of Science in Integrated Studies with Music Emphasis
- Certificate of Proficiency in Music Technology

Plan Approval

- Certificate of Proficiency in Collaborative Piano – Chamber Music
- Certificate of Proficiency in Collaborative Piano – Vocal Coaching
- Certificate of Proficiency in Piano Pedagogy

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

April 8, 2022
(Date)

Thomas Keck
(Signature of Reporting Officer)

Thomas Keck, Chair, Department of Music
(Name and Title of Reporting Officer)

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SECTION I. PURPOSES AND OPERATIONS

Utah Valley University (UVU) is an integrated university and community college with 40,936 headcount and 27,202 FTE. The university is open-admissions, offering stackable certificates, associates, bachelor's, and master's degrees along with a robust concurrent enrollment program.

A. Purposes of the Institution and Music Unit

The mission, goals, and objectives of Utah Valley University and the Department of Music are considered as the foundation for planning, analyzing, and making curricular, artistic, and operational decisions. All purposes comply and align with the National Association of Schools of Music (NASM) standards.

The University works under a series of guiding statements, including statements of Mission, Values, and Action Commitments and Objectives.¹

Utah Valley University Mission Statement

Utah Valley University is an integrated university and community college that educates every student for success in work and life through excellence in engaged teaching, services, and scholarship.

Utah Valley University Values

Utah Valley University's culture supports our mission of student success. Student success encompasses both terminal degrees and the holistic education of students, and we believe that we can fulfill this mission best in an environment that allows all individuals to thrive personally and professionally. To this end, UVU operates in accordance with three core values: exceptional care, exceptional accountability, and exceptional results.

Utah Valley University Action Commitments and Objectives

INCLUDE: Through open admission and other practices, UVU provides accessible and equitable educational opportunities for every student who wants to receive a rewarding postsecondary education.

Objective 1:

UVU integrates educational opportunities appropriate to both community colleges and universities.

Objective 2:

UVU provides accessible, equitable, and culturally diverse learning experiences and resources for students of all backgrounds, including those historically underrepresented in higher education.

Objective 3:

UVU fosters an inviting, safe, and supportive environment in which students, faculty, and staff can succeed.

¹ <https://www.uvu.edu/president/mission.html>

ENGAGE: UVU delivers rigorous, meaningful, and experiential learning opportunities driven by a shared responsibility for student success.

Objective 1:

UVU faculty, staff, and students practice excellent, engaged teaching and learning activities as a community of scholars, creators, and practitioners.

Objective 2:

UVU develops relationships and outreach opportunities with students, alumni, and community stakeholders.

Objective 3:

UVU employees demonstrate a commitment to student success, professionalism, ethics, and accountability.

ACHIEVE: UVU champions a university experience that helps student realize their educational, professional, and personal aspirations.

Objective 1:

UVU supports students in completing their educational goals.

Objective 2:

UVU students master the learning outcomes of the university and their programs.

Objective 3:

UVU prepares students for success in their subsequent learning, professional, and civic pursuits.

The university implemented a 10-year vision outlining how UVU's integrated dual mission will meet the higher education and workforce need of Utah County, UVU's service region, and the state of Utah. This document, *Vision 2030* (2019), is available online.²

Four academic departments directly serve the mission of the School of the Arts (and University): Art and Design, Dance, Music, and Theatre, along with a curated museum space.

Utah Valley University School of the Arts Mission Statement

The UVU School of the Arts attracts and retains those with sufficient talent and passion for a career in the Arts and challenges them to hone imagination, creativity, and innovation as they secure the knowledge, skills, and experiences vital to their success. It enlivens, enhances, and enriches UVU and its varied communities through scholarly activities, public exhibits and performances, participation in or with the Arts, and classes about the Arts.³

Utah Valley University Department of Music Mission Statement

The Department of Music provides an inclusive environment for professional training of aspiring performers, educators, composers, producers, and scholars. Through rigorous study with exceptional faculty as well as education and industry partners, music students grow their artistry, develop a professional network, and expand their thinking and actions to include diverse views and experiences as global citizens. While fostering student achievement, the department engages

² <https://www.uvu.edu/vision2030/>

³ <https://www.uvu.edu/arts/about/>

with community members through our state-of-the-art facility by hosting concerts, festivals, and outreach activities.

Utah Valley University Department of Music Objectives

Our objectives are to:

1. Provide nationally competitive academic programs and general music studies in music that help students achieve their educational, professional, and personal goals.
2. Present substantive public performances reflecting diverse musical styles and traditions that provide real-world contexts for student learning and engage audiences with meaningful cultural experiences.
3. Create an inclusive environment that provides opportunities for students from a wide variety of backgrounds and perspectives to succeed.
4. Attract, develop, and retain high-achieving students and qualified faculty by promoting opportunities for creative and innovative activities on- and off-campus.

The Department of Music (Department) focuses on providing students a broad, deep, and practical education in and understanding of music. This understanding, available in differing levels of intensity and depth, is afforded to aspiring professional students, teachers in training, and general university students. The Department's vision is congruent with that of the University and School in terms of preparing students for an increasingly diverse and technological world and improving the lives of people in the service region, state, and nation through teaching, creation, and performance. The Department's mission and objectives meet NASM standards for defining the unit's function in the larger context of advanced educational and artistic endeavor.

How Do These Purposes Guide Decision-Making, Analysis, and Planning Regarding Curricular Offerings, Operational Matters, and Resources?

Educational decisions such as the development of new courses or the deletion of old ones, graduation requirements, and modification of the curriculum are guided by the music unit's stated objectives as well as the educational mission of the institution. All courses offered are relevant to one of the degree programs offered by the music unit or to the general education program of the university.

The university allocates resources through the annual Planning, Budget, and Assessment (PBA) process based on unit plans and annual university areas of focus that reflect assessments of institutional effectiveness. School of the Arts also requires a separate annual curricular assessment report from each department. Through regular familiarity and review of these statements, faculty make direct contributions to the planning process.

How Are These Statements Used to Consider the Extent to Which Policies, Practices, Resources, and Other Curricular Program Components Work Together to Achieve Their Stated Purposes for Music and Study?

University Planning and Effectiveness (UPE) manages and supports the unit planning process. UVU uses a four-year, rolling strategic planning process to communicate vision, set priorities,

and focus efforts on fulfilling their own missions and that of the university. All units at the director/department chair level or above are required to develop a strategic plan. Strategic plans are the primary means of supporting budget requests. The Department of Music Strategic Plan is revised annually.

UVU unit strategic planning is designed to promote organizational excellence and continuous improvement. For an academic unit, organizational excellence is defined by three criteria:

- successful fulfillment of the unit mission,
- successful student learning, and
- efficient operational productivity.

Each of these is operationalized and assessed. Key assessment findings bring the three excellence areas together to form the basis for a Quality Improvement Focus, with existing resources and PBA requests supporting the Quality Improvement Focus.

Additionally, the Department of Music faculty consistently reviews and updates its curriculum. In 2020-21, 50+ curricular changes were submitted including new courses, course deletions, revised course credit hours, course name changes, and updated course learning outcomes.

B. Size and Scope

The Department of Music enrolls sufficient students to cover the size and scope of programs offered; employs an appropriate number of faculty and other resources to cover the size and scope of programs offered; offers sufficient advanced courses in music appropriate to major areas of study at degree and program levels being offered; and provides requisite ensemble experience at an advanced level, consistent with major areas of study and degree or program levels.

Enrollment

The number of enrolled majors in all programs is presented below for the previous five years.

DEGREE	2017	2018	2019	2020	2021
BM COMMERCIAL	106	101	96	74	66
BA/BS MUSIC	93	64	59	62	54
BS MUSIC EDUCATION	59	60	66	50	45
BM PERFORMANCE	52	58	62	65	62
AS MUSIC	5	4	4	11	10
CERT. MUSIC TECH	3	5	2	7	11
TOTAL	318	292	289	269	248

While it appears that the Department's enrollments are declining, which may be true, this table includes a significant number of unknown, self-identified music majors who have not passed an entrance audition for admittance to the department. UVU is an open-enrollment institution, so despite our audition requirement, students historically have been able to self-select the BA/BS Music major at the time of application to the university. They are coded as music majors in the university system, even without audition. Beginning in 2020, increased effort has been made to

collaborate with Admissions and the First-Year Advising Center to no longer identify students as music majors who do not successfully complete an audition. The enrollment data is closer to accurate, but there are still many students identified by Institutional Research as music majors who have not been accepted to our programs by music faculty. Faculty voted in 2020 to require an audition for the BA/BS Music degrees as well as the already existing requirement for BMs and BS Music Education. This will appear in the Courseleaf Curriculum system beginning Fall 2022 and should greatly reduce and hopefully eliminate the problem.

The number of students in all instrumental areas, including guitar is concerning. Whether performance, commercial, or music education, the low studio numbers lead to repertoire challenges in large ensembles, limited traditional chamber ensembles (quartets and quintets), and course offerings in music education being alternated annually.

The Department does not have a method of capturing high school music participation from incoming or transfer non-music majors. As UVU is open-enrollment, the data set of high school activities is not relevant, so in the interest of expediency, UVU does not ask the question in the application process. A further request was made to capture data from students who take the ACT and identify music, but again, the university would not purchase the information since it is not deemed necessary. A project was initiated among the Chair, Provost, and VP of Student Affairs to add a question to the online application following completion, “would you like information from the music department?” Five students from the class of 20,408 responded affirmatively in Fall 2021. The Department has strong desire to provide our ensemble and group instruction courses to the broader student population to support their persistence and help populate our offerings. The non-major participation rate in ensembles and group classes is far too low.

The Graduation Office has begun working with advisors to determine current bachelor’s students who meet the requirements for certificates or Associate’s degrees, and encouraging them to apply for graduation. Each of these earned credentials represents a completion and helps account for the growth in those two programs during 2020 and 2021. We are eager to see these stackable degrees continue.

Appropriate Number of Faculty and Other Resources

The Department of Music comprises 16 tenured/tenure-track faculty (one being converted from Artist in Residence status during 2021-22), 1 full-time Artist in Residence, and a fluctuating cohort of part-time faculty that includes 53 individuals in 2021-22. We are grateful for three full-time positions that the Department received since the previous self-study. Current instructional needs are addressed in I.E

The Department needs significant increase in scholarships and tuition waivers both resident and non-resident. At its founding, the Department was awarded 40 resident tuition awards to sustain an orchestra. This number has never increased while degree offerings and enrollment has significantly expanded. The faculty made a collective decision to allocate the tuition waivers we have across the department, not just to one area (orchestra). So, in 2021-22 the 40 resident awards were divided among 70 students. We are losing students to other music programs who

are able to provide more generous financial packages, and it is the faculty's belief that we have outstanding facility, faculty, and students, but we need more resources to build our enrollments.

Sufficient Advanced Courses in Music Appropriate to Major

Each program offers sufficient advanced academic courses appropriate to the degrees granted in the respective areas (see Curricular Tables). Present offerings include 47 lower division courses and 65 upper division courses. Low-enrolled advanced courses are offered on rotation or are granted exception by the Dean's Office on cases-by-case bases.

Requisite Advanced Ensemble Experience

Advanced large ensemble instruction is appropriate in the choral, instrumental, and commercial areas. All music ensembles have high performance expectations, outstanding instruction, and diverse repertoire. Regularly offered ensembles include Chamber Choir, Deep Green (T/B Choir), Emerald Singers (S/A Choir), Concert Choir, Symphony Orchestra, Chamber Orchestra (strings), Wind Symphony, University Band, Pep Band, Jazz Orchestra, Sonic Exchange (pop band), and percussion ensemble.

Chamber music fluctuates based on enrollment and typically includes one or two jazz combos, percussion area focus ensembles (African, steel pan, samba, etc.), and string/piano trios. The commercial area codified three chamber offerings in 2021: a session band (studio), pick-up band (learn gigging practices), and soul band. The traditional brass and woodwind chamber program of quintets is limited due to specific instrument needs. There is strong desire to grow the number of majors and minors such that the classical chamber offerings will be consistently populated.

The department has a robust offering of general education courses for UVU students as well as concurrent enrollment high school students. The table below reflects enrollments within and outside the department for the past five years.

ENROLLMENTS	2017	2018	2019	2020	2021
WITHIN DEPT.	1867	1790	1756	1530	1546
OUTSIDE DEPT.	4220	4410	4408	4583	5055

C. Finances

The overall fiscal operation of the music unit complies with all NASM standards relative to its purposes and size and scope.

Sources and reliability of operating income

The sources and reliability of operating income for the Department comes from a combination of:

- State appropriations granted to the music department through the UVU Division of Planning, Budget, and Finance; Provost's Office; and School of the Arts Dean's Office.
- Student course/lab fees attached to specific courses

- Concert/production ticket sales revenue
- A portion of UVU Student Activities Arts fee that subsidizes student ticket prices and underwrites the Pep Band (\$1.71 per student)
- Federal work study funds
- Outreach festival registration fees (junior high band, choir, orchestra)

The Department charges fees paid by students to the Bursar's Office for accompanists, instrument rental, locker rental, and concert attire. Money collected from these fee charges are expended by the Chair for costs associated with the fee's purpose.

The reliability of operating income has come into question in the last year. With the Department's move into the Noorda Center for the Performing Arts (NCPA), the production costs for concerts have increased at an excessive rate. Prior to the NCPA, music concert costs were typically \$100/event, which included chair set/strike, basic lighting, and microphone. The venue fee in the new facility is \$275. Additional charges for box office, piano tunings, and support staff are inconsistently applied. The average final total cost of a "simple" concert in the Concert Hall is \$565. Music faculty are greatly concerned that the university has built a spectacular facility that the Department cannot afford to use. The charges were delivered late, following the close of FY21 showing a net positive revenue from all 2020-21 concerts of \$3289, but this is only due to the opera being generously supported by a temporary donor. Without their support, the concerts would have closed -(\$7,486) against the Department's operations account. We do not receive adequate funding to absorb this expense. Further, the NCPA Production Services personnel promised to provide regular reconciliations of concerts at the latest of six weeks following each event. At the time of this submission (March 2022) we have yet to receive any accounting for any concerts produced this academic year.

Balance of revenue to expenses

The Department has not incurred a budget deficit. There is careful monitoring of the account balances to maintain fiscal responsibility. However, as mentioned above, there is concern for new, unanticipated charges.

Extent to which allocations are appropriate and sufficient

The Department operates within the given funding, but there are missed curricular needs/opportunities, professional development experiences, and recruiting/community building endeavors. For instance, all music purchases are drawn from the operations account. Recognizing the limited funding available, conductors often have to repeat repertoire that is already in our library or select public domain music. This is contrary to faculty, and presumably university, desire for increased composer diversity and contemporary music in students' course of study. Further, professional development funding was cut 16.66% in 2020 which is burdensome particularly to junior faculty in a time of rising inflation. The department has desired to compensate part-time faculty for outreach-recruiting performances and workshops in the schools, but we are unable to do this, so our regional imprint is suboptimal.

The opera program has been relying on a gracious, anonymous donor for the past several years. This person is near the end of their giving cycle, so prioritizing a new funding stream for the program is essential. Opera has been highly successful for our present students and as a recruiting component for prospectives – we must sustain this program.

Procedures for Developing the Budget for the Music Department

Procedures for developing the budget for the music unit begin with receiving the amount of appropriated funding from the School of the Arts Finance Manager, and then shifting to internal planning with the Music Department Chair and the Department Associate, who review past spending practices and develop a plan for the upcoming year. Faculty members are consulted to address needs related to their teaching and daily work. Funds are requested or reallocated as needs, expenses, and priorities develop and change. This process has worked well for the Department for many years. The university initiated quarterly budget review meetings with Department Chairs, Deans, and Division of Planning, Budget, and Finance personnel in 2021-22. These meetings have been extremely fruitful when considering where university resources might be more appropriately reallocated.

Development Methods Including Fundraising Procedures and Results

Utah Valley University has an Institutional Advancement Office that coordinates all donor and alumni relations. The IA Office has an embedded development officer for School of the Arts, however the position is currently vacant. Their fundraising efforts have resulted in eleven endowed scholarships that benefit music students, in addition to some donations for unrestricted use as needed.

Recent Department development activities have included an anonymous donor to support the opera program. This donor appears to be nearing the end of their give cycle though, so procuring a new funding stream for the opera program is essential. Another donor has been identified and is being cultivated for a gift to purchase an organ for the Concert Hall. This stewardship has been put on hold during the transitioning of three SOA development officers. The Department launched a *Sounds of the Season* holiday concert in December 2021 as a donor event that nearly sold out the Concert Hall. President Tuminez attended and proposed inviting more high-level donors to next year's concert. Most recently, President Tuminez brought a few university donors to a Symphony Orchestra concert and one pledged \$50,000 for the Department on the spot. The President recognizes the quality of our performances and the engaged learning that happens during the rehearsal process. She is eager to tell our story.

Long range financial planning, including results

The new university commitments to financial transparency and resource utilization bode well for the Department of Music. Further, the current School of the Arts Finance Manager is meticulous and will likely be an asset for the Department. While an exceptional Finance Manager, the previous person in the role was known to transfer funds from one department to another to cover deficits at the end of each fiscal year such that there was great ambiguity as to how much money was needed to truly run the programs. The financial struggles with the Noorda Center will need

to be resolved to insure long term solvency for the Department as will an increase in production base funding. These are current issues that the university is aware of and seeks resolution. The Department believes that the mechanisms are being put in place to finally consider long term planning.

D. Governance and Administration

Overview

UVU Board of Trustees: James N. Clarke, Chair

President: Dr. Astrid S. Tuminez (appointed 2018)

Provost and Senior Vice President Academic Affairs: Dr. Wayne Vaught (appointed 2019)

Dean, School of the Arts: Courtney R. Davis, JD (appointed 2022)

Chair, Department of Music: Dr. Thomas Keck (appointed 2019)

Associate Chairperson, Department of Music: Dr. Melissa Heath (appointed 2021)

The Department is led by a Chairperson who serves a three-year term, without term limits. Full-time faculty nominate candidates and the candidate who receives the majority of votes is recommended to the Dean and Provost for approval. The Dean conducts an annual evaluation of the department chair. Input is to be requested from department faculty for this evaluation. The Chairperson has a monthly one-on-one meeting with the Dean to discuss pertinent issues. The School of the Arts Leadership Council, which includes the Dean, Associate Dean, Assistant Dean for Development, Finance Manager, Executive Director of the Noorda Center, Marketing Director, Museum Director, four academic Department Chairs, and Dean's Assistant meets monthly for two hours to discuss pertinent topics. The music department faculty meet the first and third Thursday of each month for one hour to discuss pertinent and strategic issues.

Three credits of Governance Credit Hour Equivalent (GCHE) per semester are available for an Assistant or Associate Chairperson in the Department. UVU is presently formalizing a policy for how the Associate's duties are assigned. The current Associate Chair is tasked with communicating and coordinating all Department production scheduling and facilities needs with the Noorda Center as well as serving as co-reviewer of music scholarships with the Chairperson.

The Department has multiple Area Coordinators with the following responsibilities: identify, recommend, and supervise part-time faculty members; administer auditions, juries, and masterclasses; administer and evaluate placement and challenge exams; lead curriculum development, space management, performance scheduling, library acquisitions, scholarship rankings, and area budget management. In the previous self-study, each full-time faculty member was considered an Area Coordinator with the responsibilities listed above. Coordinators included: theory, history, composition, music education, choral studies, bands, orchestras, piano, voice, strings, woodwinds, brass, percussion, and music technology. The overlap of some coordinators serving an instrument/voice type, a degree program, an ensemble area, or a portion of core curriculum has led to confusion in recent years over final authority and structural consistency across the department. Area Coordinators do not receive credit or compensation for these time-consuming duties, beyond inclusion in the service category of their RTP portfolio. The Chairperson is working with the Dean to fund Governance Credit Hour Equivalent

(GCHE) equating to 4 hours per week (60 hours per semester) for each Area Coordinator.

The Department has a standing Retention, Tenure, and Promotion Committee as required by university policy. Because the number of full-time faculty is of sufficient size, the committee compromises only tenured music faculty members. Term of service for this committee is three years, and members are elected by the full-time faculty. Faculty members may serve an unlimited number of terms, but preferably no more than two terms in succession. Other ad hoc department committees include Scholarships, Recruiting, and Scheduling.

There is an elected Department faculty member serving as Faculty Senate Representative. There is a UVU Student Activities Department Representative who is chosen by the Student Activities School of the Arts Senator.

Fulfillment of purposes of the institution and the music unit

The governance and administrative structures as described above, with active participation from all parties, serve to fulfill the purposes of both the University and the Music Department. The mission statements of the University and the Department ensure that faculty and administration work toward common goals.

Assure fundamental educational, artistic, administrative, and financial continuity and stability

Continuity is ensured through the numerous levels of oversight to curriculum, finance, and artistry by tenured faculty, elected department chair (the selection and rotation serves as a check), Dean's Office, and Provost. UVU has a robust Policy Manual⁴ that is vetted through shared governance and has been approved by the Board of Trustees.

Show evidence of long-range programmatic planning

Long-range programmatic planning for all institutions in the Utah System of Higher Education is governed by a process administered and approved by the Board of Regents. It consists of detailed documents for each program providing evidence of appropriate fit within department and university missions, faculty qualifications, student demand, budgets, and facilities for each program. The University has a long-range Strategic Plan and a ten-year vision outlining how UVU's integrated dual mission will meet the higher education and workforce needs of Utah County, UVU's service region, and the state of Utah called *Vision 2030*⁵. The Music Department has a Strategic Plan in place to guide future decision-making. All degree programs and curriculum are regularly reviewed and updated to reflect changing standards at the university or state level, as well as to help our students meet the needs of an ever-changing job market.

Demonstrate a primary focus on supporting teaching and learning

⁴ <https://www.uvu.edu/policies/manual/>

⁵ <https://www.uvu.edu/vision2030/>

Utah Valley University is by definition and mission principally an undergraduate teaching university. The Department Chairperson conducts a teaching evaluation of all full-time faculty members on an annual basis, and student evaluations of teaching are administered for each course, including private instruction. Faculty professional development, scholarly, and performance activities are evaluated and approved in light of how they influence teaching and learning. Teaching is the most strongly weighted category on faculty annual reviews, and a “does not meet” rating for teaching automatically makes the entire review, “does not meet.”

UVU has a comprehensive Office of Teaching and Learning (OTL) whose mission is to advance teaching and learning through professional development, recognition, and pedagogical scholarship support for faculty who improve student learning through innovative course design, effective and inclusive teaching, and transformative technology. All faculty who teach online courses are required to earn Online Teaching Certification from OTL, and numerous music faculty have earned additional certifications in First Year Seminar, Livestream Teaching, Online Course Design, Service Learning, Team-Based Learning, and Undergraduate Research.

Provide mechanisms for communication among all components of the unit

Informal direct communication and planning activities are common among students, staff, and faculty regarding any issue. The chair is readily available to all members of the department, to offer encouragement, approve agreements, manage conflicting needs, offer alternatives, and mitigate disputes. Department faculty meetings are held twice monthly during the academic year as a formal mechanism for communication and establishment of department priorities and practices. Members of the staff meet twice per semester to manage activities. Chairs of all departments within the School of the Arts meet twice monthly with the Dean to coordinate activities and needs among departments, and the Dean is available to the Chair, as well as all individuals in the department, to discuss any issue that may arise. The Chair formed a Student Advisory Council in 2021. This has proven useful to bring student concerns forward and to receive student input regarding department issues.

Provide sufficient time and staff for the music executive

The Chairperson receives 9 credits of GCHE per term and is expected to teach 3 contact hours. In practice this load is regularly exceeded as there are internship, junior recital, and senior recital classes that have Chair oversight. The present Chair is Director of Bands, with 4 contact hours assigned to the Wind Symphony. The previous Chairperson taught numerous applied lessons, performance class, and pedagogy/methods classes as well. There is no stated expectation for the Chairperson to teach an overload, but it is implicitly challenging to ask any rotating administrator to step too far away from the core of their program. The Department Chair is responsible, either directly or by delegation, for the following duties:

Department Leadership

- Work with faculty, students, and staff to establish and maintain a long-term vision for the department that is consistent with the departmental, school, and university missions
- Serve as a liaison between the department and other units of the institution

- Ensure departmental compliance with College, University, System, and State rules and regulations

Department Curriculum

- Oversee curriculum development and revisions for the department
- Review and assess academic programs offered by the department. Presently 7 programs, will be 10 beginning Fall 2022.
- Assess general education outcomes in core courses taught within the department
- Initiate new academic programs and projects when appropriate

Department Operations

- Manage course schedules that serve program and student needs. Since moving into Noorda Center, room scheduling has been a significant task
- Manage course registrations and instructor assignments
- Oversee the department's fiscal operations; develop and regularly monitor the department budget. There are 32 financial accounts in the music department.
- Review and revise department information published in the university catalog
- Manage the maintenance of departmental print and electronic records, including websites

Personnel

- Recruit, appoint, and supervise faculty
- Evaluate faculty and staff performance. Attend nearly all department concerts to evidence student and faculty success.
- Support and oversee the overall development of the department faculty and staff
- Recruit, appoint, and supervise department staff and student assistants
- Review faculty and staff grievances within the department

Students

- Recruit and retain students in the department's programs
- Coordinate with faculty and financial aid office for scholarship offers. Wrote 175 acceptance letters and many denial letters 2020-21.
- Evaluate student transfer credit

Faculty Responsibilities

- Teach at least three contact hours per semester
- Participate in research and scholarly activities in the discipline
- Participate and assist department faculty in university and community service activities as appropriate

Unique elements to music leader

- Student recruiting
- Audition days design and attendance
- Coordinate and produce concerts with NCPA staff. While this is now mostly handled by Associate Chairperson, there was extensive involvement which continues to be substantial.

This list of responsibilities is worthy of consideration for adequate resourcing.

There is one full-time department administrative assistant. There are student workers to also assist in the department office but based on the amount of work related to confidentiality, there is genuine need for a second professional administrative staff member.

As mentioned in I.D.Overview, Area Coordinators do not receive credit or compensation for their time-consuming duties, beyond inclusion in the service category of their RTP portfolio. The Chair is working with the Dean to support 1.5 GCHE per semester for their vital responsibilities.

E. Faculty and Staff

Qualifications, number, and distribution

The qualifications of all current full-time and part-time faculty members meet all NASM standards. The full-time faculty comprises 17 individuals: 15 with doctorates, one ABD anticipated May 2022, and one commercial faculty member with a bachelor's degree and significant professional industry experience. Presently there are 53 part-time faculty teaching applied lessons, academic classes, and non-auditioned ensembles. The department also employs 9 staff collaborative pianists who are involved with ensembles or applied studios. The full-time and part-time faculty positions are adequately distributed among the instructional areas of the department to support the degree programs offered. The faculty who teach methods courses in the music education curriculum have undergraduate and master's degrees in music education, as well as public school music teaching experience.

Appointment, evaluation, and advancement

All full-time tenure-track faculty are hired through a national search procedure following published university guidelines. School of the Arts also established hiring guidelines in 2018 that can be found online at [LINK](#). Appointments to full-time faculty positions are conducted according to university faculty hiring policies coordinated through Human Resources. Positions are advertised and candidates vetted by a search committee, and two or more finalists are invited to campus for interviews, teaching presentations, and performances or scholarly presentations. The search committee makes a recommendation to the chairperson. The chair, dean, and provost review the recommendations and have the right to decline any recommendation. After all approvals, an offer is extended and terms negotiated for hiring.

Tenure-track faculty members are appointed and evaluated during the tenure process in accordance with the institutional faculty tenure policy (<https://policy.uvu.edu/getDisplayFile/5e73d423ca192e1e6d0c8de6>), and departmental criteria for tenure. In brief, the process includes annual reviews at the department level, a midterm review at the department, school, and university levels (typically during the third year for assistant professors), and the tenure review (typically during the sixth year for assistant professors). Tenured and tenure-track positions carry the titles of assistant, associate, and full professor. Assistant professors who are on tenure-track typically are advanced to associate professor with receipt of tenure. Advancement to full professor is reserved for associate professors who have distinguished themselves by consistent demonstration of exemplary teaching, scholarship, and service over a period of at least five years since appointment to associate professor. A faculty member hired at the associate professor or professor levels may receive tenure after a probationary period negotiated at the time of hire. Lecturer and artist-in-residence positions are not tenure-track positions and include an annual review at the department level. Part-time faculty members are appointed on a semester-by-semester basis without

expectation of continued employment, in accordance with university policy. The Department of Music faculty and School of the Arts Dean approved revised promotion and tenure guidelines for the department faculty in March 2022. They are available here: [LINK](#).

Loads

Faculty teaching loads are assigned in accordance with university policy as mandated by the Board of Regents for all institutions in the Utah System of Higher Education. All loads for full-time faculty fall within upper limits of 12 hours per week for lecture courses, and 18 hours per week for private studio instruction, in accordance with general NASM guidelines. Loads for each full-time faculty member are detailed in Section IV, part E, item 3 of this Self Study. All full-time faculty carry loads of 15 Instructional Credit Hour Equivalent (ICHE). For tenured and tenure track faculty, three of these units are reserved for scholarly-creative activity, such that the actual teaching load is 12 contact hours per term.

Student/faculty ratio

Fall 2021 music department FTE is 431.6. Fall 2020 was 397.1. These numbers are strongly weighted towards lower division students, including the robust high school concurrent enrollment students. For more meaningful data, if we consider full-time majors divided by full-time faculty, the result is:

$$\text{Fall 2021: } 248/17 = 14.58$$

$$\text{Fall 2020: } 269/17 = 15.82$$

The national average in 2019-2020 for 4-year public colleges was 17.05⁶, so our department ratio is appropriate.

Graduate teaching assistants

Utah Valley University is primarily an undergraduate institution with a limited number of graduate programs, none within the Department of Music or the School of the Arts. Hence, there are no graduate teaching assistants.

Faculty development

The department allocates \$1250 per full-time faculty member for professional development, including travel to conferences, workshops, performances, and advanced private instruction. All faculty members in the department are active in creative, performing, and scholarly pursuits, as is evident in the brief biographies available on the department website (<https://www.uvu.edu/music/about/#staff>), and the detailed curriculum vitae of each faculty member available for review during the NASM site visit. Through the Office of Teaching and Learning (<https://www.uvu.edu/otl/>), the university offers periodic workshops and seminars for faculty development in teaching, and additional travel funding in the form of matching grants (https://www.uvu.edu/otl/faculty/travel_instruct_dev_grant.html).

Support staff

⁶ <https://www.univstats.com/corestats/student-faculty-ratio/>

The Department administers one full-time position, the music office administrative assistant. Duties of the administrative assistant include knowledge of policies and procedures, preparation and submission of reports, coordination of department financial activities, academic scheduling, student recital scheduling, handling of office equipment and supplies, supervision of office support and part-time librarian, payroll oversight, and maintenance of department files. Other full-time support staff positions are shared with other departments in the School of the Arts and are administered through the dean's office. The Department employs a part-time librarian and five federal work study student employees.

F. Facilities, equipment, technology, health and safety

The Department of Music is thrilled to be housed in the Noorda Center for the Performing Arts, which opened in 2019. We are grateful to the university for recognizing our needs for appropriate teaching, practice, and performance spaces and seeing the Noorda Center through to completion. All facilities are in compliance with NASM standards.

Instruments owned by the department are listed in Section IV, part F, item 2 of this self-study, and are adequate for current needs. Many of the wind, brass, and string instruments were obtained in 2000 with a twenty-year depreciation lifespan. The School of the Arts has been generous in 2021-22 with providing repair/replace funding to address this need, which will continue for the next few years. The Department obtained 16 new pianos in conjunction with the move into NCPA, which has appropriately outfitted all classroom, performance, and practice spaces. The Department was donated an entirely rebuilt practice room organ in 2020, allowing us to offer individual instruction on organ. The Department needs a digital organ for our concert hall. A potential donor has been identified and will be followed-up with by the SOA Dean, new development officer, and department chair.

The Department has a computer lab with instructor station and 30 student stations. The digital piano lab has 16 student stations and was upgraded in 2020 with the Yamaha MLC 200 Lab Controller. There is a recording control room and recording studio that rivals many professional studios, a mid-size DAW teaching suite, and 4 individualized commercial production suites akin to practice rooms. All have computer, keyboard, software, microphone, and interface. The concert hall, recital hall, and instrumental rehearsal room are all connected to the recording studio via a Dante network. The Department replaces faculty computers on a four-year cycle.

G. Library and learning resources

NASM standards for library and learning resources are fully met. The University Library houses music scores, books, monographs, and periodicals, and has a Learning Resource Center that maintains music print materials, databases, CDs, and DVDs. A separate library housing large ensemble music is administered entirely under the Department of Music and is located in the Noorda Center for the Performing Arts.

Governance and administration

The music resources in the main university library, Fulton Library, fall under the standard university library governance and administration. The full-time librarian who supervises the music area is highly qualified with a master's degree in library science. The department library is under the supervision of the department chair and a part-time staff member. The current governance structure operates well with full cooperation and support between the university library and the department.

Collections and electronic access

Library collections and resources are appropriate for the size and scope of the Department of Music, and its focus on undergraduate education. They fully support current and projected curricular offerings and faculty teaching and research. All UVU faculty and students have access to libraries of any institution in the Utah System of Higher Education, and to the libraries of Brigham Young University, located four miles from the UVU campus. The library retains extensive subscriptions to electronic journals and recordings.

Personnel

The university library employs a full-time librarian with a master's degrees in library science whose responsibilities include oversight of the music area. Student workers serve under their supervision. Interaction of the department with library administration has consistently been positive, and the university library holdings are managed in a manner that is professional and in accordance with the highest standards of library science. The department library is under the supervision of the chair and is managed by a part-time staff member and three part-time student employees. Department library resources are fully catalogued, tracked, and well-managed.

Services

Library services are excellent and fully meet NASM standards and the needs of the department. The main library is open Monday through Friday, 7:00 am – 12:00 am, Saturday 8:00 am – 7:00 pm, and Sunday 1:00 pm – 9:00 pm. Catalog services are available online, including all music resources, and are maintained in accordance with accepted university library standards. The library website provides links to other Utah System of Higher Education libraries. Interlibrary loan is available to students and faculty through the main library. The library has laptops, hotspots, webcams, headphones, presentation tools, and other miscellaneous equipment available to students and faculty for semester-long checkout. All library services are funded through the main library budget and are available at no extra cost to students, faculty, and the department.

Facilities

The UVU main library is an excellent facility, completed in 2008. The facilities meet NASM standards and the needs of the Department of Music, including a learning resource center with audio-visual equipment and computer terminals available to students and faculty during regular library hours.

Financial support

Financial support for library resources and services in the main UVU library fully meets department needs. The Fulton Library annually allocates \$2500 to music resources and the funding is under the supervision of the librarian assigned to music. The department makes requests to the library for acquisitions and expenditures of the budget devoted to music, and these requests have been consistently honored. One-time funds, usually year-end funds, have been used to enhance music resources beyond the standard budget amount. Within the department, approximately \$6000 are devoted each year to purchase ensemble music scores and parts, which are archived in the department library. The main library provides access to all resources and services through its budget at no charge to the department.

H. Recruitment, retention, record keeping, advisement, and student complaints

The department and school have procedures in place to ensure the integrity and accuracy of recruitment information. The department provides printed recruiting materials, as well as online resources, that are current and accurate. Faculty members are well-versed in recruitment information, and they visit local high schools, other institutions of higher education, music festivals, and the Utah Music Education Association annual conference to recruit students and conduct workshops and clinics where they share recruitment information.

Admission to the BM (Performance and Commercial Music) and BS Music Education are restricted by audition, and audition requirements for each area are published on the department website, and are detailed in Section IV, part H, item 1 of this self-study. Utah Valley University is an open-enrollment institution, and any student admitted to the university may declare a major in the BA/BS in Music programs at any time. Progress in these degree programs, however, is dependent on students meeting published minimum grade standards in courses and passing juries for private instruction. Faculty voted in 2020 to require an audition for the BA/BS Music degrees as well as the already existing requirement for BMs and BS Music Education. This will appear in the Curriculum system beginning Fall 2022 and should greatly reduce and hopefully eliminate the problem of unknown music major students. Beginning in 2020, increased effort has been made to collaborate with Admissions and the First-Year Advising Center to no longer identify students as music majors who do not successfully complete an audition. The enrollment data is closer to accurate, but there are still many students identified by Institutional Research as music majors who have not been accepted to our programs by music faculty. There are no rewards, financial or otherwise, offered to music department personnel or other individuals for recruiting students, and the department ensures that no conflicts of interest for recruitment exist.

Admissions to the BM degrees and BS Music Education are regulated by student ability and resources available. The university has provided additional resources, particularly additional faculty positions, to support increased enrollment. The department monitors enrollments and the number of students admitted to its various majors, adjusting class sections, faculty loads, and part-time faculty hiring and assignments accordingly.

Retention policies

Standards for retention are clearly defined by department criteria published in the university catalog. Students in all music degree programs must achieve a grade of B or higher in private instruction, and a C grade or higher in all other music courses. Students must also pass juries for each semester of private instruction and must pass a sophomore review. Students must complete 6 semesters of pass/fail Concert Attendance prior to graduation. Students failing to meet these standards are immediately informed and appropriately advised on what they must do to improve performance to meet standards, or to seek a different major. These standards are applied in an equitable fashion to all students majoring in music.

Student records

Student records are maintained and tracked in accordance with university standards. The university maintains a centralized database of online transcripts for students, access to which is restricted to the department chair, music advisor, and faculty who have received approval and training on the appropriate use and confidentiality of student records, in accordance with FERPA requirements and university policy. The department maintains digital files on the results of all juries, sophomore reviews, recitals, academic warnings, and disciplinary procedures. These files are managed by the department administrative assistant under the supervision of the chair and are restricted to those approved to review them.

Advising

All students who declare majors in music are assigned to a professional advisor who counsels them on their program. The university assigns all first-year students to one of three advisors in the [First-Year Advising Center](#)⁷ until they complete 30 credits. Then students are transferred to a [School of the Arts advisor](#)⁸ for the remainder of their career. The SOA advisor is a trained full-time employee of the School of the Arts. The department chair and full-time faculty routinely counsel students on program choices, aptitudes, and educational and career options.

I. Published materials and websites

Published materials and websites that pertain to the Department of Music are current and accurate, meeting or exceeding all NASM standards. They consist of items published by the university (such as the university catalog, general admissions and enrollment information, tuition and fee information, and class schedules), and items published by the department (such as the department website). Websites for all these items are listed in Section IV.I.1. The university catalog is published annually in web PDF format prior to the beginning of each Fall Semester. In January of each year, Academic Scheduling sends a draft of department materials in the catalog to each department to verify and update catalog listings for currency and accuracy. The department makes any corrections and updates needed, and Academic Scheduling reviews the department's corrected and updated draft for accuracy. The department determines the class schedule, for each semester, which it submits to Academic Scheduling for assignment to rooms. The department website is maintained by a full-time university web developer. The School of the Arts and Department Chair also regularly update the pages to include events and current

⁷ <https://www.uvu.edu/firstyear/advising/>

⁸ <https://www.uvu.edu/arts/advisors/>

information. The department faculty review web materials on an ongoing basis for currency and accuracy. All materials required by NASM standards are freely available via the Internet with no restrictions. Secure information, such as student records, are available only to trained and registered users with appropriate authorization via a secure website.

Published materials are comprehensive in that they include current and accurate information about all items required by NASM standards (such as purposes, size and scope, curricula, faculty, and so forth), as well as additional items such as competitions and performances. The format for departmental information in university publications is standardized at the university level, and department-published items are published in standardized format determined by the School of the Arts.

Registrations, certifications, and licensure at the university level (such as regional accreditation) are described in university materials and are documented at the university level. Aside from university-level certifications, the only department-specific certification currently held by the department is its official designation as an All-Steinway School. Certification of this designation is on file in the department and is published on the department website and the Steinway website (<http://www.steinway.com/institutions/all-steinway-schools>).

J. Community Involvement

The university maintains school partnerships for early field experience and student teaching. Utah House Bill 60 (1977) provides low-cost education opportunities to Utah residents age 62 and older by allowing these individuals to audit University courses.⁹ Participants pay only \$20 per semester plus any specific class fees. Senior community members have participated in music classes and non-auditioned ensembles through this program.

K. Articulation with Other Institutions

UVU accepts credits from regionally accredited colleges/universities if the courses taken were college level (considered transferable) and completed with C- grades or better. Students may look up courses at other colleges/universities to see how UVU accepts them by viewing a transfer articulation database at the following site: <https://www.uvu.edu/transfer/>.

Items L through O do not apply to the UVU Department of Music.

⁹ <https://www.uvu.edu/admissions/seniorcitizen/>

SECTION II. INSTRUCTIONAL PROGRAMS PORTFOLIO

II.A. Certain Curriculum Categories

The Utah Valley University definition of semester hour of credit, including calculations for determining credit hours in lecture, studio, ensemble, independent study, and other types of courses and the institution's policies for granting course credit to transfer students at undergraduate and graduate levels, as well as the procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings is located in the UVU Catalog located at this URL for undergraduate study: <https://www.uvu.edu/catalog/current/policies-requirements/academic-policies-and-standards.html>.

To ensure accurate and reliable application of its credit hour policies and procedures, The Office of the Registrar, in concert with both the Office of Academic Affairs and the Curriculum Office, employs an extensive curricular approval process that observes and enforces all credit policies for undergraduate study at UVU.

Associate Degrees—Standards for the Music Major Transfer Program

Completion of an Associate degree in music requires students to demonstrate the following:

Basic Musicianship

- Identify elements and organizational patterns of music through aural and visual analysis
- Display knowledge of musical forms and processes through compositional, analytical and performance activities

Performance

- Demonstrate technical and stylistic capabilities for the major instrument or voice
- Prepare high-level solo and ensemble performances in a variety of settings, genres, styles, and repertory.
- Perform music on a primary instrument or voice from a diverse historical and stylistic range of solo and ensemble repertoire with technique, accuracy, expressivity, stage presence, and creativity

Basic analysis

- Contextualize music through examples utilized in Music Theory and Group Piano and repertoire studied and performed in applied lessons and ensembles.

Music education

- Students may elect to take MUSC 1800 Introduction to Music Education

General Studies

- Write and aurally present subject matter in an organized, well-researched, and effective manner

- Demonstrate general knowledge of a wide range of topics outside the principal field of study
- Discuss topics that deal with ethical concerns, societal issues, and any other any other topics that lead to good citizenship
- Synthesize general knowledge with musical ideals, technical skills, and processes

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

Performance

For all bachelor's degrees, each student is required to enroll in applied study and ensemble participation. In applied study, each student attends a weekly private lesson and a weekly performance class where, through performance and sight-reading skills, a familiarity with repertory is obtained. Each student is expected to perform a representative work or assigned project in performance class each semester. At the end of each semester, each student enrolled in applied study is expected to perform a jury examination for the representative faculty of that student's instrument or voice unless that student has performed a recital that has been evaluated by the area faculty. Assessment procedures include course testing, daily and weekly feedback from private and class instructors, performance evaluations at weekly performance master classes, end-of-semester juries, and solo and group performances. A sophomore review, strategically placed at the end of the students' fourth semester, provides a comprehensive evaluation of all academic and performance accomplishments up to that point. Students who pass this review are allowed to register for upper-division instruction on their major instrument. Students who fail to pass this review are free to retake it in subsequent semesters.

Each ensemble performs at least one concert of representative literature each semester to allow for performance realization in a group setting. Students gain the knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills appropriate to the particular music concentration are also obtained. All associate's and bachelor's students enrolled in music degrees at UVU must complete a keyboard proficiency exam or four semesters of Group Piano (MUSC 1150, 1160, 2150, 2160). BM Commercial majors may opt to complete two semesters of Group Piano (1150, 1160) and two semesters of Jazz and Contemporary Keyboard Skills (MUSC 2170, 2180).

Performance competency for graduation:

- Demonstrate technical and stylistic capabilities for the major instrument or voice
- Prepare high-level solo and ensemble performances in a variety of settings, genres, and styles
- Describe the history, styles, and genres of the applicable solo and ensemble literature
- Demonstrate knowledge of the various styles and approaches to pedagogy, including the ability to diagnose and correct musical and technical faults
- Demonstrate keyboard skills in the theoretical areas of scales, chord progressions, harmonization, transposition, and improvisation
- Demonstrate competencies in foreign language and diction (vocal performance majors)

Musicianship skills and analysis

For all degrees, there is a music core that is required for each student consisting of four semesters Music Theory and Aural Skills and one semester of Form and Analysis. BM Commercial students additionally take MUSC 1810/2210 Contemporary Theory and Improvisation I and II, other majors may elect these courses.

Musicianship skills and analysis competencies for graduation:

- an understanding of the common elements and organizational patterns of music and their interaction,
- the ability to employ this understanding in aural, verbal, and visual analyses,
- the ability to take aural dictation,
- the development of sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications
- Compose in various textures including species counterpoint using diatonic harmony
- Identify principles of rhythmic design in multiple musical traditions
- Analyze basic phrases from multiple traditions
- Explain the primary organizing forces of music
- Write analyses that deal with the interactions of melody, harmony, and meter
- Analyze advanced music theory concepts fluently, including chromatic harmony
- Interpret music cast in the large conventional forms of common-practice tonality
- Compose music in modes from multiple musical traditions
- Identify advanced principles of rhythmic design in multiple musical traditions
- Interpret atonal and 12-tone music using pitch-class set and serial analysis

Composition and improvisation

The Music Theory sequence (MUSC 1110, 1120, 2110, 2120) covers traditional and contemporary harmony and counterpoint. Students are exposed to a variety of musical styles and genres. Students develop the ability to write and compose in four or more voices, to build an understanding of harmony, to apply analytical techniques to music and to compose pieces in graduated exercises.

Scoring and Arranging (MUSC 4130), (required for music education majors, elective for other music concentrations) students learn to prepare choral and instrumental scores and parts. The course covers transposition and notation skills, both by hand and by using notation software. Students have the experience of arranging/composing a piano/vocal score for orchestra, arranging a piano/vocal score for chorus, and adapting a published or original work of standard instrumentation for diverse instruments, using keys and ranges appropriate to beginning- to intermediate-level musicians. BM Commercial students take MUSC 3030 Jazz and Contemporary Arranging I and can elect a second semester.

Group Piano classes (MUSC 1150, 1160, 2150, and 2160) cover a wide range of music literature presented at increasing levels of difficulty. Students improvise harmonizations to well-known melodies. The course simultaneously develops skill in improvisation and harmonization.

BM Commercial students take MUSC 1810/2210 Contemporary Theory and Improvisation I and II, other majors may elect these courses.

Improvisation is studied in applied lessons through historically informed cadenza creation and through aurally derived diverse repertoire. All majors are able to register for improvisatory based ensembles, e.g. Jazz Orchestra, Jazz Combos, Acapella.

Beginning in 2022-23, music education students will be required to take MUSC 3690 Jazz Techniques, which will include substantial instruction on jazz improvisation.

History and repertoire

The present curricula include two semesters of Music History and Literature, MUSC 3450 and 3451. Both courses are designated as Writing Enriched by the university¹⁰. The second semester course traditionally included representative study of world musics. However, seeing a deficiency in this model, beginning in 2022-23, students will no longer be required to take Form and Analysis, but rather the credits will be shifted to a new, required musicology course, MUSC 349G Global Musical Styles and Ideas. Outcomes for this class are:

- Describe cultures covered in the class and outline the role or function music plays in those cultures.
- Identify connections and influences from world genres on western music throughout history and the reverse impact of western music on world genres.
- Discuss stereotypical cultural conceptions and recognize the complexity and variety of different cultural groups.
- Evaluate how one's own cultural values compare with those from different backgrounds.
- Contrast the use of music in society among different cultures.
- Interrelate knowledgeably, reflectively, responsibly, and respectfully with a society of increasing intercultural connections.
- Analyze global or intercultural issues.

All bachelor's music students are required to enroll in CEMU 0010, Concert Attendance for six semesters and attend eight concerts each term to fulfill the course requirements. Recital programming on campus is extremely varied and includes many guest appearances of new or experimental music as well as faculty, student, and ensemble performances, which cover a wide range of substantive musical literature.

Synthesis

Undergraduate students work on musical problems by combining their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; history and repertoire. Bachelor of Music Performance majors give a junior recital and a senior recital that serves as the culmination of all coursework and experiences. BM Commercial Music students produce a senior project that serves as the culmination of all coursework and experiences. The

¹⁰ <https://www.uvu.edu/writingenriched/>

Bachelor of Science in Music Education utilizes the Internship (student teaching) to serve as a culmination of all coursework and experiences, along with a 30-minute senior recital.

Teacher Preparation Programs

Intern teaching program

Music is a secondary licensure content area in Utah (grades 6-12). Bachelor of Science Music Education students at UVU major in their emphasis area, complete the secondary education program, and then are recommended to the Utah State Board of Education for their Utah Professional Secondary Teaching License. The student teaching experience includes EDSC 4850 Student Teaching–Secondary (6 credits), EDSC 4990 Teacher Performance Assessment Project (2 credits), and MUSC 4785 Student Teaching Seminar (2 credits).

Students rank three surrounding school districts according to their preference for placement and the Secondary Education Field Coordinator makes the asks and placements with the various district coordinators. Input from music faculty regarding site placement or avoidance is welcome but not assured to be followed. Due to the multi-faceted relationships that university music faculty have with regional music educators, interfacing in professional societies, performances, competitions, private studios, recruiting endeavors, concurrent enrollment, etc. it is common for the music education faculty to have wisdom for appropriate placements per student in ways that other disciplines might not. UVU music education faculty are eager to be more consistently and deeply involved in student teacher placements.

BS Music Education students also complete MUSC 4780 Pre-Service Music Teaching in the semester prior to student teaching. This is not state-mandated, but rather an opportunity for music education students to gain early field experience and broaden their network.

Utah requires university education programs to include a portfolio assessment project for certification. UVU has selected edTPA as their assessment process and drawn 2 credits from the EDSC 4850 Student Teaching–Secondary course to a concurrent enrollment course, EDSC 4990 Teacher Performance Assessment Project.

The UVU teacher education program is accredited by the Teacher Education Accreditation Council (TEAC), the Utah State Office of Education, and the Northwest Commission on Colleges and Universities.

Graduate Programs

None

II.B. Specific Curricula

Associate of Science in Music

Published statement of purposes

The Associate of Science in Music is a two-year program that offers foundational studies in musicianship and performance. Prepares students for continuation in a four-year degree program in music.

Curricular Table

Associate of Science in Music

Number of Years to Complete the Program: 2

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 10 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
16 units	12 units	35 units	0 units	63 Units
26 %	20 %	58 %	0 %	104 %

Major Area

MUSC 1110	Music Theory I	3 units
MUSC 1120	Music Theory II	3 units
MUSC 1130	Aural Skills I	1 unit
MUSC 1140	Aural Skills II	1 unit
MUSC 2110	Music Theory III	3 units
MUSC 2125	Music Theory IV	3 units
MUSC 2130	Aural Skills III	1 unit
MUSC 2140	Aural Skills IV	1 unit
Total Major Area		16 units

Supportive Courses in Music

MUSC 250R	Private Lessons for Music Majors	
	1 credit repeated 4 times	4
MUSC 251R	Performance Class	
	1 credit repeated 4 times	4
Four ensemble credits from the following:		4
MUSC 124R	Concert Choir	
MUSC 125R	University Band	
MUSC 320R	Masterworks Chorale	
MUSC 322R	Chamber Choir	
MUSC 327R	Deep Green (Tenor-Bass Choir)	
MUSC 328R	Emerald Singers (Soprano-Alto Choir)	

MUSC 330R	Wind Symphony	
MUSC 332R	Jazz Orchestra	
MUSC 370R	Symphony Orchestra	
Total Supportive Courses in Music		12 units

General Studies

	ENGL 1010	Introduction to Writing (3)	3
or	ENGL 1005	Literacies and Composition Across Contexts	
	ENGL 2010	Intermediate Writing (3)	3
	MATH 1030	Quantitative Reasoning (3)	3
or	MATH 1035	Quantitative Reasoning with Integrated Algebra (6)	
Complete one of the following:			3
	HIST 2700	US History to 1877 (3)	
	and		
	HIST 2710	US History since 1877 (3)	
or	HIST 1700	American Civilization (3)	
	HIST 1740	US Economic History (3)	
	POLS 1000	American Heritage (3)	
	POLS 1100	American National Government (3)	
	PHIL 2050	Ethics and Values (3)	3
	HLTH 1100	Personal Health and Wellness (2)	2
or	PES 1097	Fitness for Life (2)	
Distribution Courses in the following areas:			
	Biology		3
	Physical Science		3
	Additional Biology or Physical Science		3
	Humanities Distribution		3
	Fine Arts Distribution		3
	Social/Behavioral Science		3
Total General Studies			35

Electives

Total Electives		0
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Assessment of compliance with NASM standards

The Associate of Science in Music degree meets NASM standards with respect to the goals outlined in the NASM Handbook. Students complete an identical music course sequence as first and second-year bachelor's students in tandem with the suite of general studies courses. The degree serves a purpose as a starting point for a bachelor's degree, but it is not overtly appealing to many prospective students with the preponderance of general studies courses and music core

without specialization. Further, students see little connection to a professional career with the associate degree, but it is a motivating force to enter and complete a bachelor's degree.

Results related to purpose

Results for AS Music students are outstanding. The degree tracks perfectly into all USHE institution music bachelor's degrees and provides a credential if that is the student's end goal.

Assessment of strengths and areas for improvement

The strength of the degree is its clarity and stackability.

Plans for improvement

There are no plans for improving this degree. The department may wish to pursue offering an Associate of Music degree that does not include the general education component. This likely would be more intriguing to prospective musicians and would also stack easier to bachelor's students who more commonly distribute their general education coursework throughout eight semesters.

Bachelor of Arts in Music

Published statement of purposes

The Bachelor of Arts in Music is a liberal arts degree with a significant component of electives designed for students who desire a broad base of knowledge. The Bachelor of Arts in Music includes foreign language requirements.

Curricular Table

Bachelor of Arts in Music

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 27 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
27 units	32 units	33 units	28 units	120 Units
23 %	27 %	27 %	23 %	100 %

Major Area

MUSC 1110	Music Theory I	3 units
MUSC 1115	Music Notation and Score Preparation	1 unit
MUSC 1120	Music Theory II	3 units
MUSC 1130	Aural Skills I	1 unit
MUSC 1140	Aural Skills II	1 unit
MUSC 1390	Survey of Recording Techniques	1 unit
MUSC 2110	Music Theory III	3 units
MUSC 2125	Music Theory IV	3 units
MUSC 2130	Aural Skills III	1 unit
MUSC 2140	Aural Skills IV	1 unit
MUSC 349G	Global Musical Styles and Ideas GI	3 units
MUSC 3450	Music History and Literature I	3 units
MUSC 3451	Music History and Literature II	3 units
Total Major Area		27 units

Supportive Courses in Music

MUSC 250R	Private Lessons for Music Majors	
	1 credit repeated 4 times	4
MUSC 251R	Performance Class	
	1 credit repeated 4 times	4
MUSC 450R	Private Lessons for Music Majors	
	1 credit repeated 4 times	4
MUSC 451R	Performance Class	
	1 credit repeated 4 times	4
Eight ensemble credits from the following:		8
MUSC 322R	Chamber Choir	
MUSC 327R	Deep Green (Tenor-Bass Choir)	
MUSC 328R	Emerald Singers (Soprano-Alto Choir)	
MUSC 330R	Wind Symphony	
MUSC 332R	Jazz Orchestra	
MUSC 370R	Symphony Orchestra	
Complete 8 credits of MUSC courses not already required for the degree (at least 6 credits must be upper-division)		8 units
Total Supportive Courses in Music		32 units

General Studies

ENGL 1010	Introduction to Writing (3)	3
or ENGH 1005	Literacies and Composition Across Contexts	
ENGL 2010	Intermediate Writing (3)	3
MATH 1030	Quantitative Reasoning (3)	3

or	MATH 1035	Quantitative Reasoning with Integrated Algebra (6)	
	Complete one of the following:		3
	HIST 2700	US History to 1877 (3)	
	and		
	HIST 2710	US History since 1877 (3)	
or			
	HIST 1700	American Civilization (3)	
	HIST 1740	US Economic History (3)	
	POLS 1000	American Heritage (3)	
	POLS 1100	American National Government (3)	
	PHIL 2050	Ethics and Values (3)	3
	HLTH 1100	Personal Health and Wellness (2)	2
or	EXSC 1097	Fitness for Life (2)	
	Distribution Courses in the following areas:		
	Biology		3
	Physical Science		3
	Additional Biology or Physical Science		3
	Humanities Distribution		4
	Social/Behavioral Science		3
	Total General Studies		33
<u>Electives</u>			
	One foreign language		12
	Complete any courses 1000 level or higher (may not include MUSC courses) (at least 12 credits must be upper division)		16
	Total Electives		28

Assessment of compliance with NASM standards

The Bachelor of Arts in Music degree is intended to provide students with breadth in general studies. Music study in these programs is also general with no specialization. This structure enables students to develop a wide range of competencies expected for a liberal arts degree in music. The curricular structure of the degree varies from recommended NASM guidelines in that it requires less in general studies/general electives and more in performance/music electives, as summarized in the following table:

	Degree Content	NASM Guidelines
General studies and general electives	50%	55-70%
Musicianship	23%	20-25%
Performance and music electives	27%	10-20%

All general education competencies are met through coursework in English; foreign languages (the factor that differentiates the BA degree from the BS degree); history, social studies, and philosophy; natural science and mathematics. Of special note is an Ethics and Values course (PHIL 2050), which concentrates on ethical issues. Starting Fall 2022, the music department is the first approved department on campus for students to be exempted from the GE course requirement in their home discipline (fine arts). By demonstrating that students will learn the competencies of a fine arts general education course in other required music courses of the degree, we were able to reallocate those three credits from general education to music electives. This is why our degree is slightly out of alignment with NASM recommendations. As mentioned above, all musicianship and performance/music elective competencies for NASM standards are met in these degree programs. Basic musicianship skills are achieved in theory and aural skills classes, comprehension of musical styles is achieved in three semesters of musicology and the six-semester concert attendance requirement. Each student in applied study must complete a jury for each semester of study; an approved recital may be given in lieu of a jury. A piano proficiency exam (or course enrollment) is required for graduation. Students are required to earn a B grade or higher in private instruction and a C grade or higher in all remaining music courses.

Results related to purpose

This liberal arts degree meets the needs of students who have a strong interest in music and who will apply the analysis, synthesis, historical perspectives, and active listening learned in music courses, to other life endeavors. BA candidates acquire the knowledge, skills, and awareness needed for a lifetime of enjoyment of music. Many students who complete this degree go on to successful careers in music or other fields. Others have been accepted for graduate studies in music or related areas of interest. The high academic standards and consistent expectations from our faculty for students in this program assure that they are serious about music study.

Assessment of strengths and areas for improvement

The strengths of the degree are its strong musical foundation and the flexibility that enables students to explore a broad choice of interests and accommodates both the novice and the devotee. Because the lower division core courses are common to Bachelor of Arts, Bachelor of Science, and Bachelor of Music programs, it is possible for a student to move from one program to the other if interests and abilities warrant the change. Because the degree can be freely chosen as an educational path, students choose the Bachelor of Arts degree as their major but do not always appear for placement examinations or auditions. This has been difficult to monitor, and we are working with admissions and first-year advising to close this loop. As with all programs, BA Music needs adequate scholarship funding to attract more and higher quality auditionees.

Plans for improvement

There is a growing recognition that arts disciplines on campus could provide opportunities to combine music or arts studies with other fields, including business, entrepreneurship, management, and marketing. Broadening the language concerning elective choices will make the degree more attractive to prospective students. The Department is exploring how to present other possible emphases or promote minors in specific fields that are compatible with the Bachelor of

Arts degree program, so that students know they have broader options than what might appear in the current catalog. Current efforts at creating a closely monitored student database are helping Department office staff identify unknown B.A. majors. These efforts and changes to registration procedures should help us identify or recategorize Bachelor of Arts Music students. The Department has also begun conversations regarding the rigor of the B.A. degree such that it may be a more appropriate place to place performers who lack the requisite skills to complete a BM Performance degree.

Bachelor of Science in Music

Published statement of purposes

The Bachelor of Science in Music is a liberal arts degree with a significant component of electives designed for students who desire a broad base of knowledge.

Curricular Table

Bachelor of Science in Music

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 27 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
27 units	32 units	32 units	29 units	120 Units
23 %	27 %	26 %	24 %	100 %

Major Area

MUSC 1110	Music Theory I	3 units
MUSC 1115	Music Notation and Score Preparation	1 unit
MUSC 1120	Music Theory II	3 units
MUSC 1130	Aural Skills I	1 unit
MUSC 1140	Aural Skills II	1 unit
MUSC 1390	Survey of Recording Techniques	1 unit
MUSC 2110	Music Theory III	3 units
MUSC 2125	Music Theory IV	3 units
MUSC 2130	Aural Skills III	1 unit
MUSC 2140	Aural Skills IV	1 unit
MUSC 349G	Global Musical Styles and Ideas GI	3 units

MUSC 3450	Music History and Literature I	3 units
MUSC 3451	Music History and Literature II	3 units
Total Major Area		27 units

Supportive Courses in Music

MUSC 250R	Private Lessons for Music Majors 1 credit repeated 4 times	4
MUSC 251R	Performance Class 1 credit repeated 4 times	4
MUSC 450R	Private Lessons for Music Majors 1 credit repeated 4 times	4
MUSC 451R	Performance Class 1 credit repeated 4 times	4
Eight ensemble credits from the following:		8
MUSC 322R	Chamber Choir	
MUSC 327R	Deep Green (Tenor-Bass Choir)	
MUSC 328R	Emerald Singers (Soprano-Alto Choir)	
MUSC 330R	Wind Symphony	
MUSC 332R	Jazz Orchestra	
MUSC 370R	Symphony Orchestra	
Complete 8 credits of MUSC courses not already required for the degree (at least 6 credits must be upper-division)		8 units
Total Supportive Courses in Music		32 units

General Studies

ENGL 1010	Introduction to Writing (3)	3
or ENGH 1005	Literacies and Composition Across Contexts	
ENGL 2010	Intermediate Writing (3)	3
MATH 1030	Quantitative Reasoning (3)	3
or MATH 1035	Quantitative Reasoning with Integrated Algebra (6)	
Complete one of the following:		3
HIST 2700	US History to 1877 (3)	
and		
HIST 2710	US History since 1877 (3)	
or		
HIST 1700	American Civilization (3)	
HIST 1740	US Economic History (3)	
POLS 1000	American Heritage (3)	
POLS 1100	American National Government (3)	
PHIL 2050	Ethics and Values (3)	3
HLTH 1100	Personal Health and Wellness (2)	2

or EXSC 1097 Fitness for Life (2)	
Distribution Courses in the following areas:	
Biology	3
Physical Science	3
Additional Biology or Physical Science	3
Humanities Distribution	3
Social/Behavioral Science	3
Total General Studies	32

Electives

Complete any courses 1000 level or higher (may not include MUSC courses) (at least 9 credits must be upper division)	29
Total Electives	29

Assessment of compliance with NASM standards

The Bachelor of Science in Music degree is intended to provide students with breadth in general studies. Music study in these programs is also general with no specialization. This structure enables students to develop a wide range of competencies expected for a liberal arts degree in music. The curricular structure of the degree varies from recommended NASM guidelines in that it requires less in general studies/general electives and more in performance/music electives, as summarized in the following table:

	Degree Content	NASM Guidelines
General studies and general electives	50%	55-70%
Musicianship	23%	20-25%
Performance and music electives	27%	10-20%

All general education competencies are met through coursework in English; history, social studies, and philosophy; natural science and mathematics. Of special note is an Ethics and Values course (PHIL 2050), which concentrates on ethical issues. Starting Fall 2022, the music department is the first approved department on campus for students to be exempted from the GE course requirement in their home discipline (fine arts). By demonstrating that students will learn the competencies of a fine arts general education course in other required music courses of the degree, we were able to reallocate those three credits from general education to music electives. This is why our degree is slightly out of alignment with NASM recommendations. As mentioned above, all musicianship and performance/music elective competencies for NASM standards are met in these degree programs. Basic musicianship skills are achieved in theory and aural skills classes, comprehension of musical styles is achieved in three semesters of musicology and the six-semester concert attendance requirement. Each student in applied study must complete a jury for each semester of study; an approved recital may be given in lieu of a jury. A piano proficiency exam (or course enrollment) is required for graduation. Students are required to earn a B grade or higher in private instruction and a C grade or higher in all remaining music courses.

Results related to purpose

This liberal arts degree meets the needs of students who have a strong interest in music and who will apply the analysis, synthesis, historical perspectives, and active listening learned in music courses, to other life endeavors. BS candidates acquire the knowledge, skills, and awareness needed for a lifetime of enjoyment of music. Many students who complete this degree go on to successful careers in music or other fields. Others have been accepted for graduate studies in music or related areas of interest. The high academic standards and consistent expectations from our faculty for students in this program assure that they are serious about music study.

Assessment of strengths and areas for improvement

The strengths of the degree are its strong musical foundation and the flexibility that enables students to explore a broad choice of interests and accommodates both the novice and the devotee. Because the lower division core courses are common to Bachelor of Arts, Bachelor of Science, and Bachelor of Music programs, it is possible for a student to move from one program to the other if interests and abilities warrant the change. Because the degree can be freely chosen as an educational path, students choose the Bachelor of Science degree as their major but do not always appear for placement examinations or auditions. This has been difficult to monitor, and we are working with admissions and first-year advising to close this loop. As with all programs, BS Music needs adequate scholarship funding to attract more and higher quality auditionees.

Plans for improvement

There is a growing recognition that arts disciplines on campus could provide opportunities to combine music or arts studies with other fields, including business, entrepreneurship, management, and marketing. Broadening the language concerning elective choices will make the degree more attractive to prospective students. The Department is exploring how to present other possible emphases or promote minors in specific fields that are compatible with the Bachelor of Arts degree program, so that students know they have broader options than what might appear in the current catalog. Current efforts at creating a closely monitored student database are helping Department office staff identify unknown B.S. majors. These efforts and changes to registration procedures should help us identify or recategorize Bachelor of Science Music students. The Department has also begun conversations regarding the rigor of the B.S. degree such that it may be a more appropriate place to place performers who lack the requisite skills to complete a BM Performance degree.

Bachelor of Science in Music Education

Published statement of purposes

The Bachelor of Science in Music Education degree provides students with the competencies essential for a professional career in music secondary education.

Curricular Table

Bachelor of Science in Music Education**Number of Years to Complete the Program: 4****Program Submitted for (check one below):**

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

Current Semester's Enrollment in Majors: 45**Name of Program Supervisor(s): Thomas Keck**

Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
49 units	22 units	26 units	32 units	0 units	133 Total Units
41 %	18 %	22%	27 %	0 %	108 %

Basic Musicianship and Performance

MUSC 1110	Music Theory I	3 units
MUSC 1115	Music Notation and Score Preparation	1 unit
MUSC 1120	Music Theory II	3 units
MUSC 1130	Aural Skills I	1 unit
MUSC 1140	Aural Skills II	1 unit
MUSC 1390	Survey of Recording Techniques	1 unit
MUSC 2110	Music Theory III	3 units
MUSC 2125	Music Theory IV	3 units
MUSC 2130	Aural Skills III	1 unit
MUSC 2140	Aural Skills IV	1 unit
MUSC 2350	Fundamentals of Conducting	2 units
MUSC 349G	Global Musical Styles and Ideas GI	3 units
MUSC 3450	Music History and Literature I	3 units
MUSC 3451	Music History and Literature II	3 units
MUSC 4130	Scoring and Arranging	2 units
MUSC 250R	Private Lessons for Music Majors	
	1 credit repeated 4 times	4 units
MUSC 251R	Performance Class	
	1 credit repeated 4 times	4 units
MUSC 450R	Private Lessons for Music Majors	
	1 credit repeated 2 times	2 units
MUSC 451R	Performance Class	
	1 credit repeated 2 times	2 units
	Six ensemble credits from the following:	6 units
	MUSC 322R Chamber Choir	

MUSC 327R	Deep Green (Tenor-Bass Choir)	
MUSC 328R	Emerald Singers (Soprano-Alto Choir)	
MUSC 330R	Wind Symphony	
MUSC 332R	Jazz Orchestra	
MUSC 370R	Symphony Orchestra	

Total Basic Musicianship and Performance 49 units

Music Education

MUSC 1800	Introduction to Music Education	3 units
MUSC 3409	Secondary General Music Methods	2 units
MUSC 4780	Pre-Service Student Teaching	2 units
MUSC 4785	Student Teaching Seminar	2 units

Choral students complete these 13 credits

MUSC 2001	Diction for Singers I (1)	
MUSC 2002	Diction for Singers II (1)	
MUSC 3620	Percussion Techniques I (1)	
MUSC 3630	Vocal Techniques (1)	
MUSC 4240	Vocal Pedagogy (2)	
MUSC 4150	Advanced Choral Conducting (2)	
MUSC 4220	Choral Literature and Methods (2)	
MUSC 4221	Advanced Choral Literature and Methods (2)	

Complete 1 credit of MUSC courses not already required for the degree

Band students complete these 13 credits:

MUSC 3620	Percussion Techniques I (1)	
MUSC 3630	Vocal Techniques (1)	
MUSC 3649	String Techniques I (1)	
MUSC 3659	Woodwind Techniques I (1)	
MUSC 3679	Brass Techniques I (1)	
MUSC 3150	Advanced Instrumental Conducting (2)	
MUSC 3690	Jazz Techniques (1)	
MUSC 4340	Marching Band Techniques (1)	
MUSC 4360	Instrumental Literature and Methods (2)	
MUSC 4370	Advanced Instrumental Literature and Methods (2)	

Orchestra students complete these 13 credits:

MUSC 3415	Instrumental Pedagogy and Literature I (2)	
MUSC 3620	Percussion Techniques I (1)	
MUSC 3630	Vocal Techniques (1)	
MUSC 3649	String Techniques I (1)	
MUSC 3679	Brass Techniques I (1)	
MUSC 3659	Woodwind Techniques I (1)	
MUSC 3150	Advanced Instrumental Conducting (2)	
MUSC 4360	Instrumental Literature and Methods (2)	

MUSC 4370	Advanced Instrumental Literature and Methods (2)	
Total Music Education		22 units

Professional Education

EDEL 1010	Introduction to Education	2 units
EDSC 3000	Educational Psychology	3 units
EDSC 325G	Equitable Technology Integration GI	2 units
EDSP 340G	Exceptional Students GI	2 units
EDSC 4440	Content Area Literacies	3 units
EDSC 445G	Multicultural Instruction ESL GI	3 units
EDSC 455G	Secondary Curriculum Instruction and Assessment GI	3 units
EDSC 4850	Student Teaching Secondary (4-10)	6 units
EDSC 4990	Teacher Performance Assessment Project WE	2 units
Total Professional Education		26 units

General Studies

ENGL 1010	Introduction to Writing (3)	3 units
or	ENGH 1005	Literacies and Composition Across Contexts
	ENGL 2010	Intermediate Writing (3)
	MATH 1030	Quantitative Reasoning (3)
or	MATH 1035	Quantitative Reasoning with Integrated Algebra (6)
Complete one of the following:		3 units
	HIST 2700	US History to 1877 (3)
	and	
	HIST 2710	US History since 1877 (3)
or	HIST 1700	American Civilization (3)
	HIST 1740	US Economic History (3)
	POLS 1000	American Heritage (3)
	POLS 1100	American National Government (3)
	PHIL 2050	Ethics and Values (3)
	HLTH 1100	Personal Health and Wellness (2)
or	EXSC 1097	Fitness for Life (2)
Distribution Courses in the following areas:		
	Biology	3 units
	Physical Science	3 units
	Additional Biology or Physical Science	3 units
	Humanities Distribution	3 units
	Social/Behavioral Science	3 units
Total General Studies		32 units

Electives

Total Electives		0 units
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Assessment of compliance with NASM standards

The Bachelor of Science in Music in Education degree provides students with the competencies essential for a professional career in music secondary education. The curricular structure of the degree varies slightly from recommended NASM guidelines in that slightly less is required in general studies and slightly more in professional education, as summarized in the following table:

	Degree Content	NASM Guidelines
Studies in music	59%	at least 50%
General studies	27%	30-35%
Professional education	22%	15-20%

Techniques, literature and methods, and student teaching courses provide learning that relates to real-life work experiences in music education. Desirable attributes of a music educator are evaluated and cultivated from the initial music education course, Introduction to Music Education, and culminating in student teaching. These attributes include a commitment to the educational development of students, the capacity to inspire, the ability to effectively communicate the values of music education and work productively with administrators and parents, and the ability to stay current with new developments in music education. Competencies are achieved with specified coursework as follows:

Competency	Course
Conducting and Musical Leadership	Fundamentals of Conducting (MUSC 2350), Advanced Instrumental Conducting (3150), and Advanced Choral Conducting (4150). In addition, students are offered opportunities to become assistant conductors of the student ensembles. Students are further encouraged to take private conducting lessons to enhance their conducting skills to a high degree. The culmination of authentic conducting and leadership experience is achieved in student teaching assignments.
Arranging Functional Performance	Scoring and Arranging (MUSC 4130) Vocal Techniques (3630), Percussion Techniques (3620), String Techniques (3649), Woodwind Techniques (3659), Brass Techniques (MUSC 3679), Jazz Techniques (3690).
Analysis/History/Literature	Theory I (MUSC 1110), Theory II (1120), Theory III (2110), Theory IV (2125), Global Musical Styles and Ideas (349G), Music History and Literature I and II (MUSC 3450/3451), Chorale Literature and Methods

	I and II (MUSC 4220/4221), Instrumental Literature and Methods I and II (MUSC 4360/4370).
General Music Specialization	
a) Musicianship, vocal, and pedagogical skills sufficient to teach general music	Teaching Music for Children (MUSC 2100), Secondary General Music Methods (3409), Vocal Techniques (3630)
b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music	Teaching Music for Children (MUSC 2100), Secondary General Music Methods (3409)
c) The ability to lead performance-based instruction	Fundamentals of Conducting (MUSC 2350), Advanced Instrumental Conducting (3150), and Advanced Choral Conducting (4150), Chorale Literature and Methods I and II (MUSC 4220/4221), Instrumental Literature and Methods I and II (MUSC 4360/4370)
d) Laboratory and field experiences in teaching general music	
Vocal/Choral Music Specialization	
a) Vocal and pedagogical skill sufficient to teach effective use of the voice	Vocal Techniques (MUSC 3630)
b) Knowledge of content methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music	Chorale Literature and Methods I and II (MUSC 4220/4221)
c) Experiences in solo vocal performance, as well as in both large and small choral ensembles	Vocal Techniques (MUSC 3630), Deep Green (327R), Emerald Singers (328R), Chamber Choir (322R), Concert Choir (124R)
d) Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments	Group Piano I-IV (MUSC 1150,1160, 2150, 2160), Percussion Techniques (3620), String Techniques (3649), Woodwind Techniques (3659), Brass Techniques (MUSC 3679)
e) Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes	Vocal Techniques (MUSC 3630), Advanced Choral Conducting (MUSC 4150), Chorale Literature and Methods I and II (MUSC 4220/4221), Assistant conducting opportunities, Pre-Service Teaching (4780), Student teaching (EDSC 4850)
Instrumental Music Specialization	

a) Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups	Percussion Techniques (MUSC 3620), String Techniques (3649), Woodwind Techniques (3659), Brass Techniques (3679).
b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music	Jazz Techniques (MUSC 3690), Marching Band Techniques (4340), Instrumental Literature and Methods I and II (MUSC 4360/4370)
c) Experiences in solo instrumental performance, as well as in both small and large instrumental ensembles	Symphony Orchestra (MUSC 370R), Chamber Orchestra (372R), Wind Symphony (330R), University Band (125R), Chamber Ensembles (333R/373R), Private Lessons for Music Majors (MUSC 250R/450R)—students are regularly assigned repertoire for small ensembles (duos, trios, etc.)
d) Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes	Percussion Techniques (MUSC 3620), String Techniques (3649), Woodwind Techniques (3659), Brass Techniques (3679), Pre-Service Teaching (4780), Student Teaching (EDSC 4850)
Music: All Levels, All Specializations	
a) Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization	Vocal Techniques (MUSC 3630), Percussion Techniques (3620), String Techniques (3649), Woodwind Techniques (3659), Brass Techniques (3679), Pre-Service Teaching (4780), Student Teaching (EDSC 4850)
b) Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education	Music Notation and Score Preparation (MUSC 1115), Survey of Recording Techniques (1390), Choral Literature and Methods I & II (4220/4221), Instrumental Literature and Methods I & II (4360/4370), Pre-Service Teaching (4780), Student Teaching (EDSC 4850)
c) Experiences in solo vocal or instrumental performance	Private Lessons for Music Majors (MUSC 250R/450R)
d) Experience in small and large ensembles	Vocal Techniques (MUSC 3630), Deep Green (327R), Emerald Singers (328R), Chamber Choir (322R), Symphony Orchestra (370R), Chamber Orchestra (372R), Wind

e) The ability to lead performance-based instruction in a variety of settings	Symphony (330R), University Band (125R), Concert Choir (124R), Jazz Orchestra (332R), Chamber Ensembles (333R/373R) Vocal Techniques (MUSC 3630), Percussion Techniques (3620), String Techniques (3649), Woodwind Techniques (3659), Brass Techniques (3679), Jazz Techniques (3690), Advanced Instrumental Conducting (3150), Advanced Choral Conducting (4150), Marching Band Techniques (4340), Pre-Service Teaching (4780), Student Teaching (EDSC 4850)
f) Laboratory experience in teaching beginning students in a variety of specializations	Vocal Techniques (MUSC 3630), Percussion Techniques (3620), String Techniques (3649), Woodwind Techniques (3659), Brass Techniques (3679), Advanced Instrumental Conducting (3150), Advanced Choral Conducting (4150), Pre-Service Teaching (4780), Student Teaching (EDSC 4850)

Students in this degree program are required to study an instrument and participate in ensembles to develop performance skill. Each student must progress to upper division status in applied study and pass the department piano proficiency exam. Basic musicianship skills are achieved in theory and aural skills classes, comprehension of musical styles is achieved in three semesters of musicology and the six-semester concert attendance requirement. Each student in applied study must complete a jury for each semester of study; an approved recital may be given in lieu of a jury. BS Music Education students give a 30-minute degree recital prior to student teaching. Students are required to earn a B grade or higher in private instruction and a C grade or higher in all remaining music courses. Music Education classes are designed to develop content criteria, methods, and techniques for the music educators and Professional Education classes are designed to develop understanding of general teaching trends. Student teaching experiences require students to synthesize all their learning in the degree as they gain practical teaching experience.

Students apply for formal admission to the Secondary Education program in the semester prior to the beginning of their junior year. Admission criteria include:

1. ACT exam minimums: Composite 21, English 20, Math 19; or SAT exam minimums: Critical Read /Math 1000, with Math and Reading scores of 450; or If student has a bachelor's degree or higher, he/she does not need to meet this testing requirement.
2. GPA of 3.0 or higher with no grade lower than a C in content area courses.
3. Completion of all General Education requirements and the majority of content area courses.
4. Pass LiveScan Criminal Background Check.

Results related to purpose

Graduating students have been immersed into public school settings, completed the student teaching semester, and been recommended for teaching licensure in Utah. Most have gained full teaching licensure and accepted teaching positions in Utah or other states. Some go on to graduate school study. The student teaching experience reveals absorption, application, and integration of developed music skills, comprehension of music styles, command of content, and incorporation of relevant pedagogies and reflective practice. Music education faculty assess student teachers regarding those attributes as well as professional dispositions using edTPA performance assessment. Feedback from regional teachers is that UVU music education students are quite strong. We have a near 100% employment rate.

Assessment of strengths and areas for improvement

The Bachelor of Science in Music Education degree strengths include the following: comprehensiveness of program, faculty involvement, student achievement, student advisement, practical teaching experience through course practicums, partnerships with schools, cooperating teachers, and student teacher supervisors.

Secondary Education requires that students complete all music content before applying to the professional education program, creating a vertical structure of music content first, then pedagogy, which does not optimally fit into the present music program design. Music education faculty desire a more integrated approach to the degree, inclusive of coursework, communication, advisement, and student teacher placement. Improved integration among the two programs would be beneficial for student completion. While the percentages of course types are near NASM recommended levels, the total number of professional education credits is 18, which is quite high when considered against other USHE institutions (Utah State requires 13; Weber State 12; Southern Utah 11). There remains redundancy among courses between music and secondary education that could be addressed. For example, music education students start with MUSC 1800 Introduction to Music Education during the first year, but then later take EDEL Introduction to Education when matriculating into secondary education. Eliminating this requirement and examining the number of overall professional education credits would allow us to reduce some excessive credits in the degree. Faculty continually work to improve the following: identifying and addressing equity, inclusion, and belonging throughout the PK-16 music education experience; addressing multiple music genres as pathways to musicianship for all music education major and addressing ever-evolving uses of technology in music education classrooms.

Access to the Noorda Center facilities for outreach endeavors has been highly restricted. Not only do these ventures serve recruiting purposes for the department, but they also serve as lab experiences for music education students to host festivals and invitationals. It is essential that we be able to sponsor these experiences for our curricular goals, student networking, and recruiting/outreach community service. As with all programs, BS Music Education needs adequate scholarship funding to attract more and higher quality auditionees.

A significant area for improvement is recruiting, particularly on the instrumental side (including rhythm section instruments). In recent years our recruitment efforts have garnered high-quality students, yet we need more students.

- School of the Arts has hired a part-time recruiting person who shows tremendous promise
- We share student contacts immediately with faculty who make personalized contact
- We have organized a music department recruiting committee to concentrate on this
- We have invested in a web-based recruiting platform that is in its infancy stages of deployment
- All full-time applied faculty and conductors outreach to area schools to conduct rehearsals, give lessons, and perform.
- We have expanded our area to include Las Vegas and Idaho
- We advertise annually in UMEA journals and have a presence at the state conference
- Several of our faculty members teach advanced high school students. We have achieved success with those high school students becoming music performance majors.

Plans for improvement

Music faculty initiated a conversation with School of the Arts and the university in Fall 2021 regarding facilities availability, usage, and costs. The work has mainly stalled this year during a Dean search, but it is expected to gain momentum moving forward now that a continuing Dean has been appointed.

Program conversations between music education and secondary education have happened in years past but have paused during the last three years while both schools hired new Deans and a new Provost was seated. It is time to revisit ways of reducing credits in the music education degree.

Bachelor of Music in Performance

Published statement of purposes

The Bachelor of Music in Performance degree prepares students for performance-related work and studio teaching. In addition to standard courses that focus on performance skills, it includes courses relevant to the music industry such as entrepreneurship, music technology, and studio recording.

Curricular Table

Bachelor of Music in Performance

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 62 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units

54 units	34 units	32 units	0 units (= D)	120 Total Units
45 %	28 %	27 %	0 %	100 Total %

Major Area

MUSC 250R Private Lessons for Music Majors 1 credit repeated 4 times	4 units
MUSC 455R Advanced Private Lessons for Music Majors 2 credits repeated 4 times	8 units
MUSC 251R Performance Class 1 credit repeated 4 times	4 units
MUSC 451R Performance Class 1 credit repeated 4 times	4 units
MUSC 3800 Junior Recital	1 unit
MUSC 4800 Senior Recital	1 unit
Eight ensemble credits from the following:	8 units
MUSC 322R Chamber Choir	
MUSC 327R Deep Green (Tenor-Bass Choir)	
MUSC 328R Emerald Singers (Soprano-Alto Choir)	
MUSC 330R Wind Symphony	
MUSC 332R Jazz Orchestra	
MUSC 370R Symphony Orchestra	
Performance Areas	24 units
<u>Instrumental Performance/Piano Performance</u>	
MUSC 306R Advanced Keyboard Skills (1) (Piano Performance only) (Repeated 4 times)	
MUSC 3415 Instrumental Pedagogy and Literature I (2)	
MUSC 3416 Instrumental Pedagogy and Literature II (2)	
MUSC 373R Advanced Small Ensembles (1) (Repeated 4 times)	
12 credits of music electives for Piano Performance area and 16 credits of music electives for Instrumental Performance area.	
<u>Vocal Performance</u>	
MUSC 2001 Diction for Singers I (1)	
MUSC 2002 Diction for Singers II (1)	
MUSC 3005 Vocal Literature I (1)	
MUSC 3006 Vocal Literature II (1)	
MUSC 423R Opera Workshop (1) (Repeated 4 times)	
MUSC 4240 Vocal Pedagogy (2)	
FREN 1010 Beginning French I LH (4)	
GER 1010 Beginning German I LH (4)	
FREN 1020 Beginning French II LH (4)	

or GER 1020 Beginning German II LH
2 credits of music electives for Vocal Performance

Total Major Area 54 units

Supportive Courses in Music

MUSC 1110	Music Theory I	3 units
MUSC 1115	Music Notation and Score Preparation	1 unit
MUSC 1120	Music Theory II	3 units
MUSC 1130	Aural Skills I	1 unit
MUSC 1140	Aural Skills II	1 unit
MUSC 1390	Survey of Recording Techniques	1 unit
MUSC 2110	Music Theory III	3 units
MUSC 2125	Music Theory IV	3 units
MUSC 2130	Aural Skills III	1 unit
MUSC 2140	Aural Skills IV	1 unit
MUSC 2350	Fundamentals of Conducting	2 units
MUSC 3412	Music Career Development	3 units
MUSC 349G	Global Musical Styles and Ideas GI	3 units
MUSC 3450	Music History and Literature I	3 units
MUSC 3451	Music History and Literature II	3 units
2 credits selected from the following:		2 units
MUSC 1402	Music Technology II	
MUSC 1810	Contemporary Theory and Improvisation	
MUSC 2400	Digital Audio Workstation	
MUSC 2420	Music Production Basics	
MUSC 3025	Songwriting I	
MUSC 379R	Studio Recording Workshop	
MUSC 470R	Studio Arranging and Producing	

Total Supportive Courses in Music 34 units

General Studies

ENGL 1010	Introduction to Writing (3)	3 units
or ENGH 1005	Literacies and Composition Across Contexts	
ENGL 2010	Intermediate Writing (3)	3 units
MATH 1030	Quantitative Reasoning (3)	3 units
or MATH 1035	Quantitative Reasoning with Integrated Algebra (6)	
Complete one of the following:		3 units
HIST 2700	US History to 1877 (3)	
and		
HIST 2710	US History since 1877 (3)	
or		
HIST 1700	American Civilization (3)	

HIST 1740	US Economic History (3)	
POLS 1000	American Heritage (3)	
POLS 1100	American National Government (3)	
PHIL 2050	Ethics and Values (3)	3 units
HLTH 1100	Personal Health and Wellness (2)	2 units
or	EXSC 1097 Fitness for Life (2)	
	Distribution Courses in the following areas:	
	Biology	3 units
	Physical Science	3 units
	Additional Biology or Physical Science	3 units
	Humanities Distribution	3 units
	Social/Behavioral Science	3 units
Total General Studies		32 units
<u>Electives</u>		
Total Electives		0 units

Electives vary per instrument. Instrumental Performance has 16 units; Piano Performance has 12 units; Vocal Performance has 2 units due to foreign language requirements. For consistency they are identified as zero in the table above.

Assessment of compliance with NASM standards

Bachelor of Music Performance students are required to study an instrument or voice and participate in ensembles to develop performance skills. All students must progress to upper division status in applied study and meet curricula requirements for ensemble participation. Instrumental and Piano majors must accumulate eight semesters of large ensembles and four semesters of chamber music; voice majors do not have the chamber music requirement. BM Performance students also gain an orientation to and experience with the fundamentals of pedagogy in specific pedagogy courses required in their degree. Basic musicianship skills are achieved in theory and aural skills classes, comprehension of musical styles is achieved in three semesters of musicology and the six-semester concert attendance requirement. Each student in applied study must complete a jury for each semester of study; an approved recital may be given in lieu of a jury. Junior and Senior recitals are required and are juried by the appropriate faculty. It is expected that the students in this degree will pursue music electives that are appropriate toward developing further competencies of performance in the form of pedagogy and literature classes for their instrument or voice, additional ensembles, and/or additional theory or music history courses. A piano proficiency exam (or course enrollment) is required for graduation. Students are required to earn a B grade or higher in private instruction and a C grade or higher in all remaining music courses.

Results related to purpose

Graduating students have been immersed into performance venues, involved in arts administration, or have gone on to graduate study. The junior and senior recitals reveal absorption of developed musical skills, comprehension of musical styles and command of content.

Assessment of strengths and areas for improvement

The strengths of the degree are the comprehensiveness of the program, including technology, career, and commercial topics with the traditional performance expectations; faculty involvement; facilities; and student achievement. Students are placing in competitions and entering prestigious graduate programs (Indiana University, Michigan State University, Arizona State University, etc.). The quality of the performance spaces, practice rooms, and studios all with good acoustics are strengths. Limited access to NCPA Concert Hall is a shortcoming for performers, particularly pianists. We desire increased funding for collaborative pianists, particularly when attached to degree recitals. As with all programs, BS Music needs adequate scholarship funding to attract more and higher quality auditionees. The woodwind, guitar, and piano areas are all in need of an additional full-time faculty member. Woodwinds and piano struggle with only one consistent voice in performance class across 8 semesters, and the faculty also balance the demands of serving as lone area coordinators. Guitar does not have a full-time faculty member, so this area is overseen de facto by the department chair. A regular presence would provide exceptional accountability for current guitarists and recruit prospectives.

A significant area for improvement is recruiting, particularly on the instrumental side (including rhythm section instruments). In recent years our recruitment efforts have garnered high-quality students, yet we need more students. Chamber music offerings in particular are limited by enrollment.

- School of the Arts has hired a part-time recruiting person who shows tremendous promise
- We share student contacts immediately with faculty who make personalized contact
- We have organized a music department recruiting committee to concentrate on this
- We have invested in a web-based recruiting platform that is in its infancy stages of deployment
- All full-time applied faculty and conductors outreach to area schools to conduct rehearsals, give lessons, and perform.
- We have expanded our area to include Las Vegas and Idaho
- We advertise annually in UMEA journals and have a presence at the state conference
- Several of our faculty members teach advanced high school students. We have achieved success with those high school students becoming music performance majors.

Plans for improvement

Addressing the recruiting challenges is the department's primary objective. We will work with the SOA part-time recruiting assistant, increase our social media presence, and seek to have more opportunities to utilize the Noorda Center for recruiting events.

Bachelor of Music in Commercial Music

Published statement of purposes

The Bachelor of Music in Commercial Music prepares students for professional work in the music media industry. Students may select from two tracks, one in media composition and the second in music technology and production.

Curricular Table

Bachelor of Music in Commercial Music

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 66 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Supportive Courses In Music	General Studies	Electives	Total Number of Units
39 units	47 units	35 units	0 units (= D)	121 Total Units
33 %	39 %	29 %	0 %	101 Total %

Major Area

MUSC 1400	Music Technology I	2 units
MUSC 1402	Music Technology II	2 units
MUSC 1410	Survey of Commercial Music Careers	1 unit
MUSC 1810	Contemporary Theory and Improvisation I	3 units
MUSC 2190	Rhythm Section Workshop	1 unit
MUSC 2210	Contemporary Theory and Improvisation II	2 units
MUSC 2400	Digital Audio Workstation	2 units
MUSC 2420	Music Production Basics	2 units
MUSC 3026	Songwriting II	2 units
or MUSC 3031	Jazz and Contemporary Arranging II	
MUSC 3412	Music Career Development	3 units
MUSC 379R	Studio Recording Workshop (Repeated 2 times)	2 units
MUSC 470R	Studio Arranging and Producing (Repeated 2 times)	6 units
MUSC 481R	Internship in Music II	1 unit
MUSC 492R	Advanced Topics in Music (Repeated 2 times, 2 cr. each)	4 units
MUSC 3025	Songwriting I	2 units
MUSC 3030	Jazz and Contemporary Arranging I	2 units
MUSC 4240	Vocal Pedagogy	2 units
or MUSC 3415	Instrumental Pedagogy and Literature I	

Total Major Area

39 units

Supportive Courses in Music

MUSC 1110	Music Theory I	3 units
MUSC 1115	Music Notation and Score Preparation	1 unit
MUSC 1120	Music Theory II	3 units
MUSC 1130	Aural Skills I	1 unit
MUSC 1140	Aural Skills II	1 unit
MUSC 1350	Studio Conducting	1 unit
MUSC 2110	Music Theory III	3 units
MUSC 2125	Music Theory IV	3 units
MUSC 2130	Aural Skills III	1 unit
MUSC 2140	Aural Skills IV	1 unit
MUSC 349G	Global Musical Styles and Ideas GI	3 units
MUSC 3450	Music History and Literature I WE	3 units
MUSC 3451	Music History and Literature II WE	3 units
Individual Musicianship Studies:		
MUSC 250R	Private Lessons for Music Majors (Repeated 4 times on major instrument or voice. Includes completion of sophomore review)	4 units
MUSC 251R	Performance Class (Repeated 4 times on major instrument or voice. Includes completion of sophomore review)	4 units
MUSC 360R	Commercial Music Private Lessons	4 units
Ensembles:		
Complete 4 credits from the following:		4 units
MUSC 322R	Chamber Choir (1)	
MUSC 327R	Deep Green-Tenor/Bass Choir (1)	
MUSC 328R	Emerald Singers-Soprano/Alto Choir (1)	
MUSC 330R	Wind Symphony (1)	
MUSC 332R	Jazz Orchestra (1)	
MUSC 370R	Symphony Orchestra (1)	
Complete 4 credits from the following:		4 units
MUSC 322R	Chamber Choir (1)	
MUSC 327R	Deep Green-Tenor/Bass Choir (1)	
MUSC 328R	Emerald Singers-Soprano/Alto Choir (1)	
MUSC 331R	Percussion Ensemble (1)	
MUSC 333R	Small Jazz and Commercial Ensembles (1)	
MUSC 373R	Advanced Small Ensembles (1)	
Total Supportive Courses in Music		47 units

General Studies

ENGL 1010	Introduction to Writing (3)	3 units
or ENGH 1005	Literacies and Composition Across Contexts	

ENGL 2010	Intermediate Writing (3)	3 units
MATH 1030	Quantitative Reasoning (3)	3 units
or MATH 1035	Quantitative Reasoning with Integrated Algebra (6)	3 units
Complete one of the following:		3 units
HIST 2700	US History to 1877 (3)	
and		
HIST 2710	US History since 1877 (3)	
or		
HIST 1700	American Civilization (3)	
HIST 1740	US Economic History (3)	
POLS 1000	American Heritage (3)	
POLS 1100	American National Government (3)	
PHIL 2050	Ethics and Values (3)	3 units
HLTH 1100	Personal Health and Wellness (2)	2 units
or EXSC 1097	Fitness for Life (2)	
Distribution Courses in the following areas:		
Biology		3 units
Physical Science		3 units
Additional Biology or Physical Science		3 units
Humanities Distribution		3 units
MUSC 1030	American Popular Music	3 units
or MUSC 1236	Survey of Jazz History	
Social/Behavioral Science		3 units
Total General Studies		35 units
<u>Electives</u>		
Total Electives		0 units

Assessment of compliance with NASM standards

Bachelor of Commercial Music students are required to study an instrument or voice and participate in ensembles to develop performance skills. All students must progress to upper division status in applied study and meet curricula requirements for ensemble participation. Following four semesters of applied instruction, commercial majors switch to MUSC 360R Commercial Music lessons. These include tailored topics for each student from the composition, production, and technology areas. The degree includes a robust suite of courses pertaining to arranging, producing, songwriting, contemporary theory, etc. There is a mandatory internship experience as well that students find their own placement or receive guidance from music faculty and the School of the Arts Internship Coordinator. Basic musicianship skills are achieved in theory and aural skills classes, comprehension of musical styles is achieved in three semesters of musicology and the six-semester concert attendance requirement. Each student in applied study must complete a jury for each semester of study; an approved recital may be given in lieu of a jury. A piano proficiency exam (or course enrollment) is required for graduation. Students are

required to earn a B grade or higher in private instruction and a C grade or higher in all remaining music courses.

Results related to purpose

Graduating students have broad experience with digital audio, recording, performing, producing, and composing. Recent graduates have been accepted to prominent graduate programs, including Berklee College of Music and NYU while many have launched their independent contractor careers by sequentially obtaining the necessary studio gear to have their own business. The internship experiences and frequent guest artists in the commercial courses have been invaluable for students who are building their brand.

Assessment of strengths and areas for improvement

The strengths of the degree are the comprehensiveness of the program, including technology, career, and commercial topics with the expectation of excellent performance skills at the root; faculty involvement; facilities; student achievement; career-focused classes; and internship experience. The commercial degree's organization has improved dramatically in the last year, addressing unintentional siloing. The curriculum integrates its many facets course-to-course effectively and will continue to do so. The program's reputation in the state is growing and for many students, our commercial degree has established UVU as a destination program in their collegiate applications. As with all programs, BM Commercial Music needs adequate scholarship funding to attract more and higher quality auditionees. The area would benefit from a full-time commercial voice faculty member and guitar faculty. Regular presence in these areas would provide exceptional accountability for current and prospective students.

Our ability to use spaces as effectively as possible, specifically as they relate to student success and opportunity, is limited due to conflict of interest with the Noorda Center spaces. We are working to remedy this to the best of our ability but are unable to utilize a space without supervision. We often encounter booking issues that preclude proper soundchecks or dress rehearsals. Student training affects live sound for high-production concerts. The sophomore review continues to be a barrier for many BM Commercial students, with some being forced to abandon their degree progress before they begin the core components of the BM degree.

The Department's over-arching concern for recruiting manifests itself in the commercial area with rhythm section instruments (piano/keyboard, bass, guitar). With part time bass and guitar faculty and unclear delineation of responsibility for decisions in piano/keyboard, we are not adequately providing these important instruments to support vocalists, songwriters, and other instrumentalists. The department needs to enhance marketing and recruiting for these instruments while deciding how faculty will collaborate across the varying degree offerings. In recent years our recruitment efforts have garnered high-quality students, yet we need more students. Chamber music offerings in particular are limited by enrollment.

- School of the Arts has hired a part-time recruiting person who shows tremendous promise
- We share student contacts immediately with faculty who make personalized contact
- We have organized a music department recruiting committee to concentrate on this

- We have invested in a web-based recruiting platform that is in its infancy stages of deployment
- All full-time applied faculty and conductors outreach to area schools to conduct rehearsals, give lessons, and perform.
- We have expanded our area to include Las Vegas and Idaho
- We advertise annually in UMEA journals and have a presence at the state conference
- Several of our faculty members teach advanced high school students. We have achieved success with those high school students becoming music performance majors.

Plans for improvement

The BM Commercial faculty significantly revamped their degree offerings in 2021 to launch Fall 2022. The new courses and clarified content will make for an even more valuable degree. The next steps are to fully create the proposed courses and reflect on their impact on the degree once included. Students often enter the program with limited skillsets in technology, theory, music reading, and other musicianship skills. To remedy this, faculty will craft alternate paths into the degree that allow for greater success. The music technology certificate is a great tool with its upcoming changes so students can slow down the core curriculum. More administrative oversight, specifically in the commercial voice area could be immensely positive.

Bachelor of Arts in Integrated Studies with Music Emphasis

Published statement of purposes

The individualized nature of the Integrated Studies degree is attractive to students with multiple interests. Students integrate course work in emphases such as biology, earth science, business, health, literature, languages, communication, philosophy, psychology, sociology, anthropology, and the arts. Emphases from computer science and information systems, accounting, technology management, and physical education are also offered as part of this degree.

Curricular Table

Program Title: Bachelor of Arts in Integrated Studies with Music Emphasis

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

- Select One: Renewal of Plan Approval and Final Approval for Listing Renewal of Plan Approval
 Plan Approval Final Approval for Listing Plan Approval and Final Approval for Listing

Current Semester's Enrollment in Majors: 1 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Music	Outside Field	General Studies	Electives	Total Number of Units
18 units (= A)	36 units	36 units	30 units	(A+B+C+D =) Total Units

15 %	30 %	30 %	25 %	100 Total %
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Music

MUSC 1110	Music Theory I	3 units
MUSC 1130	Aural Skills I	1 unit
Complete 4 units from the following:		4 units
MUSC 145R	Private Lessons (1)	
MUSC 245R	Private Lessons (1)	
MUSC 250R	Private Lessons for Music Majors (1)	
Complete six additional units of music courses		6 units
Complete four units from the following:		4 units
MUSC 124R	Concert Choir	
MUSC 125R	University Band	
MUSC 306R	Advanced Keyboard Skills	
MUSC 322R	Chamber Choir	
MUSC 327R	Deep Green (Tenor-Bass Choir)	
MUSC 328R	Emerald Singers (Soprano-Alto Choir)	
MUSC 330R	Wind Symphony	
MUSC 331R	Percussion Ensemble	
MUSC 332R	Jazz Orchestra	
MUSC 333R	Small Jazz and Commercial Ensembles	
MUSC 334R	Pep Band	
MUSC 370R	Symphony Orchestra	
MUSC 372R	Chamber Orchestra	
MUSC 373R	Advanced Small Ensembles	
MUSC 423R	Opera Workshop	

Outside Field**Integrated Studies Core Requirements**

IS 2000	Knowledge Integrated	3 units
IS 300R	Introductory Topics in Integrated Studies	3 units
IS 350R	Topics in Integrated Studies	3 units
One additional section of 300R or 350R		3 units
IS 4980	Integrated Studies Capstone I	3 units
IS 4990	Integrated Studies Capstone II	3 units
Total Integrated Studies Core		18 units
Complete a second, different approved minor		18 units
Total Outside Field		36 units

General Studies

ENGL 1010	Introduction to Writing (3)	3 units
or ENGH 1005	Literacies and Composition Across Contexts	
ENGL 2010	Intermediate Writing (3)	3 units

Complete one of the following:

MATH 1030	Quantitative Reasoning (3)	3 units
MATH 1035	Quantitative Reasoning with Integrated Algebra (6)	
STAT 1040	Introduction to Statistics (3)	
STAT 1045	Introduction to Statistics with Algebra (3)	
MATH 1050	College Algebra (4)	
MATH 1055	College Algebra with Preliminaries (5)	
MATH 1090	College Algebra for Business (3)	

Complete one of the following:

HIST 2700	US History to 1877 (3)	3 units
and		
HIST 2710	US History since 1877 (3)	

or

HIST 1700	American Civilization (3)	
HIST 1740	US Economic History (3)	
POLS 1000	American Heritage (3)	
POLS 1100	American National Government (3)	

PHIL 2050	Ethics and Values (3)	3 units
HLTH 1100	Personal Health and Wellness (2)	2 units

or EXSC 1097 Fitness for Life (2)

Distribution Courses in the following areas:

Biology	3 units
Physical Science	3 units
Additional Biology or Physical Science	3 units
Any 202G/2020 Foreign Language Course	4 units
Fine Arts	3 units
Social/Behavioral Science	3 units

Total General Studies 36 units

Electives

One foreign language	12 units
Complete any 1000-level, or higher, courses	18 units

Total Electives 30 units

Assessment of compliance with NASM standards

The Bachelor of Arts in Integrated Studies is designed for students who wish to pursue two academic fields or emphases (minor) of interest. A music minor is 18 credits, or 15% of degree content. Curricular content includes theory, aural skills, private instruction, ensembles, and elective credit. The Bachelor of Arts in Integrated Studies includes a language component, and the Bachelor of Science requires an additional elective unit. Otherwise, course content between the degree programs is identical.

Results related to purpose

The Integrated Studies degree program is a novel idea for students who wish to pursue broader university offerings. Graduates have a bachelor's degree with modest competencies in music.

Assessment of strengths and areas for improvement

This is often a low enrolled degree program as students must select music as one of their chosen minors. More often students pursue a major in music or other discipline and obtain one minor in a unique discipline like music. It is rare for students to utilize this hybrid degree of two minors. The offering is wonderful for students who desire a bachelor's degree and may not need specific endorsements for their career path.

Plans for improvement

None. We are happy to participate in this program.

Bachelor of Science in Integrated Studies with Music Emphasis

Published statement of purposes

The individualized nature of the Integrated Studies degree is attractive to students with multiple interests. Students integrate course work in emphases such as biology, earth science, business, health, literature, languages, communication, philosophy, psychology, sociology, anthropology, and the arts. Emphases from computer science and information systems, accounting, technology management, and physical education are also offered as part of this degree.

Curricular Table

Program Title: Bachelor of Science in Integrated Studies with Music Emphasis

Number of Years to Complete the Program: 4

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 1 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Music	Outside Field	General Studies	Electives	Total Number of Units
18 units (= A)	36 units	35 units	31 units	(A+B+C+D =) Total Units
15 %	30 %	29 %	26 %	100 Total %

Music

MUSC 1110	Music Theory I	3 units
MUSC 1130	Aural Skills I	1 unit
	Complete 4 units from the following:	4 units
MUSC 145R	Private Lessons (1)	
MUSC 245R	Private Lessons (1)	
MUSC 250R	Private Lessons for Music Majors (1)	
	Complete six additional units of music courses	6 units
	Complete four units from the following:	4 units
MUSC 124R	Concert Choir	
MUSC 125R	University Band	
MUSC 306R	Advanced Keyboard Skills	
MUSC 322R	Chamber Choir	
MUSC 327R	Deep Green (Tenor-Bass Choir)	
MUSC 328R	Emerald Singers (Soprano-Alto Choir)	
MUSC 330R	Wind Symphony	
MUSC 331R	Percussion Ensemble	
MUSC 332R	Jazz Orchestra	
MUSC 333R	Small Jazz and Commercial Ensembles	
MUSC 334R	Pep Band	
MUSC 370R	Symphony Orchestra	
MUSC 372R	Chamber Orchestra	
MUSC 373R	Advanced Small Ensembles	
MUSC 423R	Opera Workshop	

Outside Field

Integrated Studies Core Requirements

IS 2000	Knowledge Integrated	3 units
IS 300R	Introductory Topics in Integrated Studies	3 units
IS 350R	Topics in Integrated Studies	3 units
	One additional section of 300R or 350R	3 units
IS 4980	Integrated Studies Capstone I	3 units
IS 4990	Integrated Studies Capstone II	3 units
Total Integrated Studies Core		18 units

	Complete a second, different approved minor	18 units
Total Outside Field		36 units

General Studies

ENGL 1010	Introduction to Writing (3)	3 units
or	ENGL 1005	Literacies and Composition Across Contexts
ENGL 2010	Intermediate Writing (3)	3 units
Complete one of the following:		
MATH 1030	Quantitative Reasoning (3)	3 units
MATH 1035	Quantitative Reasoning with Integrated Algebra (6)	
STAT 1040	Introduction to Statistics (3)	

STAT 1045	Introduction to Statistics with Algebra (3)	
MATH 1050	College Algebra (4)	
MATH 1055	College Algebra with Preliminaries (5)	
MATH 1090	College Algebra for Business (3)	
Complete one of the following:		3 units
HIST 2700	US History to 1877 (3)	
	and	
HIST 2710	US History since 1877 (3)	
or		
HIST 1700	American Civilization (3)	
HIST 1740	US Economic History (3)	
POLS 1000	American Heritage (3)	
POLS 1100	American National Government (3)	
PHIL 2050	Ethics and Values (3)	3 units
HLTH 1100	Personal Health and Wellness (2)	2 units
or	EXSC 1097	Fitness for Life (2)
Distribution Courses in the following areas:		
	Biology	3 units
	Physical Science	3 units
	Additional Biology or Physical Science	3 units
	Humanities	3 units
	Fine Arts	3 units
	Social/Behavioral Science	3 units
Total General Studies		36 units
Electives		
Complete any 1000-level, or higher, courses		31 units
Total Electives		31 units

Assessment of compliance with NASM standards

The Bachelor of Science in Integrated Studies is designed for students who wish to pursue two academic fields or emphases (minor) of interest. A music minor is 18 credits, or 15% of degree content. Curricular content includes theory, aural skills, private instruction, ensembles, and elective credit. The Bachelor of Arts in Integrated Studies includes a language component, and the Bachelor of Science requires an additional elective unit. Otherwise, course content between the degree programs is identical.

Results related to purpose

The Integrated Studies degree program is a novel idea for students who wish to pursue broader university offerings. Graduates have a bachelor's degree with modest competencies in music.

Assessment of strengths and areas for improvement

This is often a low enrolled degree program as students must select music as one of their chosen minors. More often students pursue a major in music or other discipline and obtain one minor in a unique discipline like music. It is rare for students to utilize this hybrid degree of two minors. The offering is wonderful for students who desire a bachelor's degree and may not need specific endorsements for their career path.

Plans for improvement

None. We are happy to participate in this program.

Certificate of Proficiency in Music Technology

Published statement of purposes

The Music Technology Certificate of Proficiency prepares students for work in the commercial music industry. Coursework includes completion of the Avid Pro Tools User Certification and Sibelius Certification.

Curricular Table

Program Title: Certificate of Proficiency in Music Technology

Number of Years to Complete the Program: 1

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 11 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Other Studies in Music	Electives	Totals
18 Units	3 Units	0 Units	21 Total Units

Major Area

MUSC 1400	Music Technology I	2 units
MUSC 1402	Music Technology II	2 units
MUSC 1410	Survey of Commercial Music Careers	1 units
MUSC 1810	Contemporary Theory and Improvisation I	3 units
MUSC 2210	Contemporary Theory and Improvisation II	2 units
MUSC 2400	Digital Audio Workstation	2 units
MUSC 2420	Music Production Basics	2 units

MUSC 360R	Commercial Music Private Lessons (Repeat twice)	2 units
MUSC 379R	Studio Recording Workshop (Repeat twice)	2 units
Total Major Area		18 units

Other Studies in Music

MUSC 1105	Fundamentals for Music Majors/Minors	3 units
Total Other Studies in Music		3 units

Electives

Total Electives		0 units
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Assessment of compliance with NASM standards

The Certificate of Proficiency in Music Technology provides specific training for a career in commercial music with less rigor and depth than the bachelor's degree. An interview is required for certificate programs, not a performance audition.

Results related to purpose

Students who want to target these courses in their education pathway have enrolled and flourished in the certificate program. It has experienced 266% enrollment growth in the past five years.

Assessment of strengths and areas for improvement

The program was significantly redesigned in 2021 to be launched in Fall 2022. Changes included more commercial lessons and upper division commercial music classes with a reduction of music theory requirements. This should make the program even more appealing to students who are less interested in traditional bachelor's degrees.

Plans for improvement

Reflect and update the recent changes as we see their impact and receive feedback.

Certificate of Proficiency Collaborative Piano–Chamber Music

Published statement of purposes

The Certificate of Proficiency in Collaborative Piano-Chamber Music is a one-year program designed to provide further education for pianists interested in collaborating with instrumentalists. The program provides a thorough education in all aspects of piano technique related to instrumentalist accompanying, including strings, woodwinds, brass, and percussion. The degree is open to current UVU students and local pianists seeking to refine their collaborative piano skills through instrumental literature.

Curricular Table

Program Title: Certificate of Proficiency Collaborative Piano–Chamber Music**Number of Years to Complete the Program: 1****Program Submitted for (check one below):**

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

Current Semester's Enrollment in Majors: 0 (Fall 2021)**Name of Program Supervisor(s): Thomas Keck**

Major Area	Other Studies in Music	Electives	Totals
16 Units	0 Units	0 Units	16 Total Units

Major Area

MUSC 245R	Private Lessons II	2 units
MUSC 373R	Advanced Small Ensembles	6 units
MUSC 290R	Independent Study	3 units
MUSC 3412	Music Career Development	3 units
MUSC 3415	Instrumental Pedagogy and Literature I	2 units
or MUSC 3416	Instrumental Pedagogy and Literature II	
Total Major Area		16 units

Assessment of compliance with NASM standards

The Certificate of Proficiency in Collaborative Piano–Chamber Music provides specific training for accomplished pianists who wish to broaden their familiarity with instrumental repertoire and the art of collaborative piano. Courses are appropriately aligned with degree outcomes. Students enroll in and complete the same requirements as bachelor's degree students. The accreditation approval from Northwest Commission on Colleges and Universities can be found here: [LINK](#).

Means for assuring student competencies will be developed

Student competencies already are developed as these courses have been offered for years as part of bachelor's degree piano study. We are adding Certificate students to the preexisting courses with the same rigor and grading.

Faculty concerned with the program

Hilary Demske, piano area coordinator, oversees the program. Additional teaching and curricular advisory assistance will be provided by Gerta Weimer, part-time faculty.

Financial resources

Degree classes already exist and do not exceed enrollment. Private instruction is funded through fees. There are no additional costs for the certificate.

Facilities

Teaching will occur in Noorda Center piano studios, piano lab, and faculty studios. Spaces are available.

Library resources

Students will utilize scores, monographs, and electronic resources from the library, including Naxos Music Library.

Rationale for new curriculum

The process for this program began with the realization of need for certificate level training for regional pianists to build their familiarity with instrumental music accompaniments. Piano players can make significant per service wages accompanying instrumentalists and ensembles in schools, religious ceremonies, festivals, and private events.

There are no undergraduate certificate programs in Collaborative Piano in USHE or national institutions, but there are a plethora of BM, MM and DMA degrees outside of Utah. Most of these combine instrumental and vocal tracks, but several have emphasis tracks within the degree. The UVU certificate does not have enough credits to adequately train students in both specialties.

The program seeks five to ten students per year. Graduates will be independent contractor artists. The program merges well with preexisting bachelor's degrees as all courses already exist and have space for additional enrollment.

Certificate of Proficiency Collaborative Piano–Vocal Coaching

Published statement of purposes

The UVU Certificate of Proficiency in Collaborative Piano–Vocal Coaching is a one-year program designed to provide further education for pianists interested in collaborating with vocalists. The program provides a thorough education in all aspects of piano technique related to vocal accompanying, diction, and literature. The degree is open to current UVU students and local pianists enrolled at UVU seeking to refine their collaborative piano skills through vocal literature.

Curricular Table

Program Title: Certificate of Proficiency Collaborative Piano–Vocal Coaching

Number of Years to Complete the Program: 1**Program Submitted for (check one below):**

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

Current Semester's Enrollment in Majors: 0 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Other Studies in Music	Electives	Totals
8 Units	0 Units	8 Units	16 Total Units

Major Area

MUSC 245R Private Lessons II (Piano) 2 units
 MUSC 245R Private Lessons II (Voice) 2 units
 MUSC 2001 Diction for Singers I 1 unit
 MUSC 2002 Diction for Singers II 1 unit

MUSC 3005 Vocal Literature I 1 unit
 MUSC 3006 Vocal Literature II 1 unit

Total Major Area 8 units

Electives

Complete 8 credits of foreign language: 8 units

GER 1010 Beginning German I (4)
 and GER 1020 Beginning German II (4)

or

FREN 1010 Beginning French I (4)
 and FREN 1020 Beginning French II (4)

Total Electives 8 units

Assessment of compliance with NASM standards

The Certificate of Proficiency in Collaborative Piano–Vocal Coaching provides specific training for accomplished pianists who wish to broaden their familiarity with vocal repertoire and the process of coaching singers. Courses are appropriately aligned with degree outcomes. Students enroll in and complete the same requirements as bachelor's degree students. The accreditation approval from Northwest Commission on Colleges and Universities can be found here: [LINK](#).

Means for assuring student competencies will be developed

Student competencies already are developed as these courses have been offered for years as part of bachelor's degree piano study. We are adding Certificate students to the preexisting courses with the same rigor and grading.

Faculty concerned with the program

Hilary Demske, piano area coordinator, oversees the program. Additional teaching and curricular advisory assistance will be provided by Gerta Weimer, part-time faculty.

Financial resources

Degree classes already exist and do not exceed enrollment. Private instruction is funded through fees. There are no additional costs for the certificate.

Facilities

Teaching will occur in Noorda Center piano studios, piano lab, and faculty studios. Spaces are available.

Library resources

Students will utilize scores, monographs, and electronic resources from the library, including Naxos Music Library.

Rationale for new curriculum

The process for this program began with the realization of need for certificate level training for regional pianists to build their familiarity with vocal coaching and accompaniments. Piano players can make significant per service wages accompanying instrumentalists and ensembles in schools, religious ceremonies, festivals, and private events.

There are no undergraduate certificate programs in Collaborative Piano in USHE or national institutions, but there are a plethora of BM, MM and DMA degrees outside of Utah. Most of these combine instrumental and vocal tracks, but several have emphasis tracks within the degree. The UVU certificate does not have enough credits to adequately train students in both specialties.

The program seeks five to ten students per year. Graduates will be independent contractor artists. The program merges well with preexisting bachelor's degrees as all courses already exist and have space for additional enrollment.

Certificate of Proficiency Piano Pedagogy

Published statement of purposes

The UVU Certificate of Proficiency in Piano Pedagogy is a one-year program designed to equip present and prospective piano teachers with rigorous and practical musical training. The program is open to current teachers and UVU students seeking non-piano degrees who are seeking to enhance their individual piano ability and deepen their knowledge of pedagogical theories and techniques.

Curricular Table

Program Title: Certificate of Proficiency Piano Pedagogy

Number of Years to Complete the Program: 1

Program Submitted for (check one below):

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

Current Semester's Enrollment in Majors: 0 (Fall 2021)

Name of Program Supervisor(s): Thomas Keck

Major Area	Other Studies in Music	Electives	Totals
16 Units	0 Units	0 Units	16 Total Units

Major Area

MUSC 250R	Private Lessons for Music Majors (1) (2 lessons per semester)	4 units
MUSC 251R	Performance Class (1) (take twice)	2 units
MUSC 290R	Independent Study	2 units
MUSC 306R	Advanced Keyboard Skills (1) (take twice)	2 units
MUSC 3415	Instrumental Pedagogy and Literature I	2 units
MUSC 3416	Instrumental Pedagogy and Literature II	2 units
MUSC 373R	Advanced Small Ensembles (1) (take twice)	2 units
Total Major Area		16 units

Assessment of compliance with NASM standards

Courses are appropriately aligned with degree outcomes. Students enroll in and complete the same requirements as bachelor's degree students. The accreditation approval from Northwest Commission on Colleges and Universities can be found here: [LINK](#).

Means for assuring student competencies will be developed

Student competencies already are developed as these courses have been offered for years as part of bachelor's degree piano study. We are adding Certificate students to the preexisting courses with the same rigor and grading.

Faculty concerned with the program

Hilary Demske, piano area coordinator, oversees the program. Additional teaching and curricular advisory assistance will be provided by Gerta Weimer, part-time faculty.

Financial resources

Degree classes already exist and do not exceed enrollment. Private instruction is funded through fees. There are no additional costs for the certificate.

Facilities

Teaching will occur in Noorda Center piano studios, piano lab, and faculty studios. Spaces are available.

Library resources

Students will utilize scores, monographs, and electronic resources from the library, including Naxos Music Library.

Rationale for new curriculum

UVU offers this certificate to serve students interested in forming careers as professional piano teachers. It includes more advanced training than current degree programs within the Music Department by providing a holistic and systemic pedagogical approach that combines mentoring and teacher training with the entrepreneurial piano teacher in mind. Currently, only Bachelor of Music in Performance students with a piano emphasis are required to take two semesters of piano pedagogy. Although this is a good introduction to pedagogy, the class does not provide sufficient training for career piano teachers. Students enrolled in this certificate program enjoy practical and theoretical goals designed to equip them with the knowledge and experience to set up successful private studios upon graduation. The certificate also serves local piano teachers who do not have the means or time to pursue a bachelor's degree. There are a large number of self-employed piano teachers in Utah County that are seeking advanced pedagogical training to help increase the quality and financial stability of their independent businesses.

The program seeks five to ten students per year. Graduates will be independent contractor artists. The program merges well with preexisting bachelor's degrees as all courses already exist and have space for additional enrollment.

II.C. Programmatic Areas

Music Studies in General Education

The General College Student

The Department of Music endeavors to provide musical exposure to non-music students through appropriate courses, participation in music ensembles, and attendance at recitals, concerts, and other musical performances. Those students majoring in other fields who bring with them a desire for music study or performance are included in the applied studios and ensembles.

Presently there is a fine arts requirement of three credits included in all non-School of the Arts undergraduate degrees, and a variety of music courses for the non-music major are offered through the Department of Music. In addition, a wide range of recitals and concerts are available to the student. In some courses for the non-music major, attendance at a number of concerts is a requirement. Reports from students in these classes indicate a high degree of satisfaction overall. All non-major music classes, whether taught by full-time or part-time faculty participate in student evaluations of the course/instructor. The results have been most helpful in providing guidance to the faculty and to those involved in the teaching so as to insure the most positive experience for these students. The Department has greatly expanded its online offerings of general education courses in all three terms (fall, spring, summer). Music major ensembles are open to all students by audition, and we offer open enrollment Concert Choir and University Band. Courses intended primarily for music majors are also open to non-music majors with the permission of the instructor. Private lessons are available to the non-music students if space in studios is available. Non-majors who receive music scholarships are required to enroll in private instruction and ensembles. The increasing popularity of the minor in music also brings more non-music majors into the Department. In addition, the Department provides the UVU Honors Program with special courses to serve that demographic of the general student population.

Preparation of the professional musician

The Department of Music seeks to provide opportunities for the music student to realize the broader context of musical activity and study, particularly in relation to music and the public. Consistent with the Department's Mission (see Section I. A. above), it is the Department's aim to develop broadly trained musicians who combine the highest possible level of professional accomplishment with a broad understanding of the liberal arts and humanities and a desire for engagement with the community as musical leaders. The UVU Department of Music supports the NASM statement: "The combined influence of musicianship and general studies is profound and far reaching in establishing a foundation for artistic and intellectual development. Ideally, this foundation enables students to acquire: (1) an awareness of differences and commonalities regarding work in artistic, scientific, and humanistic domains; (2) a personal/artistic mission; and (3) a sense of individual responsibility for cultural development as a whole and musical development in particular."

Faculty and administrative involvement

The Department has a strong faculty and administrative involvement with general education. Ross Hagen, tenured music faculty member, designed and continues teach in and oversee instruction for all sections of Introduction to Music, American Popular Music, and World Music.

It is nearly unheard of to have a tenure track line dedicated to general education teaching, but this is the case in the UVU Department of Music. Another tenure track faculty member teaches and oversees the Music Fundamentals course, and our Jazz/Commercial Music tenure track faculty member is currently creating a History of Jazz course that will be launched face-to-face and online in Fall 2022. It is typical in summer terms that full-time faculty teach the various general education courses. This comes from a genuine desire to support student learning at a time when schedules may be more available away from majors' courses. The music department faculty and administration greatly support and value general education.

Local community

The Music Department is a cultural resource to the campus and to the community both through its student performances and the professional activities of its faculty. Students take part in concerts and tours, both on and off campus, and regularly perform at area schools and retirement homes. The Department's encouragement of chamber music has increased the opportunities for community performance. Students and faculty present 75+ performances each season, and the audience attendance includes a broad local public. Most faculty performers are active in performances throughout the community (Utah Symphony, Ballet West, Utah Opera, Utah Valley Symphony, first call commercial gigging musicians, etc.), and provide leadership for such organizations as the Utah Music Educators Association, Utah Music Teachers Association, and Utah String Teachers Association. Multiple faculty serve as adjudicators of music competitions and present workshops for area teachers or the general public.

Media

In general, the Department enjoys a positive relationship with the media though small in scope. School of the Arts has a marketing department that has seen tremendous turnover in the past few years, mostly due to non-competitive wages. These colleagues produce excellent materials for social media marketing but have limited resources for traditional platforms. The Department desires expanded marketing of our programs and events throughout the service region.

Arts and arts education policy development

Music faculty provide leadership for the arts within the community and state and seek to influence policy development regarding arts education. There is regular faculty involvement with organizations such as the Utah Music Educators Association. There are continuing efforts to influence the State Department of Education and the System of Higher Education regarding the significance of K-12 fine arts study and appropriate rigor for alternate pathways to teacher licensure.

Performance

The Department of Music is committed to the premise that students in all music degree programs must demonstrate each semester an acceptable standard of performance in their major performing medium. Students are graded each semester in their applied study by a jury of faculty in that particular area (piano, strings, woodwinds, voice, etc.). The standard for grading is

dependent on the degree program of the student. The most stringent standard is applied to students in the performance degree, other degree programs are graded on a less demanding scale.

Students in BM Performance must complete four semesters of lower division lessons and four semesters of upper division lessons. Upper division performance lessons (MUSC 455R) become 2 credits per semester, reflecting the expected individual practice time. BA/BS Music students complete four semesters of lower division and four semesters of upper division lessons, all one credit each. BS Music Education students complete four semesters of lower division lessons and two semesters of upper division lessons. BM Commercial Music students complete four semesters of lower division applied lessons and then switch to commercial area lessons (composition, production, etc.). An important part of our program is the weekly performance/studio class that each area hosts. By having it as a separate credit from lessons, we can ensure that the class meets consistently. In addition to performances for each other, this is the time for performance-based discussion topics and guest artists.

All students enrolled in music major lessons (MUSC 250, 450, 455) must complete a jury each semester. This requirement can be waived by giving an approved recital during the semester. Juries are evaluated by area full-time faculty and instrument specific adjunct faculty. BM Performance majors give a public junior and senior recital. This follows a recital preview given at least two weeks prior to verify the student's trajectory and preparation at that point. All music students perform an extended "sophomore review" jury at the end of the sophomore year to demonstrate their readiness to move to the upper division.

Undergraduate performance majors are expected to develop abilities in their applied skills that should earn them acceptance into graduate schools or possibly performance employment opportunities. Other students taking applied instruction are expected to conform to NASM standards of proficiency in tonal concepts, technical proficiency, and musicianship.

Undergraduates are expected to perform in Department of Music ensembles. Each degree program has a specific number of credit hours required in large and chamber ensembles. Large ensemble membership is related to the degree program or the performance medium, while other expectations may be attached to scholarship monies offered to students. Faculty members have been very giving of their time to perform concertos with the large ensembles. The engaged teaching that the applied faculty instructor brings to students from other areas is invaluable to our performance instruction. At this point, all full-time applied faculty have soloed with one or more of the large ensembles.

The Department of Music has full-time faculty for voice (2), strings (2), brass (2), piano (1), woodwinds (1), and percussion (1). We would have more "bench strength" with additional woodwind, piano, and guitar faculty. The applied faculty give public performances regularly. Despite restrictions on travel and public activities due to the COVID pandemic, faculty have maintained active performance schedules, replacing certain public appearances with recordings and live virtual performances.

Performance opportunities for faculty and students alike are offered at the Noorda Center for the Performing Arts. However, there is not nearly enough access to the venues to provide the

numbers of events we wish to offer. We are limited by the production staff of the NCPA for how many events and the types of events we can produce. Dress rehearsals for performances are greatly limited, with many ensembles only accessing the concert hall on the day of the concert. A new wave of charges was applied to rehearsals and concerts in the venues in 2020-21 that had never existed previously and have nearly priced us out of using the facility. We are unable to host many recruiting/outreach festivals due to conflicting purposes for the NCPA. This represents the most significant issue the department presently faces, and we must have favorable resolution to continue to meet the outcomes of our degree programs.

Applied faculty enjoy regular engagements with Utah Symphony, Utah Grand Opera, Ballet West, and the preeminent commercial venues and ensembles for gigging musicians. National and international appearances by large student ensembles are primarily financed by student fees, grants, and donations. General university financial support for touring ensembles has not been consistent. Despite this fact, over the past ten years, choral groups have traveled internationally, and the choirs and wind symphony have performed at conventions organized by national, regional, and state music organizations. Individual faculty and chamber groups have also arranged tours both in this country and abroad through personal contacts and other resources.

The Department of Music collaborates with guest artists of the Noorda Series when possible. Recent highlights have included a triple cast opera production of *La Bohème* that included a professional cast with guests from New York City (Marina Costa-Jackson) and three UVU applied voice faculty and two student casts. The students had extensive interactions with the professionals, learning roles and staging together and observing the learning and performing from the professionals. This was an extraordinary opportunity for our voice area students. Further, the orchestra included many of our string/wind faculty along with top students and regional professionals. The opportunity for the undergraduate instrumentalists to convincingly perform one of the most challenging operas was incredible. Also in 2022, Time for Three presented a Noorda Series concert with the UVU Symphony Orchestra. This made for another immersive learning experience collaborating with Curtis graduates and performing a high-energy, audience engaging concert. Other recent Noorda guests that UVU students have been able to interact with include Joshua Bell, Pasek and Paul, Audra McDonald, Chanticleer, and Voctave. The Utah Symphony performs 5-7 concerts annually in the Noorda Center and these often include a day-of masterclass from one or more of the members, or at a minimum, access to their level of musicianship on our campus.

Other visiting guest artists or masterclass presenters have included:

Woodwinds:

- Javier Rodriguez – Practice Tools
 - University of Idaho, bassoon professor
- Michael Hernandez – Entrepreneurship in Music
 - San Jose State University, saxophone
- Demarre McGill – The Art of Playing Beautifully
 - Principal flute, Seattle Symphony
 - Cincinnati College-Conservatory, flute professor
- Tiffany Valvo – Creating Musical Habits
 - Freelance clarinet, San Francisco area

- Virginia Commonwealth University, clarinet
- Jackie McIlwain – Body Mapping for Musicians
 - University of Southern Mississippi, clarinet professor
- Myroslava Hagen – Careers in Instrument Manufacturing
 - Backun Musical Services, clarinet rep
- Galit Kaunitz – Social Media for Independent Musicians
 - University of Southern Mississippi – oboe professor
- Erin Svoboda-Scott – performance masterclass
 - Utah Symphony Utah Opera, associate principal clarinet
- Michelle Gingras – Klezmer Music
 - Miami University (OH), retired clarinet professor
 - Butler University (IN), adjunct clarinet
- Lee Livengood – performance masterclass
 - Utah Symphony Utah Opera, bass clarinet
- WoodWired Duo (Hannah Leffler and Cheyenne Cruz) – Electroacoustic Composing
- WoodWired Duo – Performance Masterclass
- WoodWired Duo – Live Performance with Electronics (Looping and more)
 - University of Texas at Arlington, clarinet and flute professors
- Jackie Glazier – performance masterclass
 - University of Arizona, clarinet professor
- Christopher Nichols – performance masterclass
 - University of Delaware, clarinet professor
- Russell Harlow – Overtones and Voicing with Visualization
 - Utah Symphony Utah Opera, retired associate principal clarinet
- Robert Stephenson – performance masterclass
 - Utah Symphony, oboe
- Lissa Stolz– performance masterclass
 - Utah Symphony, oboe and English horn
- Mexico City Wind Quintet – performance

Brass

- Julia Pilant, Utah Symphony Interim Third Horn, Metropolitan Opera Assistant Horn
- Jessica Danz, Utah Symphony Principal Horn
- Lanta Horn Duo: Dr. Katy Ambrose, University of Iowa and Dr. Lauren Hunt, Utah State University master class and recital “Empowering Women’s Voices”
- Emelie Pfaff Harmony Project LA. Presented career options
- Edmund Rollett, Principal Horn Utah Symphony
- Mark Davidson, Principal Trombone Utah Symphony
- Dr. Katie Johnson-Webb (UT Knoxville). Presentation: *Experiences Recording a Solo Album*
- Josh East 2nd Horn Tulsa Symphony Orchestra. *Life as an orchestral musician and freelancer*

Percussion

- Dr. Megan Arns, Univeresity of Missouri
- Dr. Dan Piccolo, Bowling Green State University

- Ben Toth, The Hartt School
- Khemia Ensemble, Contemporary Classical Chamber Music
- Goitse Celtic Band
- Keith Carrick, Utah Symphony Principal Percussionist

Strings

- Kathryn Eberle, Associate Concertmaster of the Utah Symphony
- Elizabeth Beilman, Associate Principal Viola with the Utah Symphony
- Wen Yuan Gu, Associate Principal Second with the Utah Symphony
- Igor Gruppman, Concertmaster of the Rotterdam Philharmonic Orchestra
- Nicole Pinnell, Cellist, Grammy-nominated recording artist

Conductors

- Craig Jessop. Utah State University, Former Conductor of Mormon Tabernacle Choir.
- Robert Baldwin. Director of Orchestras University of Utah
- Taras Krysa. Director of Orchestras UNLV
- Lauren Deeney-Wright. Director of Bands Berry College
- Brenton Alston. Wind Ensemble Conductor Florida International University
- Yu-feng Huang. Salt Lake Chinese Choir
- Andrew Crane. Director of Choral Activities BYU
- Kerstin Behnke. Hochschule für Musik Franz Liszt Weimar
- David Weiller. University of Nevada–Las Vegas

Other programmatic activities

This is an area where the music department strongly desires to increase our activities. With the new NCPA, we have been approached by numerous organizations to host festivals, collaborative events, and engaged learning experiences that will ultimately serve a dual role of recruiting new students and audience members to our department offerings. Unfortunately, many of these have been denied by NCPA. Right at the moment where we have a chance to leverage our new facility in the community and support our recruiting desires, we are shutout, conveying an uncommitted image, which could not be further from faculty values.

The Department has sponsored Junior High Festivals for years, choral, band, and orchestra. We recently have collaborated with Utah Vocal Arts Academy for a summer opera workshop of 2-3 productions that bring high school through graduate student singers to campus. Local school districts, UMEA, Music for All, ASTA, ACDA, and CBDNA all have expressed interest in holding events in our facility. We need alignment on the educational goals of the Noorda Center.

SECTION III. EVALUATION, PLANNING, PROJECTIONS

III.A. Music Unit

Planning at UVU ensures that all units are supporting the university's mission. UVU's planning process consists of three components: assessment of the mission and core themes, institutional strategic planning to support the mission and core themes, and an annual unit strategic planning and PBA process. All units develop a strategic plan to guide operations and facilitate the Planning, Budget, and Assessment (PBA) process; strategic plans are the primary means of supporting budget requests. Unit strategic plans are composed of four major elements: Mission, Objectives, Assessment, and Quality Improvement Initiatives. The university allocates resources through the annual PBA process, which is based on unit strategic plans and annual university assessments of institutional effectiveness. University Planning and Effectiveness (UPE) manages and supports the unit planning process. UVU uses a four-year, rolling strategic planning process to communicate vision, set priorities, and focus efforts on fulfilling their own missions and that of the university. All units at the director/department chair level or above are required to develop a strategic plan.

Annual revisions to the Department strategic plan are traditionally due at the end of September. The Department typically invests one to two early fall faculty meetings to discussing plan revisions and PBA needs/requests. Data from the Department's annual Program Assessments document informs the prioritization of needs. This structure of aligning program needs with strategic plan and university objectives has greatly increased in university-wide significance and transparency in the past three years. The Department assesses each of the Program Learning Outcomes each spring to be prepared to include data during the following fall. The role of department assessment coordinator has transitioned through three different music faculty in the past four years, so reports have varied broadly in focus and design. The music department is committed to meaningful curricular assessment in 2022, finally with a coordinator who continued in their role.

Department planning and projections are ongoing. Full-time music faculty meet bi-weekly for an hour to plan, share, vote, and communicate.

The department conducts systematic evaluation at several levels. Full-time faculty members receive an annual evaluation by the chair, which includes a review of teaching, scholarship, and service. The chair observes each faculty member's teaching annually. Faculty on tenure track receive evaluations as part of the university's standard tenure process, including formal midterm and tenure reviews. The department chair, music department retention-tenure-promotion (RTP) committee, SOA dean, and Provost contribute to these formal evaluations. Student evaluations of faculty are consistently given for all courses through a university-wide evaluation system, and are considered in annual faculty reviews, as well as formal reviews during the tenure process. The department's administrative assistant is evaluated on an annual basis through a standardized university-wide staff evaluation system. Area coordinators evaluate the performance of part-time faculty.

B. Students

Students receive regularly scheduled evaluations throughout their programs. Entrance to all bachelor's degree programs require an evaluation by audition. All students must pass a formal sophomore review for continuation in their respective programs, and all students receive performance juries for private instrument or voice instruction at the conclusion of each semester. Students in the BM in Performance program are evaluated in required junior and senior recitals. In addition to these formal reviews, students receive ongoing evaluation and counseling from faculty members and the advisor regarding their academic performance and progress in degree programs. The university has employed the Civitas software platforms to monitor student progress and recommend intervention. These are handled primarily by academic advisors. Faculty are also strongly encouraged to submit mid-semester alerts for students who are underperforming. The university also collects responses from recent alumni regarding their experiences at the university and this data is represented in university key performance indicators.

C. Projected Improvements and Changes

Purposes

There is strong interest in the service region for the department to begin offering master's degrees. The likely first area would be conducting as area teachers are requesting additional repertoire and content knowledge. The Department receives requests for MM Music Education and Performance degrees as well. The Department has begun discussions of offering a music business certificate as a precursor to a BM Music Business degree.

Size and scope

With the transition into the new Noorda Center, the Department was anticipating rapid enrollment growth due to the new facility, however the pandemic seems to have hurt enrollment numbers in many music departments/schools. UVU music faculty are taking aggressive strides to bolster recruiting, and it is still our belief that the enrollments will increase significantly as we get further from the pandemic. The Department strongly desires to have increased participation from non-music majors in ensembles. Due to the open-enrollment nature of UVU, the institution does not capture demographic data on high school activities. Accordingly, we have no direct way to market our offerings to the general population. We are committed to student success across the university and believe that participation in music-making will elevate student persistence to graduation.

Governance and administration

The current chair is working with the SOA Dean for 1.5 Governance Credit Hour Equivalents per semester for area coordinators. These individuals are asked to do a lot of tasks without load of financial compensation. UVU reconfigured all department chair stipends in 2021, but the music department's was based on inaccurate data. The Chair is endeavoring to correct this and receive special consideration for the unique responsibilities of a music executive in contrast to

other departments. Prior to 2021, the music chair's stipend was the lowest of the university, beneath even those of the two-year associate programs.

Faculty and staff

The music department requests additional faculty lines each year in the PBA process. The most pressing needs are woodwind, piano/keyboard, guitar, and commercial voice. We also would benefit from a full-time staff collaborative pianist/vocal coach. The department needs a second administrative assistant. The volume of confidential, privacy-related data that the sole admin must complete is time-consuming. In addition, we need the second department assistant to take a leadership role with our web and social media presence for recruiting and promotion.

Facilities, equipment, technology, health and safety

The Noorda Center for the Performing Arts is a wonderful facility that we are thrilled to have. However, the music department actually lost a classroom space when moving into the Noorda and it has caused many scheduling problems. We have received GT 511h as a nearby classroom, seemingly with music scheduling priority, which is an adequate solution, but this has not been confirmed. Time will tell if this is a workable solution. We presently teach numerous classes in odd spaces just to make the schedule work. We offer multiple classes in NC 755, which was designed and purposed as a conference room. The space is not ideal and there have been rumblings from Noorda staff about claiming the room for meetings only. This would effectively cripple the music department. Retaining the few teaching spaces that we have is essential while guaranteeing the inclusion of GT 511h (or suitable replacement) as a music space.

Recruitment, admission-retention, record keeping, advisement

The department needs to close the loop on self-selecting music majors who do not complete an audition. Work has happened through the Curriculum Office and First-Year Advising Center yet the problem persists. We desire an accurate headcount and relationship with our majors.

Published materials and web site

The university is in the midst of a massive, successful digital transformation. Our understanding is that a major redesign of all department web pages is ahead. This is necessary for the music department, and we look forward to having a more engaging, less restricted internet presence.

Community involvement

This is an area where the music department strongly desires to increase our activities. With the new NCPA, we have been approached by numerous organizations to host festivals, collaborative events, and engaged learning experiences that will ultimately serve a dual role of recruiting new students and audience members to our department offerings. Unfortunately, many of these have been denied by NCPA. Right at the moment where we have a chance to leverage our new facility in the community and support our recruiting desires, we are shutout, conveying an uncommitted image, which could not be further from faculty values.

Other issues important to the music unit

Department faculty need to engage in meaningful conversations to truly decide what we want to be and unite around those goals. This is a unified, highly collegial faculty, but one that comes from vastly diverse backgrounds. There is desire to build programs that will produce multi-lingual musicians to embark on successful careers. Working through varied opinions of repertoire/genre hierarchies and centering on student outcomes should continue to guide all planning conversations.

The quality of faculty in the Department of Music is unusually strong, and the future appears bright given the high level of professional activity of all current faculty members. A major challenge is providing appropriate professional development activities to ensure that faculty quality remains high. Retention of qualified faculty will also be a challenge in the future as current faculty may be recruited elsewhere given their qualifications. The university president recognizes this challenge as a campus-wide issue and has placed faculty and staff compensation as a high priority. Although the department has little direct control over compensation packages, it does have some jurisdiction over funds to support faculty development. It currently devotes a disproportionate percentage of its operating budget to faculty development. However, even this allocation is often insufficient. Several faculty members have sought external funding, and in some cases paid out-of-pocket for faculty professional development activities. The department seeks to increase its support of faculty development, particularly in funding travel expenses.

D. Future Issues

Despite several challenges, the department faces a very bright future. Its greatest strength is its students and faculty. UVU predominantly serves students in the immediate surrounding area of north-central Utah, where attention to music, in K-12 education and in the home, is disproportionately high. Prior to recent expansion of the UVU Department of Music, most students who chose to major in music sought opportunities elsewhere. However, the current size, scope, and quality of the UVU Department of Music has resulted in a substantial increase in numbers of majors and student quality to the point that music students who previously would have enrolled elsewhere are choosing UVU. This trend is due in large part to the current quality and breadth of expertise among the faculty, the addition of new degree programs, and the Noorda Center for the Performing Arts. At a time when many institutions of higher education have cut back on faculty hiring for economic reasons, student growth in the UVU Department of Music, coupled with appropriate planning, has supported significant program and faculty expansion.

SECTION IV. MANAGEMENT DOCUMENTS PORTFOLIO (MDP)

MDP I—PURPOSES AND OPERATIONS

A. Purposes

1. Institutional Catalog:

Utah Valley University Fall 2021–Summer 2022 Graduate and Undergraduate Catalog
<https://www.uvu.edu/catalog/current/>

2. Statement of purposes and specific aims

The Department of Music provides an inclusive environment for professional training of aspiring performers, educators, composers, producers, and scholars. Through rigorous study with exceptional faculty as well as education and industry partners, music students grow their artistry, develop a professional network, and expand their thinking and actions to include diverse views and experiences as global citizens. While fostering student achievement, the department engages with community members through our state-of-the-art facility by hosting concerts, festivals, and outreach activities.

Our objectives are to:

1. Provide nationally competitive academic programs and general music studies in music that help students achieve their educational, professional, and personal goals.
2. Present substantive public performances reflecting diverse musical styles and traditions that provide real-world contexts for student learning and engage audiences with meaningful cultural experiences.
3. Create an inclusive environment that provides opportunities for students from a wide variety of backgrounds and perspectives to succeed.
4. Attract, develop, and retain high-achieving students and qualified faculty by promoting opportunities for creative and innovative activities on- and off-campus.

Utah Valley University Mission Statement: Utah Valley University is an integrated university and community college that educates every student for success in work and life through excellence in engaged teaching, services, and scholarship.

3. Definitions of terminology

Major: the principal field of study

Minor: a secondary field of study that is subordinate or supplementary to a major

Track: an option within a major that focuses on specific curriculum

B. Size and Scope

HEADS data surveys, 2021-22, 2020-21, and 2019-20 are available here: [LINK](#) and on thumb drives.

Course enrollments for the past three years are also available here: [LINK](#) and on thumb drives.

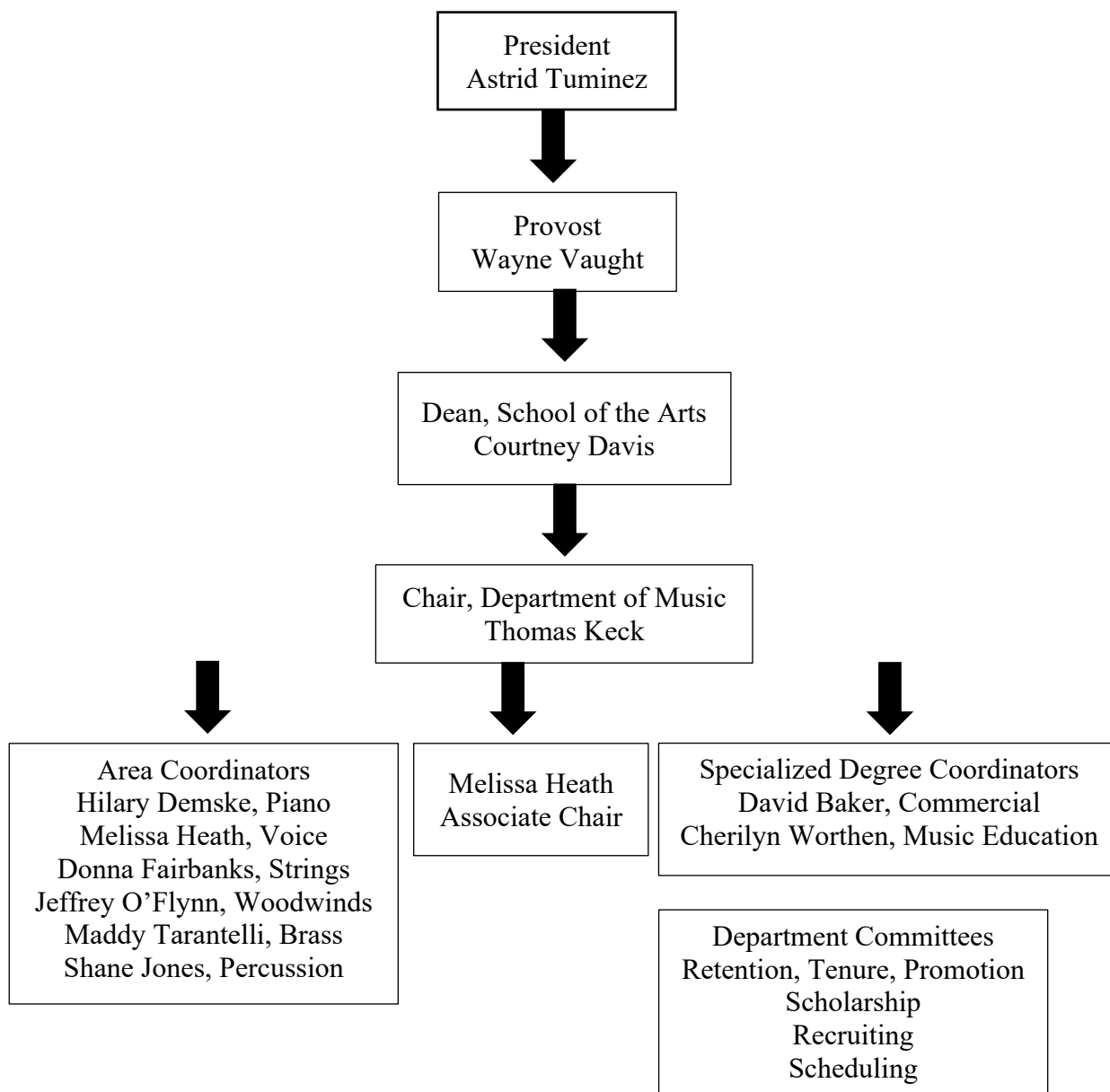
A current list of music majors by year and degree is available here: [LINK](#) and on thumb drives.

Music student graduation data including name and degree for Fall 2018–Fall 2021 is available here: [LINK](#) and on thumb drives.

C. Finances

Financial statements for the past three years are available here: [LINK](#) and on thumb drives.

D. Governance and Administration



3. Responsibilities for the Chair of the Department of Music include 20% teaching, 20% scholarly-creative activity, and 60% administration. Per UVU Policy 644,¹¹ the role of the Department Chair is:

- The Chair is the representative and advocate of an academic department, its faculty, staff, and students.
- The Chair manages or designates the management of the affairs of the department, including issues relating to instruction, staffing, human resources, finances, and facilities.
- The department Chair provides leadership and support for programs, degrees, faculty and students, and should facilitate innovations and creativity among members of the department.

In practical terms, the Department Chair is responsible, either directly or by delegation, for the following duties:

Department Leadership

- Work with faculty, students, and staff to establish and maintain a long-term vision for the department that is consistent with the departmental, school, and university missions
- Serve as a liaison between the department and other units of the institution
- Ensure departmental compliance with College, University, System, and State rules and regulations

Department Curriculum

- Oversee curriculum development and revisions for the department
- Review and assess academic programs offered by the department. Presently 7 programs, will be 10 beginning Fall 2022.
- Assess general education outcomes in core courses taught within the department
- Initiate new academic programs and projects when appropriate

Department Operations

- Manage course schedules that serve program and student needs. Since moving into Noorda Center, room scheduling has been a significant task
- Manage course registrations and instructor assignments
- Oversee the department's fiscal operations; develop and regularly monitor the department budget. There are 32 financial accounts in the music department.
- Review and revise department information published in the university catalog
- Manage the maintenance of departmental print and electronic records, including websites

Personnel

- Recruit, appoint, and supervise faculty
- Evaluate faculty and staff performance. Attend nearly all department concerts to evidence student and faculty success.
- Support and oversee the overall development of the department faculty and staff
- Recruit, appoint, and supervise department staff and student assistants
- Review faculty and staff grievances within the department

¹¹ <https://policy.uvu.edu/getDisplayFile/563a429c65db23201153c285>

Students

- Recruit and retain students in the department's programs
- Coordinate with faculty and financial aid office for scholarship offers. Wrote 175 acceptance letters and many denial letters 2020-21.
- Evaluate student transfer credit

Faculty Responsibilities

- Teach at least three contact hours per semester
- Participate in research and scholarly activities in the discipline
- Participate and assist department faculty in university and community service activities as appropriate

Unique elements to music leader, contrasting other department chairs

- Student recruiting
- Audition days design and attendance
- Coordinate and produce concerts with NCPA staff. While this is now mostly handled by Associate Chairperson, there was extensive involvement which continues to be substantial.

- Governance and administrative responsibilities among faculty, staff, and administration can be found in UVU Policy 635¹². The policy delineates faculty responsibility in teaching, creative activity, service, and university governance. Within the music department, the Area Coordinators recommend adjunct faculty for hiring, observe and evaluate adjunct faculty in their area, hear admission auditions and make admission and scholarship decisions, familiarize themselves with area inventory and oversee repairs/replacement.
 - Appointment of Responsibilities of Department Chairs (UVU Policy 644):
 - Department Chairs will serve for a term of three years and may be reselected according to the procedures in this policy.
6. Full-time music faculty meet bi-weekly for 60 minutes. Attendance is expected as a part of university service. The department admin serves as secretary and keeps the meeting minutes. Less formalized communication happens regularly via email.
 7. Music administrative assistant—oversee department office; coordinate department financial activities; supervise part-time librarian and all student workers; enter part-time payroll; maintain departmental files; enter and maintain room scheduling; schedule student recitals; oversee department textbook orders.
Music part-time librarian—oversee sheet music library and distribution of music to ensembles; oversee instrument inventory.
SOA marketing—mix of full and part-time employees who handle marketing of academic programs and concerts for all four SOA departments.
SOA IT support—full-time employee who oversees computers and software in faculty offices and department owned labs (music computer lab, piano lab, and commercial studio spaces).

¹² <https://policy.uvu.edu/getDisplayFile/59a47e34568009ec588136fb>

8. Programs jointly administered with other units: B.S. Music Education and B.A./B.S. Integrated Studies.

E. Faculty and Staff

1. All full-time faculty members have a required teaching load of twelve credits. An additional three credits are assigned to faculty development. Policies and procedures for calculating faculty loads can be found here: <https://www.uvu.edu/biservices/docs/faculty-workload-formulas.pdf> with a specific arts example here: <https://www.uvu.edu/biservices/docs/faculty-workload-arts-examples.pdf>

Teaching evaluations—All faculty members receive student evaluations (*Student Rating of Instruction*, or *SRI*), which are available electronically and reviewed by the individual faculty members and the department chair. Full-time faculty members undergo annual teaching evaluations by faculty peers and the department chair.

Faculty development—All full-time faculty members receive three credits of load time for faculty development. Tenure-track faculty members are expected to engage in significant levels of scholarly and creative activities. Criteria to evaluate these activities are contained in the department's *RTP Guidelines Document*.

Number of technical and support staff—All departments receive services from one full-time administrative staff and one full-time technical staff. Additional staff and student workers are determined by need and budgetary funding.

2. Full-Time Faculty

Date of Employment	Faculty	Degrees and/or Certifications/Institutions	Role/Responsibilities	Significant Professional Experience/Certification
8/1/2020	David Baker Assistant Professor	DMA in Jazz Performance, University of Northern Colorado MM in Jazz Performance BM, in Music Performance, Columbus State University	Jazz and Commercial Music Area Coordinator	Nationally prominent performing bassist and producer.
8/16/2012	Cheung Chau Associate Professor	DMA in Conducting and Cello Performance, New England Conservatory of Music, 2006 MM in Cello Performance, Yale School of Music, 1995	Director of Orchestras, Cello	Previous teaching positions at Georgia Southern University and University of Connecticut. Music Director and Founder of Sinfonietta Polonia. Former Assistant Conductor of the Hong Kong Philharmonic Orchestra.

		BM in Cello Performance, Harid Conservatory, 1992		
8/18/2010	Reed Criddle Associate Professor	DMA in Choral Conducting, University of Michigan, 2010 MM in Conducting, Eastman School of Music, 2008 MA in Eastern Asian Studies, Stanford University, 2006 BA in Music (Vocal Performance), Stanford University, 2005	Director of Choral Studies	Previous conducting experience includes the University of Michigan Men’s Glee Club and Orpheus Singers, the Eastman Repertory Singers and Women’s Chorus, and the Stanford Chamber Chorale, the Livingston County Chorale (Brighton, MI), the Taiwanese Choral Society of Rochester, and the United Methodist Church of North Chili.
8/18/2009	Hilary Demske Associate Professor	DMA in Piano Performance, University of Michigan, 2009 MM in Piano Performance, Juilliard School of Music, 2006 Meisterklasse Diploma, Munich University of Performing Arts, 2004 BM in Piano Performance, Peabody Conservatory of Music, 2002	Piano Area Coordinator	First prize winner of the “Citta di Barletta” International Piano Competition. Previous teaching positions at the University of Michigan and the State University of New York at Fredonia. CD of solo piano music of Henry Martin with Albany Records. Multiple international performances. Featured on Bavaria’s national radio station and Houston Public Radio’s “From the Top.” Scholarly presentations at international conferences.
8/17/2005	Donna Fairbanks Professor	DMA in Violin Performance, University of Arizona, 1988 MM in Violin Performance and Literature, Eastman School of Music, 1983 BM in Music Performance, Brigham Young University, magna cum laude, 1981	String Area Coordinator, Director of Chamber Orchestra, Department Chair	Previous teaching positions at Brigham Young University (1988-2001), and the University of Minnesota (1983-1986). First violin, Tucson Symphony, 1986-88. Three CDs of violin/harp music with MSR Classics, 4TAY Records, and Tantara Records. Solo performances with Orquestra Sinfonica de Londrina (Brazil), Utah Symphony, Charleston Symphony, Utah Valley Symphony, Sun Valley Festival Orchestra.

10/1/2010	Ross Hagen Assistant Professor	PhD in Musicology, University of Colorado, 2010 MM in Musicology, University of Colorado, 2005 BA in Music, Davidson College, 2001	Music History, American Popular Music, and Music Appreciation	Articles in the <i>New Grove Dictionary of American Music</i> and the <i>Encyclopedia of American Music and Culture</i> . Presentations at the International Association for the Study of Popular Music and the Society for Ethnomusicology.
8/16/2021	Charlie Han Visiting Instructor	DMA in Music Composition, Michigan State University, Spring 2022 MFA in Music Production & Sound Design for Visual Media, Academy of Art University, 2015 BA in Music Composition and Theory, Shanghai Theatre Academy, 2012	Composition, Production	Composed numerous works worldwide, including San Francisco Chinese New Year Parade, Tencent Online Game Series, Unilever Commercials, and CNN TV Program Music. Has taught courses in Commercial Music, Music Composition, Production, Technology, and Music Theory at the Michigan State University, and Donghua University in China.
8/18/2014	Melissa Heath Assistant Professor	DMA in Vocal Performance, University of Utah, 2014 MM in Vocal Performance, University of Utah, 2009 BM in Vocal Performance, Brigham Young University, 2003	Associate Chair, Voice Area Coordinator	Recent opera roles include Countess in Mozart's <i>Le Nozze di Figaro</i> and Micaela in Bizet's <i>Carmen</i> . In November 2017 she was the soprano soloist with Ballet West in choreographer Nicolo Fonte's world premiere of Carl Orff's <i>Carmina Burana</i> .
8/15/2016	Isaac Hurtado Assistant Professor	DMA in Voice Performance, Florida State University, 2005 MM in Voice Performance, University of Cincinnati College, 2001 BM in Vocal Performance, Brigham Young University, 1999	Assistant Professor of Voice, Director of Opera	Has drawn critical acclaim for performances of over 30 leading tenor roles across the United States, and founding director of Utah Vocal Arts Academy Summer Opera Festival.
8/1/2020	Shane Jones Assistant Professor	DMA in Percussion Performance, University of Michigan, 2017 MM in Percussion Performance, College- Conservatory of Music, 2013	Director of Percussion	Has studied and performed around the globe, including in Brazil, China, Mexico, Trinidad/Tobago, Puerto Rico, Ghana, and across the United States. He was percussionist on Broadway for <i>1776</i> at 54 Below and

		BM in Percussion Performance and Music Management, The Hartt School, 2011		was percussionist for the off-broadway premier of the Pulitzer prize winning show Next to Normal.
8/17/2015	Thomas Keck Associate Professor	DMA in Conducting, Arizona State University, 2010 MEd in Higher Education Administration, Pennsylvania State University, 2020 MA in Music Education; conducting, and percussion emphases, University of Iowa, 1998 BS in Music Education, University of Illinois, 1996	Department Chair, Band, Music Education	Previous faculty at University of Miami, Georgia, New Hampshire, and Ball State. Peer invited performances for CBDNA and UMEA. Elementary, junior high, and high school teaching experience.
8/13/2018	Ryan Nielsen Associate Professor	DMA, New England Conservatory of Music MM, Arizona State University BM, Arizona State University	Trumpet, Theory	His debut album, Gift of Breath, was named a 2017 Recommended New Release by the New York City Jazz Record. Was named trumpeter in the Kobie Watkins Group. co-founded the Teton Brass Quintet with renowned trumpeter Charles Daval (formerly Assistant Principal, Boston Symphony Orchestra). He has also performed and recorded with the internationally acclaimed Summit Brass.
8/17/2015	Jeffrey O'Flynn Associate Professor	DMA, University of Cincinnati College-Conservatory of Music MM, Florida State, University BM, Wichita State University	Woodwinds Area Coordinator, Clarinet	Served as principal clarinet of the Queen City Opera and has appeared with the Utah Symphony Utah Opera, Cincinnati Symphony, Cincinnati Opera, and the Richmond Symphony. Was the featured artist at the Hebei International Clarinet Festival (China) and the Universidad Nacional Autonoma de Mexico (Mexico City, Mexico) Taller de Clarinet.

8/15/2001	Bryce Rytting Professor	PhD in Musicology, Princeton University, 1996 MFA in Musicology, Princeton University, 1986 Kuenstleriche Reifepruefung in Conducting, Frankfurt Conservatory, 1981 BS in Music Theory, University of Utah, Magna cum laude, 1977	Theory, Musicology	Utah Valley Symphony Music Director, 1998-. Utah Regional Ballet Conductor, 1998-. National Music Month Award, Provo Arts Council, 2000; Student Award for Excellence in Teaching, BYU School of Music, 1998, 1995, 1994, 1993; BYU Professor of the Month - 1997. Previous positions include Eastman School of Music, Instructor; BYU, Instructor and Assistant Professor; Pro Musica Music Director; Park City International Music Festival, conductor; Salt Lake Symphony guest conductor; Southwest Symphony and Chorus, guest conductor; Intermountain Suzuki String Institute, conductor and coach.
8/16/2012	Todd Sorensen Artist-in-Residence	BA in Music, Brigham Young University, 1986	Artist in Residence, Commercial Music	Compositions for major networks including ABC, CBS, and NBC. Numerous film trailers including Spiderman 2, Con Air, Multiplicity, X-Men 2. Owner and operator of Anarchy Studios. Co- Founder of "Drums on Demand," an online business for high-quality drum loops.
8/12/2019	Madeline Tarantelli Assistant Professor	DMA, University of Missouri, 2017 MM, University of Miami, 2014 BA in Music Education, Florida Gulf Coast University, 2012	Horn & Brass Coordinator	International Horn Society International Women's Brass Conference College Music Society Utah Music Educators Association National Association for Music Educators
8/22/2011	Cherilyn Worthen Associate Professor	Ph.D., Music Education, 2014, University of Utah MM, Choral Conducting, Brigham Young University, 2002 BM, Choral Music Education, Brigham Young University, 1998	Music Education, Emerald Green (S-A Choir)	Waterford School, Choral Teacher and Music Department Chair. Mormon Tabernacle Choir, Choir School Director. Gifted Music School, Choral Program Director. Deseret Chamber Singers, Assistant Artistic Director. Jordan High School, Choral Instructor.

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Part-Time Faculty

Date of Employment	Faculty	Degrees and/or Certifications/Institutions	Role/Responsibilities	Significant Professional Experience/Certification
8/23/2021	Aubry Adams-McMillan	MM, Voice/Pedagogy, University of Utah, 2011 BM, Voice/Pedagogy Westminster Choir College, 1999	Voice/Opera Instruction	Adjunct Voice Teacher, Professional Singer, Opera Singer, Duxieme pretresse in Iphigenie En tauride May-Aug 2000
8/25/2010	Denson Angulo	Ph.D., Music Pedagogy, 2013, University of Utah	String Bass Instruction	Assistant Professor at University of Utah
8/27/2012	Blanka Bednarz	DMA in Violin Performance, New England Conservatory, 2007 MM in Violin Performance, summa cum laude, New England Conservatory, 1997 BM in Violin Performance, summa cum laude, University of Kansas, 1994 Diploma, Highest Distinction, Poznan School of Talent, 1992	String Instruction	University of Utah, 2018- Utah Valley University, 2012-13 and 2020-- Utah Valley Youth Symphony Orchestra Dickinson College, 2002-2020 Tenured 2009 Gifted School of Music, Salt Lake City, 2012-13 Emory University (Vega Quartet-in-Residence), 2007-08 Georgia Southern University, 2007-08 Bethany College, KS, 2011-02 New England Conservatory Preparatory School, 1999-2001 Also: New England

8/24/2020	Elizabeth Beilman	MM in Viola Performance, University of Southern California, Thornton School of Music, 2012 BM, Juilliard School of Music, 2010	Viola Instruction	Utah Symphony
2/8/2010	Cecily Bills	BFA in performing arts, AMDA MM University of Utah Vocal Performance	Voice Instruction	
8/30/2021	Jed Blodgett	DMA in Percussion Performance, The Hartt School – University of Hartford, 2021 MA in Music Education, Brigham Young University, 2015 BM in Music Education, Brigham Young University, 2008	Percussion/General Instruction	American Leadership Academy; Spanish Fork, UT — 2008-2009 - Director of Bands Young Musician’s Summerfest Music Camp; Evanston, WY — 2007-2014 - Music Instructor. Percussion Techniques, Afro-cuban Ensemble, Brazilian Ensemble, Guitar, Steel Drum Ensemble, and Jazz Rhythm Section Techniques. American Fork High School, American Fork; UT — 2008 - Student Teacher.
8/23/2021	Karlynn Bond	DMA in Piano Performance, University of Southern California, 1994 Minors in Music History and Literature (required), Theory and Analysis of Tonal Music (elective), Instrumental Chamber Music (elective) MM in Piano Performance, University of	Piano Instruction	Westminster College Faculty History * Full-time Faculty, 1999-2020 (Full Professor, 2015-2020) * Chair, Department of Music, 2003-2015 * Honors Faculty, 1997-2020 * Half-time Faculty, 1998-1999 * Adjunct Faculty, 1995-1997 * Director, Westminster Concert Series, 1995-2020

		Southern California, 1991 BM in Piano Performance, Walla Walla University, 1989		
1/19/2016	Adrienne Braun	BS in Music Education	Voice Instruction	Featured soloist (Mother Mary) in Witness Music Utah's performances of Lamb of God, Ensemble member in Bizet's Carmen, Utah Lyric Opera, Ensemble member in Berdi's La Traviata, Utah Lyric Opera.
8/22/2016	Demaree Brown	DMA in Voice Performance, University of Utah, 2014 MM in Voice Performance, University of Nebraska, 2007 BM in Choral Education, Brigham Young University, 2002	Voice Instruction	2022: Guest Judge-National Association of Teachers of Singing-Northern Utah Chapter 2022: Guest Conductor- UVU Chamber and Deep Green Choirs 2019: Masterclass-Brigham Young University-Idaho 2019: Guest Voice Instructor-Brigham Young University-Idaho 2015: Guest clinician- American International Charter School 2015: Guest clinician- Taylorsville High School Choirs 2015-present: Board Member-University of Utah School of Music.
8/20/2019	Anthony Buck	DMA in Voice University of Utah, School of Music, 2018. Related Field: Opera Production MM in Voice, University of Utah, School of Music, 2008 BM in Voice, University of Utah, School of Music, 2006 AS in Music, Salt Lake Community College, 2002	Voice/Opera Instruction	Adjunct Faculty, Salt Lake Community College, Voice Faculty, Utah Vocal Arts Academy Summer Opera Festival, Guest Lecturer, University of Utah, Instructor, University of Utah, Teaching Assistant, University of Utah, Instructor, Salt Lake School for the Performing Arts – Charter High School

1/10/2022	Cherie Call-Anderson	BA in Music, Media Music Emphasis, Brigham Young University, 1997	Song Writing Instruction	Released ten albums of original songs and is a winner of the children's category of the John Lennon Songwriting Contest in 2016, as well as a multi year finalist in the Kerrville Newfolk Songwriting Contest.
1/10/2022	Christina Castellanos	MM in Flute Performance, 2004 BM in Flute Performance, University of Nevada, 2004	Flute Instruction	Assistant Flute Instructor, University of Nevada, Las Vegas 2002-2007 Teaching Assistant in Ear Training, Music Theory, Fundamentals, 2002-2004 University of Nevada, Las Vegas Director, UNLV Flute Choir, University of Nevada, Las Vegas 2002-2004 Instructor of Flute, Nevada School for the Arts, Las Vegas, NV 2002-2007 Private Flute Instructor, Las Vegas, NV; Salt Lake City, Bountiful, UT 1996-present
8/20/2015	Rebecca Chapman	Masters, University of Texas at Austin Bachelors, Carnegie Mellon University	Flute Instruction	Has recorded flute tracks for Joseph and the Amazing Technicolor Dreamcoat, Newsies, Oliver!, CATS, Footloose, and also appears regularly as a flutist with the Ballet West Orchestra. Former and founding member of Emissary Quartet and has performed with EQ at Fischhoff, the National Flute Association Convention, and in Boston, NYC, Pittsburgh, Iowa, and Utah residencies.
1/16/2019	Leon Chodos	MM, University of Michigan, 1998 BM California State University, 1996	Bassoon Instruction	Solo Appearances, Santa Suzanna Symphony, Mozart Bassoon Concerto, California State University, Northridge Concerto Competition Winner Mozart Bassoon Concerto.
8/20/2014	Richard Dixon	Collegiate Teaching Snow College – Beginning &	Guitar Instruction	Mercury Award Nominee

		Intermediate Guitar, Private Guitar Inst. & Jazz combos 2003- present Julliard/ Snow College Summer Jazz Camp 2007-present University of Utah – Private Guitar Instruction Brigham Young University – Private Guitar Instruction		Pearl Award – Studio Musician of the Year (2001, 2003 and 2005)
8/20/2018	Steven Erickson	ABD, University of Kansas, 1996 MM in Piano Performance, Rice University 1992 BM in Piano Performance, Brigham Young University, 1887	Jazz Piano Instruction	Truman State University, University of Kansas, Rice University, Brigham Young University, Produced 23 arrangements for the Air Force Band, Washington DC Temple Orchestra, 2012-14
8/23/2021	Micah Fleming	DM in Baroque Violin (candidate) Indiana University, Projected 2020 MS in Music Education, Indiana University, 2010 BM in Violin Performance, West Virginia University, magna cum laude, 2007	Strings Instruction	Investigate copyright status and expirations for films from around the world using multiple sources for the Multidisciplinary Digital Publishing Institute. Helped to plan, prepare, and carry out annual Bloomington Early Music Festival and other Early Music events throughout the year. Maintain private violin studio of several students from ages 5 to adults. Selected to present lecture on Chamber Music: Pathway to Excellence in Larger Ensembles on June 17, 2014 alongside Robert Gillespie for Trade Secrets in Logan, UT.
8/20/2014	Luca Florin	DMA in Music Performance, University of Utah, Fall (2022) MM in Music Performance, Western Michigan, University, 2014 BA in Music Performance, Albion College, 2012	Oboe Instruction	South Carolina Conductor's Institute, lead members of the South Carolina Philharmonic, Sewanee Summer Music Festival Oboist for Sewanee Symphony, Sewanee Festival Orchestra, Outstanding Faculty Member 2017/2018, Live & Interactive 2018 Timpanogos Symphony Orchestra, soloist

8/23/2021	Walter Haman	MM, New England Conservatory, 1997 BM, San Francisco Conservatory, 1995	Commercial Music Instruction	Montage Music Society, Santa Fe, NM, Member, 2018-present Mercury's Players, International, 1999-present NOVA Chamber Music, Salt Lake City, 2003-present Rush Hour Concerts, Chicago, 2010-present.
1/9/2017	Matthew Harding	MA in Psychology, Wesleyan University, 2004 BA in Music, Brigham Young University, 1997 Ed.S in Educational Technology, Boise State University, 2021	Guitar Instruction	Partner, Co-Founder, the Cotton Club (Jazz and Blues Club), Adjunct Professor, Music Department, Snow College, Music Teacher, Music Department, Wasatch Academy, Professional Musician, Singer/Songwriter/Guitarist/Producer
9/12/2008	Leslie Harlow	MA, Juilliard School, 1983	Viola Instruction	Founded the Deer Valley (Utah) Chamber Music Festival in 1984, featured on a number of film and television soundtracks including "Murder in the First", "Surviving Picasso" and, most recently "Alpha". Many years of experience performing in full orchestra, including serving 12 years as Principal Violist for the Ballet West Orchestra, leaving to play four years full time with the Utah Symphony.
8/30/2021	Neil Harmon	DMA, Eastman School of Music, 1998 MM, Eastman School of Music, 1994 BM, Brigham Young University, 1992	Organ Instruction	Over 50 published compositions with major American-based publishing companies, including Morning Star Publishers, Hinshaw Music, Kjos Music, Paraclete Press, and the Lorenz Corporation. Published works include works for solo organ; SATB chorus, accompanied and unaccompanied; handbell ensemble; and a seven-movement Requiem for SATB chorus, soprano solo, and orchestra

1/28/2022	Dwayne Hollenbach	<p>Doctoral Candidate in Trumpet Performance, University of Kentucky, 1993</p> <p>MM in Trumpet Performance, Manhattan School of Music, 1987</p> <p>BM in Trumpet Performance, Manhattan School of Music, 1986</p>	Trumpet Instruction	<p>UMEA (Utah Music Educators Association) Utah Band Masters Association ITG (International Trumpet Guild) Phi Mu Alpha (XI Delta Chapter), Sinfonian NYSBDA (NY State Band Directors Association) MENC (Music Educators National Conference) NMEA (Nevada Music Educators Association) Nevada All State Band Co-Chair TRI-M Music Honor Society (Chapter Advisor) Tri-M Nevada State Chair NNBDA (Northern Nevada Band Directors Association) Founding Member Conn-Selmer Institute</p>
8/29/2011	Christopher Holmes	<p>MM in Opera, Temple University, 2001</p> <p>MM in Opera, Oberlin College-Conservatory, 2001</p> <p>BM in Voice, Oberlin College-Conservatory, 2001</p>	Voice Instruction	<p>NATS Local District presentation 2021 Guest presenter, “Training the Adolescent Male Voice” NATS Local District Competition 2021 Guest judge UVU Concert Series Faculty recital: Friends and Foes 2022 (operatic duets and arias with Isaac Hurtado) Concert Hall Guest Artist: Isaac Hurtado Faculty Recital 2021 Concert Hall BYU Concert Series 2019 Guest Artists: Nicolas Giusti, Gérald Caussé & Friends</p>
8/19/2019	Emily Huntington	<p>BM of Music in Violin Performance, Vanderbilt University, Blair School of Music, 2017</p> <p>MM in Violin Performance, University of Michigan, School of Music, Theatre, Dance, Present</p>	Violin Instruction	<p>University Symphony Orchestra, Ann Arbor, Michigan 2017-present University of Michigan Assistant Concertmaster, Principal 2nd violin – Vanderbilt University Orchestra Nashville, Tennessee 2013—2017 Concertmaster – Librarian Internship at the Utah Symphony Salt Lake City, Utah Summer of 2016 Solo Performances – Soloist, Utah Symphony Salt Lake City, Utah 2013 Summer Programs – Music Academie Aix en Provence, France 2015 – Aspen Music Festival Aspen, Colorado</p>

				2012 – Northwestern University Violin Institute Evanston, Illinois 2011 Master Classes – Alessandro Cappone Aix en Provence, France 2015 – Charles Castleman Nashville, Tennessee 2014 – Andreas Cardenes Salt Lake City, Utah 2012
8/22/2016	Ksenia Ilinykh	DMA in Piano Performance, University of Colorado, 2018 MM in Piano Performance, University of South Carolina, 2012 BM in Piano Performance, University of Utah, 2010	Piano Instruction	Performance Certificate, Department of Piano, Ural State Conservatory, Yekaterinburg, Russia, 2007, Undergraduate Certificate in World Art History, Department of Russian Language and Literature, Ural State Pedagogical University, Yekaterinburg, Russia, 2007, B.M. in Piano Performance and Pedagogy, minor in Music History and Music Theory, Ural State Music College, Yekaterinburg, Russia, 2005
9/7/1999	Constance Jensen	Masters Degree in Vocal Performance, University of Utah MA in Interdisciplinary Studies, California State University BA in Music, California State University	Voice Instruction	Current President of NATS Central Utah Chapter Vocal soloist with Utah/Idaho Performing Arts Company Recitalist and jazz soloist Adjudicator and Clinician for Utah Solo/Ensemble and Choral festivals Musical Director for SCERA Center for the Arts Clinician for vocal master classes Co-founder and musical director/faculty advisor of UVU VoiceLine – a cappella group
8/24/2020	Chelsea Jones	MM in Percussion Performance, University of Michigan, 2016 BM in Percussion Performance & Music Education, The Hartt School, University of Hartford, 2014	Aural Skills Instruction	2019-2020 Tennessee Music Educators Association 2017-present Michigan Music Education (JQ) K-12 Provisional Teaching Certificate 2016-2017 Michigan Music Educators Association 2014-2017 Connecticut Music Education K-12 Teaching Certificate 2009-2014 Connecticut Music Educators Association 2009-present Percussive Arts Society

1/10/2007	Serena B. Kanig	<p>Master of Fine Arts, Vocal Performance and Sacred Music</p> <p>Master of Music, vocal studies and pedagogy program</p> <p>BM in Vocal Performance</p>	Voice Instruction	Voice Studio – 2006 – Present, Acting Director of Vocal Studies - 2008-2010, Diction and Opera Workshop 2008-2011, Utah Arts Council Arts Education Program.
8/25/2021	Harland (Swede) Larson	<p>Masters in Humanites, American Public University, 2013</p> <p>Bachelors in Guitar Performance, Arizona State University , 2007</p>	Guitar Instruction	London Studios, (may 2015-Present) Teach Individual and group guitar lessons. Create programs and perform regularly at London Studios public venue. Conduct and direct the Guitar Ensemble.
1/14/2020	Megan Lewis	<p>DM in Music Education, Boston University, 2018</p> <p>Master and Bachelor of Music Degrees in Vocal Performance and Pedagogy, Brigham Young University, 1994, 1996</p>	General Instruction	Bowen Park Opera, Bowen Park Opera, Utah Lyric Opera, BYU Opera Theater. MCAL Recording and Publishing.
8/20/2018	Stuart Maxfield	BM in Music Technology, Brigham Young University	Song Writing Instruction	Producer, Co-founder of Pleasant Pictures Music club.
8/24/2015	Mike McCawley	<p>B. Mus. Ed. University of Saskatchewan, 1982.</p> <p>M. Mus. Brigham Young University, 1994</p>	Tuba Instruction	<p>Faculty, Blue Lake Fine Arts Camp. Adjunct Faculty, University of Utah. Prince Albert Roman Catholic School District. Utah Wind Symphony: Founding Member. Salt Lake City. Sept 2010 – present.</p> <p>Utah Premiere Brass: Founding Member. Provo. April 2001 – present.</p> <p>Principal Tuba: Ballet West Orchestra. Salt Lake City. Feb 1993-present. Substitute and Extra Tuba: Utah Symphony. Dec 1990 – present.</p>
8/23/2021	Jeffrey Mclean		Voice Instruction	

		Bachelor's Degree, Utah Valley University, 2016		Teaching students the elements of different "commercial" vocal sounds and placements. Giving students the fundamentals and techniques for greater vocal understand so they can apply them to their unique and individual voices. McLean Vocal Works Vocal Coach / May, 2012- Present Day
8/24/2020	Emily Merrell	MM in Jazz Performance, University of North Texas, 2012 BM in Jazz Studies, University of North Texas, 2010	Voice Instruction	American Choral Directors Association: January 2014 - Present Jazz Education Network: January 2011 - Present
8/21/2017	Donald Miller	DMA in Wind Conducting, University of Iowa, 2002 MM in Education in Trumpet Performance, Wichita State University, 1987 BA in Music, Trumpet Performance, BME in Trumpet Performance, Southwestern Oklahoma State University, 1982	General studies, conducting, band	College Band Directors National Association (CBDNA) World Association of Symphonic Bands and Ensembles High school teaching experience
8/26/2013	John L. Miller	MM in Education, Brigham Young University, 1980 BM in Education, Idaho State University, 1976	Marching Band Instruction	Emeritus faculty American Fork High School. Founding director Wasatch Winds Community Band, Founding director Wasatch Show Band, Alpine School District Performing Arts Coordinator, Guest Conductor Northern Nevada Honor Band, Guest Conductor Idaho Gem state Honor Band, Trumpet player with Utah Premier Brass Band.

8/27/2012	Craig Moore	MM, DePaul University, 2003 BM, Elder Conservatorium, 1998 Certificate in Performance, Depaul University, 2005	Trombone Instruction	Utah Symphony – substitute/extra bass trombone (2008-present) Utah Chamber Orchestra – substitute bass trombone (2008-present) Virginia Symphony – substitute/extra bass trombone (2005-08) Richmond Symphony – substitute bass trombone (2006-08) North Carolina Symphony – substitute bass trombone (2006) Chicago Symphony Orchestra – extra bass trombone (2004) Civic Orchestra of Chicago – principal bass trombone (2003-04) Concertante di Chicago – principal bass trombone (2002-04)
8/25/21	Bailee Morris		Vocal Instruction	
8/29/2011	Janet Peterson	BM in Harp Performance, Brigham Young University	Harp Instruction	Utah Symphony, Utah Opera, Boise Philharmonic, Broadway Across America, Tulsa Opera. Performed with a wide variety of artists and for noted dignitaries such as Josh Groban, The Irish Tenors, Amy Grant, Johnny Mathis, Margaret Thatcher, and President Gerald Ford.
9/18/2017	Juliet Preston	MM, University of Texas at Austin, 1999 BM, University of Utah, 1993, cum laude	Piano Instruction	Collaborative Pianists Guild of Utah Secretary and Founding Member. Music Teachers National Association Coordinator of Achievement in Music student evaluation program for State of Utah.
5/12/2014	Monika Rosborough	MM in Cello Performance and Pedagogy, Brigham Young University, 1993 BM in Cello Performance and Pedagogy, Brigham Young University, 1991	Cello Instruction	Fritz Magg master class, performer, Ron Leonard master class, performer, Fritz Maraffi master class, performer, Rome FesNval, 3-month assistantship, Park City Chamber Music FesNval,

9/18/2018	Gavin Ryan	MM in Percussion Performance, University of Illinois, 2013 BM in Percussion Performance, Brigham Young University, 2011	Percussion Instruction	Performed throughout the United States, as well as Indonesia, Japan, Korea, Philippines, Haiti and China. founded and directs Gamelan Madu Kencana, a community Balinese gamelan based in Provo. erforms and records regularly with groups as diverse as Utah Symphony, Book On Tape Worm, MT Pit, House of Lewis, NOVA Chamber Music, Salt Lake City 7, and Bones Jugs.
8/20/2014	Armen Sahakyan	DMA in Piano Performance, Yerevan State Conservatory, 2007 Bachelor's Degree in Piano Performance, Karlsruhe State Conservatory, 2010 Bachelor's and Master's Degrees in Piano Performance, Yerevan State Conservatory, 2005	Piano Instruction	Performed Brahms Piano Concerto No. 1 in D Minor, Op. 15 with the National Philharmonic Orchestra of Crimea (2015), Performed Piano Trio by Anton Arensky with Guest Artist Theodore Buchholz and Donna Fairbanks at Utah Valley University (2015), Performed Enesco's Concertpiece with violist Paula Cho for the Utah Viola Society (2015)
8/24/2020	Amie Searcy	Bachelor in Music Education, University of North Texas, 1998	Elementary Education Instruction	Extensive experience in building integrated lesson plans using USBE Core Standards in Social Studies, Math, ELA and SEEd Science Standards. Transposing Music Education Curriculum (utilizing USBE Fine Arts Standards) from in-person lesson plans to on-demand, online lessons. Elementary teaching experience.
12/8/2010	Clark Slater	MS in Academic Advising, Kansas State University, 2017 BS in Behavioral Science, Utah Valley University, 2014, Magna Cum Laude	Guitar Instruction	Perform guitar and backup vocals in a wide variety of venues with the band Mykah including Elixir Lounge, Hoggle Zoo Bar Named Sue, Valore, Quarters Arcade Bar, Pride Festival, and many more. Assist in songwriting for band including guitar arrangements, chord progressions, vocal melody,

				and song structure. Record guitar tracks and backing vocals for Mykah's EP titled "HUES".
8/20/2019	Alexis Smerdon	MM in Music Theory with a Concentration in Pedagogy, University of Tennessee, 2016 MM in Trombone Performance, University of Tennessee, 2015 BM in Trombone Performance, Brigham Young University, 2013	Theory Instruction	Member of the International Trombone Association (ITA) and Pi Kappa Lambda, Performance in Timpanogos Symphony Orchestra, Art City Brass Quintet, Encore Big Band, University of Tennessee Ensembles, Idaho Falls Symphony Orchestra Idaho Falls Youth Arts Center, Teton Chamber Orchestra.
1/10/2022	Kasia Sokol-Borup	DM in Violin Performance, Indiana University, 2008 MM in Violin Performance and Orchestral Studies, 2003 BM in Violin Performance, Western Michigan University, 2001	Chamber Orchestra Instruction	Utah Symphony/ Substitute Player, Ballet West/ Substitute Player, Salt Lake Chamber Artists/ Orchestra Member.
8/24/2020	Gerta Wiemer	DMA in Collaborative Piano and Chamber MUisc Minor in Pedagogy, Eastman School of Music, 2019 MM in Piano Performance, Brigham Young University, 2008 BM in Piano Performance, Brigham Young University, 2005	Piano Instruction	MTNA Member 2004-2018 KinderMusik Certified Teacher 2009-2015 Bruestle-Wiemer Duo, Peery Egyptian Theater (Ogden, UT) 2021 Bruestle-Wiemer Duo, Weber State University (Ogden, UT) 2021 Wilhelm-Wiemer Duo, Project Share (Carlisle, PA)-Cancelled due to Covid-19, 2020 Eastman on East (Rochester, NY) 2017-2018 Music Horizon (Rochester, NY) 2018 Wilhelm-Wiemer Duo Davis Arts Chamber Series (Layton, UT) 2018 Wilhelm-Wiemer Duo, Weber State University (Ogden, UT) 2015 Brookens (Bruestle)-Wiemer Duo, Temple Square Series (Salt Lake City, UT) 2012

9/1/2019	Blake Wilkins	DMA in Jazz Studies, University of Illinois, 2012 – Present MM in Jazz Studies, Indiana University, 2012 BM in Jazz Studies, Saxophone Emphasis, Brigham Young University, 2008	Saxophone Instruction	2008-2010: Penn High School Advanced Combo coach/ Improvisation Class Instructor 2008: Penn High School Symphonic Band saxophone section clinician 2007: Assistant Jazz Lab Band instructor at BYU. 2007: Lionel Hampton Jazz Festival Outstanding Soloist, Tenor sax Division 2001: Louis Armstrong Award recipient 1999-2001: Outstanding soloist at regional and state jazz festivals.
8/25/2021	Marilee Wilson	DMA in Vocal Performance, University of Utah, Fall 2021 MM in Vocal Performance, University of Utah, 2018 BM in Vocal Performance, University of Utah, 2015	Voice Instruction	National Association of Teachers of Singing (NATS) Utah Federation of Music Clubs Music Teachers National Association Pan American Vocology Association

3. Full-time faculty teaching assignments

David Baker

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 1810	Contemp Theory & Improv I (2 sections) MWF 10	6.00
MUSC 251R/451R	Performance Class (251 Monica, 451 David)	0.15
MUSC 3030	Jazz and Contemporary Arranging I (2 credits) move to spring	0.00
MUSC 332R	Jazz Orchestra TR 2:30-3:45	4.00
MUSC 333R	Jazz Combos	1.00
MUSC 145R	2 improv lessons	0.66
MUSC 360R	Private Lessons Improv 1 student (.66)	0.66
		15.47
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 145R	2 students (.33)	0.66

MUSC 2210	Contemp Theory & Improv II (1 sections)	2.00
MUSC 245	Lessons Jazz Improv 0 students	0.00
MUSC 251/451R	Performance Class (David, Cheung)	0.15
MUSC 3030	Jazz and Contemporary Arranging I (2 credits) move to spring	2.00
MUSC 360R (1/2 hour)	5 students (.33)	1.65
MUSC 332R	Jazz Orchestra	4.00
MUSC 333R	Jazz Combos half section	1.00
		14.46
2021-2022 Total		29.93

Cheung Chau
Sabbatical 2021-22

Reed Criddle

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 2001	Diction for Singers I	1.50
MUSC 322R	Chamber Choir	4.00
MUSC 327R	Men's Choir	3.00
MUSC 245R/250R	4 students (.66 each)	2.64
		14.14
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 2002	Diction for Singers II	1.50
MUSC 322R	Chamber Choir	4.00
MUSC 327R	Men's Choir	3.00
MUSC 4150	Advanced Choral Conducting	2.00
MUSC 245R/250R	4 students (.66 each)	2.64
		16.14
2021-2022 Total		30.28

Hilary Demske

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 1050	Beginning Piano (online)	2.00
MUSC 1150	Group Piano 1 (online)	1.50
MUSC 373R	Small Ensembles	2.00
MUSC 245R/250R/450R/455R	9 students (.66 each)	5.94

MUSC 251R	Performance Class	1.00
		15.44
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 1050 X01	Beginning Piano	2.00
MUSC 1150 X01	Group Piano 1	1.50
MUSC 373R	Small Ensembles	2.00
MUSC 245R/250R/450R/455R	9 students (.66 each)	5.94
MUSC 251R/451R	Performance Class	1.00
		15.44
2021-2022 Total		30.88

Donna Fairbanks

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 145R	0 students (.33)	0.00
MUSC 251R/451R	Performance Class	1.00
MUSC 245R/250R/450R/455R	14 students (.66)	9.24
MUSC 3415	Instrumental Lit & Pedagogy I	2.00
		15.24
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 145R	0 student (.33)	0.00
MUSC 245R/250R/450R/455R	14 students (.66)	9.24
MUSC 251R/451R	Performance Class	1.00
MUSC 3416	Instrumental Lit & Pedagogy II	2.00
		15.24
2021-2022 Total		30.48

Ross Hagen

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 1010	Introduction to Music (big section; online section)	6.00
MUSC 1030	American Popular Music (big section; online section)	6.60
		15.60
Spring 2022		
ACHE	Professional Development/Service	3.00

MUSC 1010	Introduction to Music (1 sections online)	3.00
MUSC 1030	American Popular Music (2 sections online)	6.00
HONR 2000	Ancient Legacies	3.00
		15.00
2021-2022 Total		30.60

Chengyuan Han

Fall 2021		
MUSC 1100	Fundamentals of Music (online)	3.00
MUSC 1400	Music Technology I	2.00
MUSC 2400	Digital Audio Workstation	2.00
MUSC 410R	Music Composition	2.00
MUSC 4130	Scoring and Arranging	2.00
MUSC 470R	Studio Arranging and Producing	3.00
MUSC 145R/360R	3 students (.33)	0.99
		14.99
Spring 2022		
ACHE	Professional Development/Service	0.00
MUSC 1402	Music Technology II (2 sections)	4.00
MUSC 2420	Music Production Basics	2.00
MUSC 420R	Film Scoring	2.00
MUSC 492R	Advanced Topics	2.00
MUSC 1100	Music Fundamentals	3.00
MUSC 145R/360R	7 students (.33)	2.31
		15.31
2021-2022 Total		30.30

Melissa Heath

Fall 2021		
ACHE	Professional Development/Service	3.00
GCHE	Associate Chairperson	3.00
MUSC 3005	Vocal Literature for Singers I (2 credits INV) eoy	2.00
MUSC 245R/250R/450R/455R	10 students (.66 each)	6.60
MUSC 251R	Performance Class	1.00
		15.60
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 2002	Diction for Singers II	1.50

MUSC 245R/250R/450R/455R	12 students (.66 each)	7.92
MUSC 251R	Performance Class	1.00
MUSC 3006	Vocal Literature for Singers II (2 credits INV)	2.00
		15.42
2021-2022 Total		31.02

Isaac Hurtado

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 423R	Opera Workshop (60% of 2 sections)	5.00
MUSC 145R	0 students (.33 each)	0.00
MUSC 245R/250R/450R/455R	10 students (.66 each)	6.60
MUSC 451R	Performance Class	1.00
		15.60
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 423R	Opera Workshop (75% of 2 sections)	6.00
MUSC 245R/250R/450R/455R	8 students (.66 each)	5.28
MUSC 451R	Performance Class	1.00
		15.28
2021-2022 Total		30.88

Shane Jones

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 145R	6 students (.33 each)	1.98
MUSC 331R	Percussion Ensemble	3.00
MUSC 3415	Pedagogy & Literature INV	0.10
MUSC 3620	Percussion Techniques	1.50
MUSC 245R/250R/450R/455R	10 students (.66 each)	6.60
MUSC 251R/451R	Performance Class	1.00
		17.18
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 1100	Music Fundamentals	3.00
MUSC 145R	2 students (.33 each)	0.66

MUSC 331R	Percussion Ensemble	3.00
MUSC 245R/250R/450R/455R	7 students (.66 each)	4.62
MUSC 251R/451R	Performance Class	1.00
		15.28
2021-2022 Total		32.46

Thomas Keck

Fall 2021		
ACHE	Professional Development/Service	3.00
GCHE	Department Chair	9.00
MUSC 125R	University Band (2 credits - Don Miller)	0.00
MUSC 2350	Fundamentals of Conducting (2 credits - Don Miller)	0.00
MUSC 330R	Wind Symphony	4.00
MUSC 334R	Pep Band	2.00
MUSC 4780/4785	Pre-Service/Student Teaching Seminar (1.00 split CW)	0.00
MUSC 4340	Marching Band Methods (normally 2)	0.00
MUSC 4360	Instrumental Literature & Methods I (normally 2.00)	0.00
Student Teaching	1 student teachers (.40 each)	0.40
MUSC 370R	Symphony Orchestra	4.00
		18.00
Spring 2022		
ACHE	Professional Development/Service	3.00
GCHE	Department Chair	9.00
MUSC 125R	University Band (2.00 - Don Miller)	0.00
MUSC 330R	Wind Symphony	4.00
MUSC 334R	Pep Band	2.00
MUSC 4370	Instrumental Literature & Methods II (INV) John Miller	0.00
MUSC 4780/4785	Pre-Service/Student Teaching Seminar (1.00 split CW)	0.00
Student Teaching	0 student teachers (.40)	0.00
MUSC 370R	Symphony Orchestra	4.00
		22.00
2021-2022 Total		40.00

Ryan Nielsen

Fall 2021		
ACHE	Professional Development/Service	3.00

MUSC 2130	Aural Skills III (2 sections)	3.00
MUSC 145R	7 students (.33)	2.31
MUSC 245R/250R/450R/455R	6 students (.66 each)	3.96
MUSC 373R	Small Ensembles	2.00
		14.27
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 2140	Aural Skills IV (2 sections)	3.00
MUSC 2125	Music Theory IV	3.00
MUSC 145R	5 students (.33)	1.66
MUSC 245R/250R/450R/455R	4 students (.66 each)	2.64
MUSC 373R	Small Ensembles	2.00
		15.30
2021-2022 Total		29.57

Jeffrey O'Flynn

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 373R	Small Ensembles (2 sections @ 2 cr each)	4.00
MUSC 145R	1 student (.33 each)	0.33
MUSC 245R/250R/450R/455R	7 students (.66 each)	4.62
MUSC 251R/451R	Performance Class	1.00
MUSC 3659	Woodwind Techniques	1.50
		14.45
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 1120	Theory II	3.00
MUSC 145R	0 student (.33 each)	0.00
MUSC 245R/250R/450R/455R	5 students (.66 each)	3.30
MUSC 251R/451R	Performance Class	1.00
MUSC 373R	Small Ensembles (2 sections @ 2 cr each)	4.00
		12.98
2021-2022 Total		28.75

Bryce Rytting

Fall 2021		
ACHE	Professional Development/Service	3.00

MUSC 3120	Form and Analysis	3.00
MUSC 2110	Theory III (2 sections)	6.00
MUSC 3450	Music History and Literature I	3.00
		15.00
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 1120	Theory II	3.00
MUSC 3120	Form and Analysis	3.00
MUSC 3451	Music History and Literature II (2 sections)	6.00
		15.00
2021-2022 Total		30.00

Todd Sorensen

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 1400	Music Technology I (1 section)	2.00
MUSC 1400	Music Technology I (online)	2.00
MUSC 1410	Introduction to Careers in Contemporary Music Media	1.00
MUSC 2400	Digital Audio Workstation I (1 section)	2.00
MUSC 333R	Jazz/Contemporary Small Ensembles (split section)	1.00
MUSC 379R	Studio Recording Workshop	2.00
MUSC 492R	Advanced Topics in Music	2.00
		15.00
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 2420	Music Production Basics II (1 section)	2.00
MUSC 333R	Jazz/Contemporary Small Ensembles (half)	1.00
MUSC 3412	Music Career Development	3.00
MUSC 360R	5 students (.33 each)	1.65
MUSC 379R	Studio Recording Workshop (2 sections)	3.00
MUSC 470R	Studio Arranging and Producing	3.00
		16.65
2021-2022 Total		31.65

Maddy Tarantelli

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 1110	Music Theory I (3 sections)	9.00
MUSC 145R	1 student (.33 each)	0.33

MUSC 245R/250R/450R/455R	2 students (.66 each)	1.32
MUSC 251R/451R	Performance Class	1.00
		14.65
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 1100	Music Fundamentals F2F	3.00
MUSC 1110	Music Theory I	3.00
MUSC 145R	0 student (.33 each)	0.00
MUSC 245R/250R/450R/455R	3 students (.66 each)	1.98
MUSC 251R/451R	Performance Class	1.00
MUSC 3679	Brass Techniques	1.50
		13.48
2021-2022 Total		28.13

Cherilyn Worthen

Fall 2021		
ACHE	Professional Development/Service	3.00
MUSC 145R	Private lessons conducting (.33)	0.00
MUSC 1800	Introduction to Music Education	3.50
MUSC 245R	3 students Private lessons conducting (.66)	1.98
MUSC 328R	Women's Choir	3.00
MUSC 4220	Choral Literature and Methods	2.50
MUSC 4780/4785	Pre-Service/Student Teaching Seminar	2.00
Student Teaching	1 student teacher (.40 each)	0.40
		16.38
Spring 2022		
ACHE	Professional Development/Service	3.00
MUSC 145R	Private lessons conducting (.33)	0.00
MUSC 328R	Women's Choir	3.00
MUSC 2350	Fundamentals of Conducting	2.00
MUSC 245R	2 students Private lessons conducting (.66)	1.32
MUSC 3630	Vocal Techniques	0.00
MUSC 4221	Adv Choral Literature & Methods	2.50
MUSC 4780/4785	Pre-Service/Student Teaching Seminar	2.00
Student Teaching	2 student teachers (.40 each)	0.80
		14.62
2021-2022 Total		31.00

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

o List of facilities:

Room Number	Description
NC 609	OPERA STORAGE
610	RECITAL HALL
614	INSTRUMENT ENSEMBLE ROOM
616	LARGE PIANO CHAMBER
618	MEDIUM PRAC ROOM
619	MEDIUM PRAC ROOM
620	MEDIUM PRAC ROOM
621	MEDIUM PRAC ROOM
622	MEDIUM PRAC ROOM
623	LARGE PRAC ROOM
624	LARGE PRAC ROOM
625	HARP TEACHING STUDIO
646	CLASSROOM
703	VOICE TEACHING STUDIO
704	VOICE TEACHING STUDIO
705	VOICE TEACHING STUDIO
706	STRING TEACHING STUDIO
707	LG PRAC/SM ENS ROOM
708	LARGE PIANO PRAC ROOM
715	GUITAR TEACHING STUDIO
716	ROSS HAGAN
717	PIANO TEACHING/RECITAL RM
718	PIANO TEACHING/RECITAL RM
719	MUSIC LIBRARY
720	DAVID BAKER
721	CHENGYUAN HAN
722	ADJUNCT VOICE
723	MELISSA HEATH
724	PRODUCTION SUITE OVERSIZED
725	ISAAC HURTADO
726	RECORDING CONTROL SUITE
727	ENSEMBLE RECORDING BOOTH
728	WOODWIND
729	TODD SORENSEN
730	COMPUTER LAB
732	SMALL RECORDING BOOTH
733	DRUMSET RECORDING BOOTH
735	PRODUCTION SUITE

736	PRODUCTION SUITE
737	PRODUCTION SUITE
738	PRODUCTION SUITE
742	HILARY DEMSKE
743	RYAN NIELSEN
745	MADELINE TARANTELLI
746	CHERILYN WORTHEN
747	REED CRIDDLE
748	BRYCE RYTTING
749	CHEUNG CHAU
750	DONNA FAIRBANKS
751	JEFFREY O'FLYNN
752	THOMAS KECK
753	MUSIC DEPARTMENT CHAIR
754	CHRIS GINES
755	CONFERENCE/CLASSROOM
766	WORK ROOM
61?	CELLO/BASS STORAGE ROOM
611A	ASSEMBLY/PIANO STORAGE
612A	SMALL PRAC ROOM
612B	SMALL PRAC ROOM
612C	SMALL PRAC ROOM
612D	SMALL PRAC ROOM
612F	SMALL PRAC ROOM
612G	SMALL PRAC ROOM
612H	SMALL PRAC ROOM
612J	SMALL PRAC ROOM
612K	LARGE PRAC ROOM
612M	DOUBLE REED ROOM
612N	LARGE PRAC ROOM
612P	PIANO LAB
612Q	MARIMBA PRAC ROOM
612R	PERC PRAC ROOM
612T	DRUMSET PRAC ROOM
612U	TIMPANI PRAC ROOM
612V	FACULTY STUDIO PERCUSSION
612W	PERCUSSION STORAGE ROOM
614A	HALLWAY
614B	AUDIO/VISUAL CLOSET
614C	GENERAL STORAGE
614D	HALLWAY

614F	PERFORMANCE EQUIPMENT
GT 511h	CLASSROOM (shared)

- Inventory of equipment and technology can be found here: LINK and on the thumb drive.
- 4. The Department of Music undergoes annual appraisals of instruments, equipment, technology, and facilities. These appraisals occur in May to ensure that maintenance and replacement costs will be included in budget planning for the subsequent fiscal year. All department pianos are tuned and inspected on an ongoing basis. The bulk of the instrument inventory is set for twenty years depreciation.
- 5. Policies regarding safety and health issues link from the “Student Resources” tab of the Department web page. The information can be accessed here: https://uvu.edu/music/docs/music_health_pamphlet.pdf. The music department keeps earplugs available free of charge in the department office and in the large instrumental rehearsal room (NC 614).
- 6. The music department collaborates with risk management and facilities for all infrastructure related health concerns.
- 7. See #5 above.

G. Library and Learning Resources

1. UVU’s Fulton Library houses musical materials—in print, databases, CD’s and DVD’s—with ample room to expand. Typically, the library allocates \$2500 for music acquisitions. For many years now, all library acquisition requests extended by the Department of Music have been honored.

Books

Music monographs are located in three related Library of Congress call number ranges:

The M1-5000 call number range is for music scores. At present, the library has 5,216 music-score titles. The scores are shelved adjacent to the music CDs on the second floor of the UVU Fulton Library.

The literature of music is in the ML1-3930 call number range, consisting of 1,357 titles. The MT1-960 call number range is for books about musical instruction and study. There are 758 titles in this area. The majority of the academic music books are located on the fourth floor of the UVU main library.

Music books were recently removed from the reference collection and integrated with regular music holdings in the Fulton Library.

Periodicals

The UVU Fulton Library no longer receives print journals. Rather, we purchase digital subscription packages to 673 full-text journals and periodicals. Articles for which UVU does not offer immediate full-text access can be ordered for patrons through interlibrary loan.

Videos

Fulton Library is also in the process of reducing physical DVDs. We presently own five with 6504 streaming. Videos are located on the second floor of the library near the music CDs and music scores.

Music CDs

The music CD collection has 2,318 titles. UVU also has access through the library homepage to the Naxos Music Library, which has approximately 54,000 music CDs for online streaming.

Online access

Other relevant online databases available to UVU students, staff, and faculty include: Naxos, Music and Performing Arts Collection, Music and Performing Arts Channel, Music Online (*only the following Music Online collections*: African American Music Reference, American Song, Classical Music Library, Classical Music Reference Library, Classical Scores Library, Contemporary World Music, Jazz Music Library, Listening Plus, Popular Music Library, Reference, Smithsonian Global Sound for Libraries, The Garland Encyclopedia of World Music Online), International Music Score Library Project, Classical Music in Video, Classical Performance in Video, Grove Music Online, Fine Arts Database from Gale, National Jukebox, Opera in Video.

2. Information concerning student and faculty access to the library can be found at <http://www.uvu.edu/library/>. Hours of operation are Monday through Friday, 7:00 am – 12:00 am, Saturday 8:00 am – 7:00 pm, and Sunday 1:00 pm–9:00pm. Catalogs and indexes can be accessed online through the website.
3. Not applicable
4. The library budgets for the entire music area, without breaking down to categories (books, scores, recordings, etc.). The allocations for the past four years have been:

2019	\$4,000
2020	\$3,000
2021	\$2,333.33
2022	\$2,500

This covers print copies of music scores, sheet music, and monographs related to music. There are five major databases that are part of the music collections: *The Music and performing Arts Collection*, *The Arts Premium Collection*, *Gale Fine Arts*, *Oxford/Grove Music Collection*, and *Naxos Music Library*. Expenditures for these databases have been:

2019	- \$21,706
2020	- \$23,100

2021 - \$32,371

2022- \$33,732

5. The university library employs a full-time librarian with a master's degrees in library science whose responsibilities include oversight of the music area. Student workers serve under their supervision.

H. Recruitment, Admission, Record Keeping

- o Previously, only the BM Performance, BM Commercial Music, and BS Music Education degrees required auditions. Students could self-select for the BA/BS in Music. This was not fully followed by faculty, with most still requesting an audition for those two music degrees as well. Beginning Fall 2022, it is now specified in the university curriculum system that all bachelor's degrees, except Integrated Studies, require an audition. This will hopefully close the loop on unidentified music majors.

Proficiency expectations for each area can be found here:

<https://uvu.edu/music/students/repertoire.html#entrance>.

- o All music majors must pass a Sophomore Review before entering upper-division instruction. Requirements for the review include the completion of the following courses with a grade C or higher:
 - MUSC 1110 Music Theory I
 - MUSC 1120 Music Theory II
 - MUSC 1130 Aural Skills I
 - MUSC 1140 Aural Skills II
 - MUSC 2110 Music Theory III
 - MUSC 2130 Aural Skills III
 - MUSC 2140 Aural Skills IV
 - MUSC 1150 Group Piano I
 - MUSC 1160 Group Piano II

Group Piano I and II may be waived with a passing grade on the Keyboard Proficiency Exam.

Ensembles (4 semesters on one instrument or voice)

The following courses must be completed with a grade B or higher:

MUSC 250R Private Lessons for Music Majors (4 semesters on one instrument or voice) and passing the 4th-semester jury

Four semesters of music-major lessons and ensembles must be completed on one instrument or voice. Students who switch instruments will be required to take lessons and ensembles until four semesters on one instrument have been achieved. Students who major in more than one instrument run the risk of insufficient progress on both instruments. It is strongly advised, therefore, that students focus on one primary instrument. Jury evaluations are important indicators of strengths and deficiencies in student performance. If significant deficiencies still exist at a 4th-semester jury, jury

members may deny passage. In such cases, the student will be advised on the aspects of deficiency and given strategies for improvement. The student will be given the opportunity to repeat the jury examination after an additional semester of private instruction.

- First-year students must meet with the music advisor in the First-Year Advising Center to remove an automatic registration block prior to selecting courses. New transfer students are required to meet with the School of the Arts music advisor to receive guidance in registration and degree planning. Students should continue to meet with the advisor on an annual basis to confirm that all degree requirements are being met. Students are required to meet with the advisor as part of the Sophomore Review process.
- Student complaints can be handled at the university level through the Ombuds Office, Dean of Students, or Title IX if warranted. Concerns local to the music department are most frequently heard by the music executive and acted upon as thoroughly and transparently as permissible. The student(s) is provided written response sharing as much information is allowable. In Spring 2022, the department began sending a student survey to music majors requesting their thoughts and desires. This will likely establish itself as another methodology of students sharing concerns. Unfortunately, often students provide sensitive commentary in the faculty SRI. While this is usually not the right place, the Chair does read all comments and acts on anything misaligned.
- All music education majors are required to register for MUSC 1800, Introduction to Music Education, where they receive information concerning preparation for a career in public school music education. In addition to required advisement sessions with the music advisor, students are required to meet with the education advisor to complete applications for the secondary education program and student teaching. MUSC 4780 Pre-Service Student Teaching is a mid-degree class that provides an observation-based experience for students to determine if this is a path they wish to continue on.
- The music department keeps digital files for all music majors. The files are located in a restricted cloud-based folder. They contain jury results (including repertoire studied), Sophomore Review results, scholarship information, and recital programs. All records concerning grades, transcripts, and progress toward degree completion may be accessed electronically through myUVU.

I. Published materials and Web Sites

1. UVU web information

Mission Statement, Values, and Action Commitments and Objectives

<http://www.uvu.edu/president/mission.html>

Vision 2030

<https://www.uvu.edu/vision2030/>

Size and scope, enrollment progress:

<https://www.uvu.edu/ir/performance-indicators/academic-programs/index.html>

Locale (maps/campuses):

<http://www.uvu.edu/maps/>

UVU Administration:

<https://www.uvu.edu/admin/>

Utah System of Higher Education

<https://ushe.edu/>

Board of Trustees:

<https://www.uvu.edu/admin/trustees/index.html>

Facilities:

<https://www.uvu.edu/facilities/index.html#departments>

Costs and refund policies:

<https://www.uvu.edu/tuition/policiesprocedures.html>

Tuition:

<https://www.uvu.edu/tuition/undergraduate.html>

Student rights and accountability:

<https://www.uvu.edu/studentconduct/students.html>

Admissions:

<https://www.uvu.edu/welcome/>

Retention:

<https://www.uvu.edu/retention/>

Academic calendar:

<https://www.uvu.edu/academicaffairs/calendars/>

Grievances and appeals:

<https://www.uvu.edu/ombuds/>

Accreditation:

<https://www.uvu.edu/accreditation/>

Catalog:

<https://www.uvu.edu/catalog/current/>

2. Department of Music web information

Department of Music:

<http://www.uvu.edu/music/>

Degrees and programs:

<https://uvu.edu/music/degrees/>

Promotional materials can be found here: LINK, on the flash drive, and in hard copies during evaluators visit.

J. Community Involvement

The university maintains school partnerships for early field experience and student teaching. Utah House Bill 60 (1977) provides low-cost education opportunities to Utah residents age 62 and older by allowing these individuals to audit University courses.¹³ Participants pay only \$20 per semester plus any specific class fees. Senior community members have participated in music classes and non-auditioned ensembles through this program.

Community concert venues include the Orem Public Library, Springville Art Museum, Cathedral of the Madelaine, Provo Community Church, Utah Capitol Building Rotunda, Provo Library Ballroom, St. Francis of Assisi Catholic Church, Covey Center for the Arts, Dickens Festival in Salt Lake City, Alpine Tabernacle, Seville Retirement Residence.

K. Articulation with Other Institutions

UVU accepts credits from regionally accredited colleges/universities if the courses taken were college level (considered transferable) and completed with C- grades or better. Students may look up courses at other colleges/universities to see how UVU accepts them by viewing a transfer articulation database at the following site:
<https://www.uvu.edu/transfer/>.

¹³ <https://www.uvu.edu/admissions/seniorcitizen/>

MDP II–INSTRUCTIONAL PROGRAMS

A. Credit and Time Requirements

1. Utah Valley University adheres to the definition of credit as stipulated by the Northwest Commission on Colleges and Universities (regional accreditation organization), which states: “One [credit] unit represents what a typical student might be expected to learn in one week (40-45 hours including class time and preparation) of full-time study. Thus, a six-week summer session might, if full-time, equate to six units. An alternative norm is one unit for three hours of student work per week (e.g., one hour of lecture and two of study or three of laboratory) for ten weeks a quarter or 15 weeks a semester. A full-time undergraduate student program is usually about 15 units but not less than 12; a full-time graduate program is usually 10 to 12 units. Considerable excess allowed on ground of student ability should be subject to special analysis and approval.¹⁴”

Ensemble courses (orchestra, band, choir, etc.) are calculated as lab courses with one credit hour and two to four 50-minute periods, depending on ensemble. For example, the Symphony Orchestra has a credit ratio of 1:0:4 (credit : lecture : lab), which indicates that the ensemble has one credit and four 50-minute periods. Independent study courses vary in credits according to the nature of the project planned by the student. The student is expected to spend a minimum of 3 hours weekly for every credit of independent study. Lecture courses stipulate one credit per 50-minute period.

2. UVU accepts credits from regionally accredited colleges/universities if the courses taken were college level (considered transferable) and completed with C- grades or better. Students may look up courses at other colleges/universities to see how UVU accepts them by viewing a transfer articulation database at the following site: <https://www.uvu.edu/transfer/>

UVU courses numbered 1000 or above will transfer within the Utah System of Higher Education (USHE). However, the application of these courses is determined by academic departments of receiving institutions. Since colleges/universities outside the Utah System of Higher Education are not bound by Utah State Regent's policies, these institutions may have specific requirements and may not accept all courses available at UVU. Students should contact the institution they are transferring to to determine how their credits will be accepted.

- 3-4. All new course submissions are reviewed annually by curriculum committees at departmental, school, and university levels. Credit hour assignments are determined by planned credit, contact hours, and nature of instruction (lecture or lab). The University Curriculum Committee reviews all new course submissions and determines if the credit ratio (credit : lecture hours : lab hours) is appropriate for the

¹⁴ <https://nwccu.org/tools-resources/glossary/>

course and an accurate reflection of policies stipulated by the Northwest Commission on Colleges and Universities.

7. Transfer Credit Office: <https://www.uvu.edu/transfer/>

B. Evaluation of the Development of Competencies

All music majors must pass a Sophomore Review before entering upper-division instruction. Requirements for the review include the completion of the following courses with a grade C or higher:

MUSC 1110 Music Theory I
 MUSC 1120 Music Theory II
 MUSC 1130 Aural Skills I
 MUSC 1140 Aural Skills II
 MUSC 2110 Music Theory III
 MUSC 2130 Aural Skills III
 MUSC 2140 Aural Skills IV
 MUSC 1150 Group Piano I
 MUSC 1160 Group Piano II

Group Piano I and II may be waived with a passing grade on the Keyboard Proficiency Exam.

Ensembles (4 semesters on one instrument or voice)

The following courses must be completed with a grade B or higher:

MUSC 250R Private Lessons for Music Majors (4 semesters on one instrument or voice) and passing the 4th-semester jury.

Students who pass their Sophomore Review should be sufficiently advanced in their performance skills to successfully prepare and complete a recital. Students who register for Junior Recital (MUSC 3800) are required to prepare a recital 30 to 45 minutes in length. The Senior Recital (MUSC 4800) requires a recital 45 to 60 minutes in length. Both recitals must include memorized selections and repertoire from diverse stylistic periods. Recital preparations include approvals, recital drafts, venue planning, program notes, and publicity. Students who register for a recital must be concurrently enrolled in upper-division private lessons (MUSC 450R). All Performance degree majors are required to perform a Junior and Senior recital. Bachelor of Arts/Science degree majors are strongly encouraged to perform a recital to fulfill elective requirements. Music Education majors are required to give a recital that is a minimum of 30 minutes.

C. Distance Learning Programs

Distance Education (DE) extends the reach of the physical campus to offer courses, degrees, and related services that help meet students' evolving educational needs. Through the integration of new technologies into teaching and research, DE encourages innovation in instruction and enables the realization of a purposeful, technology-enhanced curriculum that provides additional educational opportunities, fosters engaged learning, and advances the standards of academic quality at UVU.

The Administrative Services and Scheduling unit oversees operational, financial and scheduling activities for Distance Education. They coordinate with departments and academic scheduling to offer a wide range of online, Live Interactive, and broadcast courses. Administration and scheduling collaborate with University departments and state agencies to serve regional needs.

Distance Education courses are semester-based and can be found and registered for by following the normal UVU registration process, which requires a UVID number and password.

Students in online or broadcast courses who are unable to come to campus for testing may need to take exams at a distance through a **certified** proctor at a specified, approved location. Proctor policies and procedures may be found at the following site:

http://www.uvu.edu/de/students/#de_proctor

D. Teacher Preparation (Music Education) Programs

1. The Secondary Education Field Coordinator arranges field placement for student teachers. On the student teaching application, the students indicate their district preference—Nebo, Provo, Alpine, Wasatch, Canyons, Jordan or Granite school districts. Student names and content areas are then forwarded to the selected district. A coordinator in each district sends these requests out to the secondary principals. The secondary principals identify appropriate cooperating teachers and receive their permission for student teacher placement. Students receive 6 credits for fulfilling student teacher assignments.
2. Utah requires a portfolio assessment from university programs. UVU has adopted edTPA.

E. Graduate Programs – N/A

F. Music Studies in General Education

1. A list of music courses offered specifically for students not majoring in music include:

MUSC 1010 Introduction to Music – A survey course designed to make music more meaningful. Studies melody, harmony, form and rhythm together with historical and biographical information.

MUSC 102G Introduction to World Music – Explores diverse music throughout the world. Studies melody, harmony, form, and rhythm in international historical and cultural contexts.

MUSC 1030 American Popular Music – Studies the emergence, development, and characteristics of American music including Jazz, Blues, Country, Rock, Motown, Hip-Hop, and other popular styles. Examines the contributions of European, African, Latin and other cultural traditions on American popular music. Studies the influences of mass media and technology. Examines the marketing and dissemination of popular music by

the music industry. Studies the role of popular music as a symbol of race, class, gender, and generation.

MUSC 1050 and 1060 Beginning Piano I and II – Provides group instruction for students with little or no piano and note-reading experience. Covers melodic and rhythmic notation, key recognition, and major and minor finger patterns. Teaches basic harmonization, transposition and improvisation.

MUSC 1100 Fundamentals of Music – Examines the fundamentals of music theory such as pitch notation, meter, rhythm, time signatures, intervals, major and minor scales, key signatures, and triads.

MUSC 1170 and 1180 Group Guitar I and II – Teaches fundamental skills used in playing popular guitar styles. Covers essential left and right hand techniques as well as basic musical rudiments.

MUSC 1236 Survey of Jazz History – Introduces the content, history, and cultural contexts of jazz music. Examines the spread, evolution, and exportation of jazz in relation to the growth of radio and the recording industry. Includes lecture, demonstration, listening, and group discussion of musical examples and cultural backgrounds. Course launches Fall 2022.

	Fall 2020	Spring 2021	Fall 2021	Spring 2022
MUSC 1010	534	550	581	578
MUSC 102G	57	73	62	85
MUSC 1030	377	450	396	492
MUSC 1050	52	43	48	67
MUSC 1060		121		12
MUSC 1100	151	103	130	133
MUSC 1170	55	38	37	45
MUSC 1180				

- All teaching assignments for general studies courses in music are determined by the department chair. The department chair reviews the qualifications of all interested faculty (both full and part-time) and makes teaching assignments according to the strengths, workload, and scheduling availability.
- Non-music majors are welcome to enroll in private studio instruction (MUSC 145R/245R Private Lessons for Non-Music Majors), music ensembles, and core music classes (theory, music history, etc.).

MDP III—EVALUATION, PLANNING, PROJECTIONS

- Planning Documents:
The Department of Music Strategic Plan 2021-22 can be found here: [LINK](#).

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

Utah Valley University

Orem, UT
Thomas Keck, Chair
Department of Music
April 21-22, 2022

Andrew R. Glendening, Northern Illinois University, Team Chair
Jeffrey Ward, Kansas State University, Team Member

Degrees for which Renewal of Plan Approval and Final Approval for Listing is sought.

Bachelor of Arts in Music
Bachelor of Science in Music
Bachelor of Science in Music Education
Bachelor of Music in Performance
Bachelor of Music in Commercial Music

Degrees for which Plan Approval and Final Approval for Listing is sought.

Associate of Science in Music

DISCLAIMER

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

OPTIONAL RESPONSE

It is strongly recommended that each institution submit an Optional Response to the Visitors' Report, which may be used to correct (1) errors of fact, (2) conclusions based on such errors, and (3) any documented changes made in the program since the on-site review. In particular, information in the Optional Response should address noted issues of apparent noncompliance, such as those included in Section P. of this report, and any areas where the provision of further information has been deemed advisable by the institution.

ACKNOWLEDGMENTS

The visitors would like to thank members of the Utah Valley University community for their hospitality, thoughtfulness, and assistance during the on-site visit. Dr. Tom Keck for his help organizing the visit, providing additional information, and simply being a gracious host. The visitors are grateful for all efforts that were extended to the visitors in making the trip to UVU productive, informative, and welcoming.

A. Purposes

Founded in 1941 as the Central Utah Vocational School, the University became the Utah Trade Technical Institute in 1963, then Utah Technical College at Provo in 1967. In 1977 the institution moved to Orme and became the Utah Valley Community College in 1987, the Utah Valley State College in 1993 and finally Utah Valley University in 2008. The University is accredited by the Northwest Commission on Colleges and Universities.

The University follows a dual-mission model that combines the “rigor and richness of a first-rate teaching university with the openness and vocational programs of a community college.”

It appears NASM standards specific to purposes are met (see *NASM Handbook 2021-22*, Standards for Accreditation II.A.)

B. Size and Scope

Utah Valley University offers 11 master's degree; 91 bachelor's degree programs; 65 associate degrees program in applied engineering and 54 certificate programs. 34 programs are on-line. Utah Valley University is the largest public university in the state of Utah with a current enrollment is 40,936 students (27,202 FTE) with over 12,000 high school students that are concurrently enrolled There are 629 full-time faculty.

The Department of Music is one of nine departments within the College of Arts, Humanities, and Social Sciences and currently has 16 tenured/tenure-track faculty, 1 full-time Artist in Residence, and 53 part-time faculty. The number of music students included 227 undergraduate majors in 2021. The music major enrollments have shown a steady decline in the Bachelor of Music in Commercial

Music, Bachelor of Arts/Bachelor of Science in Music and Bachelor of Science in Music Education programs over the past five years while the enrollment in the Bachelor of Music in Performance degree has been stable. From 2017 to 2021, the overall the number of majors has declined from 318 to 248.

The Department can consistently offer the core music classes, however, there do not appear to be advanced elective courses offered beyond the courses required for the degree programs.

C. Finances

The University's finances appear to be sound and adequate for essential operations. The Department's allocations appear to be marginally adequate for the size and scope of the program. This is pressure on the ensemble directors to program "from the files" which is impeding the currency and diversity of the ensemble curriculum. The recent move to the Noorda Center has also incurred new operational costs which have not been offset by either new revenues or allocations.

The Department may want to consider establishing a peer group of similar schools and commissioning HEADS reports to establish some benchmarking data on budgets and scholarships.

D. Governance and Administration

Discussion of governance and administration for the institution is located on pages 9-13 of the Self-Study. The Department is part of the School of the Arts and reports to the Dean.

An Assistant Chair can be appointed with 3 credits of Governance Credit Hour Equivalent (GCHE). The current Associate Chair is tasked with communicating and coordinating all Department production scheduling and facilities needs with the Noorda Center as well as serving as co-reviewer of music scholarships with the Chair. There are also fourteen uncompensated Area Coordinators. There is currently a discussion about providing course releases for the Area Coordinators.

1. Overall Effectiveness

As a young Department, there is a distinct lack of committee structure. Only recently have there been enough tenured faculty to form an all-music Retention, Tenure and Promotion Committee. Most matters are addressed through informal and/or ad hoc groupings.

In terms of effectiveness, the establishing of a committee or process to review curriculum is an urgent need. Discussions about the appropriateness of the core studies for the commercial music degree, diversity and inclusion, music theory coordination and upper-level electives need to happen in a sustained manner.

Clarity in the tenure and review process is also a significant issue. The recently tenured and pre-tenure faculty expressed great anxiety over the lack of clarity in the standards and the process. This is particularly problematic for faculty in the commercial area or with mixed teaching assignment (e.g., applied plus classroom.) Issues of fairness and retention have been raised and need to be addressed by the Dean and Provost.

2. Policy-Making

Policy making at the unit level is generally ad hoc. Some decisions are made by individuals and other are brought to the faculty. The Department would be well served to establish a set of by-

laws and policies that codify how decisions are made. Beyond the unit level, the University has the typical layers of committees.

3. Music Executive's Load and Responsibilities

The Chair receives 9 credits of GCHE per term and is expected to teach 3 contact hours. The present Chair is Director of Bands, with 4 contact hours assigned to the Wind Symphony. The Chair is appointed by the Dean to 3-year terms and is evaluated annually.

The current Chair is leaving the University at the end of the term. This is an opportunity for the University to re-think load and process for the Chair and Area Coordinators.

4. Communication

There are bi-weekly music faculty meetings. Additionally, the members of the staff meet twice per semester to manage activities. The Chair formed a Student Advisory Council in 2021.

E. Faculty and Staff

Discussion of faculty and staff for the music unit is located on pages 13-15 of the Self-Study. Currently, the Department of Music functions with 17 full-time and 53 part-time faculty. The unit has one full-time staff member. It seems that most full-time faculty members “wear a variety of hats” to make the curriculum function.

It appears that the number of faculty and distribution of faculty expertise in relation to purposes, curricular offerings, and size and scope aligns with course and degree offerings and student body. On page 14 of the Self-Study, the unit reports that the full-time music major to full-time faculty ratio is 14.58 in Fall 2021.

On page 14 of the Self-Study, the unit reports that full-time faculty carry 15 Instructional Credit Hour Equivalents (ICHE), with tenure-track given a course release for research and creative activity, hence tenure track faculty teach 12 contact hours per term. Teaching loads are reported on pages 98-106 of the Self-Study. The Chair assigns courses. One faculty member communicated to the visitors that they do not receive their instructional assignments until very close to the start of classes, reporting that at best this has been three weeks before the start of classes and at worst four days.

Faculty report that the large instructional load makes it challenging for them to actively recruit, particularly in visiting high schools.

Faculty reported that they receive \$1,200 annually in support of faculty development. Most faculty communicated that this covers their travel and registration fees for one domestic conference. Although there are internal University grants to support faculty development in university areas outside of the music unit, it seemed that some faculty were unaware of these funding opportunities. As a result, faculty reported that they often have to fund their own faculty development opportunities, particularly for international travel.

Untenured or recently tenured commercial music faculty reported that research and creative activity standards for traditional musical performance and scholarship did not have an equivalent for creative activities of commercial music faculty, particularly in regard to the definition of equivalent peer review. It is not clear that creative activity and achievement is be regarded as being equivalent to scholarly efforts and publication in matters of appointment and advancement when the institution has

goals and objectives for the preparation of professional composers and performers (see NASM *Handbook 2021-22*, Standards for Accreditation II.E.3.a.(3)).

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

The Department is very fortunate to have a new home in the Noorda Center for the Performing Arts. The Center is an attractive, state of the art facility that houses music, theatre and elements of dance. With the new building, the Department received new pianos and classroom equipment. The Center also operates as a presenting organization.

Despite having the new facilities on campus, the Department has little control and access. The schedule and access are controlled by the Noorda Center staff and operates much like a dedicated performing arts complex rather than a University. Students report limited access to audio workspaces and rehearsal rooms (e.g., early closing (5 PM), inability to reserve spaces, key access, etc.) such that they cannot complete course assignments – especially in commercial music. Faculty report extensive problems with access to the rehearsal and concert facilities. This is a significant problem that must be addressed.

Although the facilities are of excellent quality, the limited access makes it unclear if the institution has adequate facilities to meet standards (see NASM *Handbook 2021-22*, Standards for Accreditation II.F.1.a.).

The instrument collection is extensive, however, the legacy instruments, purchased before the new building, are in poor condition and need attention. This is particularly true for the brass and woodwind instruments for the technique courses. Students report that a significant portion of the recording studio equipment is either broken or need of repair. The Department needs to develop a plan and process for maintaining and replacing the collection. It is therefore unclear if the institution meets standards regarding budgets for maintenance and replacement (see NASM *Handbook 2021-22*, Standards for Accreditation II.F.1.e.).

Materials regarding health and safety appear in the student resources on-line, however, only a small number of the students are aware or have read the materials. It is not clear that all students are aware of the information, and it is therefore unclear if standards regarding health and safety are met (see NASM *Handbook 2021-22*, Standards for Accreditation II.F.1.i.).

G. Library and Learning Resources

The library collection, facilities, and equipment are in good condition. The library building is fairly new and houses a solid collection that appears to be adequate for the degree offerings. Equipment is available for students to listen/watch media while studying scores. The library hours and librarian support are extensive.

The library is to be commended on building an excellent collection of performing works outside of the public domain. This is supported with significant on-line resources and inter-library loan. The budget appears to be sufficient to maintain these offerings and to purchase new works.

The librarians have designated a music liaison who works with the music faculty and solicits requests for materials. The overall governance structure is ad hoc. Creating a more formalized structure with the Department liaison is recommended.

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

Discussion of recruitment, admission-retention, record keeping, advisement, and student complaints is located on pages 17-18 of the Self-Study.

1. Recruitment, Admission, Retention

Recruitment and Admission: The music unit follows the general guidelines for admission provided by the University. All music students must pass an entrance audition for admittance into the Bachelor of Music and Bachelor of Science in Music Education programs. Beginning in Fall 2022, students in the Bachelor of Arts/Bachelor of Science in Music degree program must also pass an entrance audition for admittance.

Faculty expressed that they participate in recruitment activities, such as visiting high schools and inviting high school students to campus to participate in side-by-side concerts, but they also communicated that there was not sufficient time to adequately recruit. Furthermore, the faculty communicated that there the music unit did not have a comprehensive, coordinated recruitment plan and that faculty largely independently recruited for their area. Some applied faculty expressed a lack of support from ensemble directors in recruiting for studios. Faculty feel confident, however, that they can successfully recruit students if they are able to bring them to campus, show their new facilities, and provide free lessons.

The institution has a robust dashboard associated with retention and support for student success (<https://www.uvu.edu/retention/>). The University retention policy is stated in the Self-Study (p. 18) and can be found at <https://www.uvu.edu/academicstandards/>.

2. Record Keeping

Student records are housed within the main music office in a file cabinet which is accessible to all faculty and students during normal office hours within the business day. There appeared to be uniform information kept within individual student files. Audition reports are kept by individual applied faculty rather than kept centrally. It was unclear to the visitors how these audition records are securely housed.

3. Advisement

The School of the Arts has an academic advisor who works with students throughout their time as music units. Students described the advisor as knowledgeable of University resources and the guidelines and procedures regarding student accommodations. Additionally, they expressed the ease to sign-up for an advising appointment through an online system on the School of the Arts website (<https://www.uvu.edu/music/students/>).

4. Student Complaint Policy and Its Effectiveness

In a meeting with the music students, students communicated that they were unaware of the official process to communicate grievances but did make use of end-of-course instructor surveys. Furthermore, students expressed comfort in going to the Chair of the Department of Music with concerns.

I. Published Materials and Websites

Discussion of published materials and websites for the institution is located on pages 18-19 of the Self-Study.

Printed materials, primarily for recruitment, were provided to the visitors. This, along with information available on the website, seems to be consistent with statements in the Self-Study. The website is easy to navigate and has ample information regarding student resources, and degree and ensemble information.

J. Branch Campuses, External Programs, Use of the Institution’s Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (*if applicable*)

Not Applicable.

K. Community Involvement; Articulation with Other Institutions (*if applicable*)

Discussion of community involvement and articulation with other institutions is located on page 19 of the Self-Study.

The NOORDA Center for the Performing Arts, where the Department of Music and the School of the Arts is housed, consists of a concert hall that not only serves as a performance venue for Department of Music concerts but also a number of guest artists and performing groups throughout the year, including the Utah Symphony. This venue serves as a significant connection between the institution and the community as patrons of the guest artist series.

The institution has a transfer articulation database for students to view how the institution views coursework at other institutions if the student completed the course with a C- or better.

L. Non-Degree-Granting Programs for the Community (*if applicable*)

Not Applicable.

M. Review of Specific Operational Standards for (1) Free-Standing Music Institutions of Higher Education and/or (2) Proprietary Institutions (*if applicable*)

Not Applicable.

N. Programs, Degrees, and Curricula

1. Credit Hours

a. Definitions and Procedures

(1) Definition of Credit and Methods of Assigning Credit

The University follows the credit hours policies and definitions of the Northwest Commission on Colleges and University and the Federal guidelines. The policies are discussed in the MDP and appear to be consistent with national norms.

Courses are reviewed by the Office of Academic Scheduling and Curriculum to ensure scheduled times and term lengths are within the minimum range for fulfilling the credit ratio for the assigned credit hours. Academic departments submit all new and revised courses and their credit hour assignments and rationale to the Faculty Senate Curriculum Committee.

(2) Publication of Definitions and Policies

The complete policy and definitions are published on-line at:
<https://policy.uvu.edu/getDisplayFile/5776f19f0a07bd1c1049287d>

(3) Procedures Used to Make Credit Hour Assignments

Credit hour assignments are made using a formula outlined in MDP II.A that links work and time to credit hours. These are based on 15 week semesters using the ratio “combination of contact hours, which include lecture and/or lab hours, associated with the total credits granted for successful completion of a course; e.g., a credit ratio of 3:3:0 indicates three total credits, three lecture contact hours per week for approximately 15 weeks for one semester, and zero lab contact hours.”

(4) Means Employed to Ensure Accurate and Reliable Application

The application of the credit hour policies is reviewed by the Faculty Senate Curriculum Committee who is charged to examine the results of the regularly conducted evaluations and notify departments of their compliance. If a school/college curriculum committee or the Faculty Senate Curriculum Committee finds a course’s credit hours or related requirements for student work outside of class are out of compliance with this policy, the Committee notifies the academic department of the discrepancy, recommends options for compliance, invites the academic department to implement appropriate changes, and provides a timeline for compliance. If the department fails to achieve compliance within the established timeline, the chair of the Faculty Senate Curriculum Committee submits the matter for resolution to the appropriate dean, in consultation with the Senior Vice President of Academic Affairs.

(5) Procedures of Free-Standing Institutions

Not Applicable.

b. Evaluation of Compliance

The visitors verify that the composite set of transcripts reviewed demonstrate consistency with program requirements as published in institutional materials.

c. New, Experimental, Atypical Formats or Methods

Not Applicable.

2. Specific Curricula

a. General Content and Competency Standards

Despite detailed instructions in advance of the visit to the contrary, the peculiar scheduling of the visit, faculty illness, class and rehearsal cancelations and exams made it impossible to observe any music theory, music history, music education or instrumental ensemble courses. While the curriculum seems to be typical in size and structure and the observed activities were general good, further comment is not possible.

Since it was not possible to observe any classes in Music Theory, Music History, Music Education or Instrumental Ensemble, compliance is an open question. Specifically, it is not clear that those standards are being met for Music Theory (NASM Handbook 2021-22, Standards for Accreditation VIII.B.2.), ensembles (with the exception of choral ensembles) (NASM Handbook 2021-22, Standards for Accreditation IX.A.3.c.) and (NASM Handbook 2021-22, Standards for Accreditation IX.O.3.c.) and Music Education (NASM Handbook 2021-22, Standards for Accreditation IX.O.B.).

The visitors did observe some ear training, commercial music courses and choral ensembles, which appeared to be well taught.

b. Individual Curricula

Degree Title: Bachelor of Arts in Music

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – In general the Bachelor of Arts in Music degree program appears to meet the standards for the distribution of curricular elements. The historical, performance and theoretical elements are typical of traditional Bachelor of Arts programs in size and content.
- (3) **Title/Content Consistency** – The title and curriculum for this degree appear to align with the NASM standards for the Bachelor of Arts degree in music (see NASM *Handbook 2021-22*, Standards for Accreditation VII.A.-D.).
- (4) **Student Work** – Although there are 27 students currently enrolled in the Bachelor of Arts/Bachelor of Science in Music programs, no students in the program performed on the recital so student work was observed during the visit.
- (5) **Development of Competencies** – As the Bachelor of Arts in Music shares most courses with the Bachelor of Music degrees, the development of competencies is similar to the Bachelor of Music degrees, only truncated. Although the actual product of the degree was not observed, the basic elements of applied instruction and supporting coursework appear to be in place.
- (6) **Overall Effectiveness** – From the indirect elements that were observed, it appears that the degree is functional and effective. The Department has many opportunities to increase the flexibility of the Bachelor of Arts degree to embrace new and future changes in the field. The current degree is essentially a “lite” version of the Bachelor of Music degree. Purposeful differentiation of the Bachelor of Arts degree from the Bachelor of Music degree may open avenues of exploration.

Degree Title: Bachelor of Science in Music

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The Bachelor of Science in Music degree program is identical to the Bachelor of Arts in Music in terms of the major requirements and differs in general education and graduation requirement. As such, it appears to meet for the distribution of curricular elements. The historical, performance and theoretical elements are typical of traditional Bachelor of Arts programs.
- (3) **Title/Content Consistency** – The title and curriculum for this degree appear to align with the NASM standards for the Bachelor of Science degree in music (see *NASM Handbook 2021-22, Standards for Accreditation VII.A.-D.*).
- (4) **Student Work** – Two students performed on the recital, one tenor and a jazz trombonist. Both performed at a high level. It is interesting to note that due to the high rate of transfer students and students returning from missions, these students are several years older than the typical undergraduate and the additional experience and maturity was evident.
- (5) **Development of Competencies** – As the Bachelor of Science in Music degree shares most courses with the Bachelor of Music degrees, the development of competencies is similar to the Bachelor of Music only truncated. Although the actual product of the degree was not observed, the basic elements of applied instruction and supporting coursework appear to be in place.
- (6) **Overall Effectiveness** – From the indirect elements that were observed, it appears that degree is functional and effective. The Department has many opportunities to increase the flexibility of the Bachelor of Science degree to embrace new and future changes in the field. The current degree is essentially a “lite” version of the Bachelor of Music degree. Purposeful differentiation of the Bachelor of Science degree from the Bachelor of Music degree may open avenues of exploration.

Degree Title: Bachelor of Science in Music Education

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The curriculum is comprehensive, responsive to State requirements and the institution appears to meet NASM operational standards for music education curricula. This is a very standard program that is typical in design of most schools.
- (3) **Title/Content Consistency** –The title and curriculum for this degree appear to align with the NASM Standards for the Bachelor of Science degree in Music (see *NASM Handbook 2021-22, Standards for Accreditation IX.O.*). However, the program is designed for students to receive Utah Teaching Licensure for Music 6-12. Music education faculty reported that some graduates have applied and received licensure for K-5 music but the institution does not offer methods coursework outside of a music course designed for general teacher educators.
- (4) **Student Work** – Outside of a phone conversation with a student teaching intern and cooperating teacher, the visitors were unable to examine any student work due to the unavailability of any music education courses scheduled outside of meeting times or because of class cancellation. Since it was not possible to observe any Music Education

classes, it is not clear that standards regarding competencies are being met (see NASM *Handbook 2021-22*, Standards for Accreditation IX.O.B.).

- (5) **Development of Competencies** – Students complete the edTPA as a Utah Teaching Licensure requirement. Although music education faculty expressed concerns that the edTPA takes a significant amount of time during the student teaching semester, they reported high pass rates. In speaking with a cooperating teacher and student teaching intern, they expressed a great deal of support from University faculty in preparing for the edTPA, but also communicated concerns that this preparation took time away from developing rehearsal technique strategies.
- (6) **Overall Effectiveness** – The program appears to be solid and has produced many public school music teachers in the state. Unfortunately, the visitors were not able to see any music education courses. Since it was not possible to observe any instrumental ensembles, it is not clear that standards regarding ensembles is met for the Bachelor of Music in Music Education with the exception of choral ensembles (see NASM *Handbook 2021-22*, Standards for Accreditation IX.O.3.c.).

Degree Title: Bachelor of Music in Performance

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The curriculum is comprehensive, and the institution appears to meet NASM operational standards for music performance curricula. The curricular design is typical and mirrors most other schools.
- (3) **Title/Content Consistency** – The title and curriculum for this degree appear to align with the NASM Standards for the Bachelor of Music degree in Performance (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.).
- (4) **Student Work** – Nine students in the Bachelor of Music in Performance degree were observed during the recital in performances that ranges from competent to good. One student was a double major in performance and music education and another a double in performance and commercial music.
- (5) **Development of Competencies** – Based on the performances, the foundational musical competencies are clearly being developed for this program.
- (6) **Overall Effectiveness** – The degree appears to be effective. Developing advanced musical expression and selecting appropriate repertoire should be topics for faculty discussion. Since it was not possible to observe any instrumental ensembles, it is not clear that standards regarding ensembles is met for the Bachelor of Music in Performance with the exception of choral ensembles (see NASM *Handbook 2021-22*, Standards for Accreditation IX.A.3.c.).

Degree Title: Bachelor of Music in Commercial Music

- (1) **Status** – Renewal of Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The curriculum aspires to combine the traditional professional degree elements with commercial course work based on the skills of the faculty. The industry

driven elements are somewhat limited by internal pressure to maintain traditional elements. The curricular is balanced and appears to meet the standards. There is considerable space for degree to adapt and respond to industry directions and standards.

- (3) **Title/Content Consistency** – The title and curriculum for this degree appear to align with the NASM Standards for the Bachelor of Music degree in Commercial Music (see *NASM Handbook 2021-22*, Standards for Accreditation VIII. and Appendix I.E.).
- (4) **Student Work** – Three students, all percussionists, in the program performed on the student recital. The performances were solid although entirely of standard repertoire. Productions and performances of commercial repertoire were not observed, and it is unclear to what level those skills are being developed.
- (5) **Development of Competencies** – Although the actual product of the degree was not observed, the basic elements of applied instruction and supporting coursework appear to be in place.
- (6) **Overall Effectiveness** – Without observing the commercial product of this program, it is difficult to determine the effectiveness. It is evident from faculty discussions that there is a great deal of internal debate about the content and direction of the program and a concern that elements of the traditionalist bloc of the faculty are impeding progress and innovation. Students also echoed this sentiment particularly in terms of opportunity and access to the facilities.

Degree Title: Associate of Science in Music

- (1) **Status** – Plan Approval and Final Approval for Listing
- (2) **Curriculum** – The curriculum is the same as the first portion of the other music majors which have been discussed.
- (3) **Title/Content Consistency** – The visitors note that title and content are the same as the first portion of the other music majors and appear to be in line with the Standards.
- (4) **Student Work** – There are 10 students enrolled in the program. No students in the program performed on the recital so the visitors did not observe any student work.
- (5) **Development of Competencies** – This program is equivalent to the first part of the other music majors and is similarly effective in developing competencies.
- (6) **Overall Effectiveness** – The effectiveness is in line with that of the other music major in that this is the same course work and expectations for the limited scope of the associate degree.

Music Minors and Certificates

Degree Title: Bachelor of Arts in Integrated Studies with Music Emphasis

- (1) **Curriculum** – The visitors note that degree contains only 15% music and is significantly beneath the guidelines of 30% content for a music degree.

- (2) **Student Work** – There is currently one student enrolled in the program. The visitors did not observe any student work during the visit.
- (3) **Development of Competencies** – The degree appears to be a music minor integrated with an outside minor to form a degree.
- (4) **Overall Effectiveness** – This degree path appears to be something of an artifact of a past era and no longer seems to have an audience. This might be a good candidate for deletion.

Degree Title: Bachelor of Science in Integrated Studies with Music Emphasis

- (1) **Curriculum** – The visitors note that degree contains only 15% music and is significantly beneath the guidelines of 30% content for a music degree.
- (2) **Student Work** – There is currently one student enrolled in the program. The visitors did not observe any student work.
- (3) **Development of Competencies** – The degree appears to be a music minor integrated with an outside minor to form a degree.
- (4) **Overall Effectiveness** – This degree path appears to be something of an artifact of a past era and no longer seems to have an audience. This might be a good candidate for deletion.

Degree Title: Certificate of Proficiency in Music Technology

- (1) **Curriculum** – The curriculum is a prescribed set of 7 courses in music technology, contemporary theory, and production.
- (2) **Title/Content Consistency** – The institution appears to meet the Standard XVII.C for certificates.
- (3) **Student Work** – The visitors had the opportunity to observe one student in the program perform on the student recital, however, no actual production work or classes were observed as classes were either canceled or working independently during the visit.
- (4) **Development of Competencies** – The curriculum is consistent with elements of the commercial music. Whether or not an 18-credit program prepares students for a “career in commercial music” is an open question.
- (5) **Overall Effectiveness** – Since this program was recently redesigned, the visitors would encourage the faculty to track the student outcomes to assess the effectiveness of the program.

Degree Title: Certificate of Proficiency in Collaborative Piano - Chamber Music

- (1) **Curriculum** – This is a 16-credit program that is intended to provide “specific training for accomplished pianist who wish to broaden their familiarity with instrumental repertoire and the art of collaborative piano.”

- (2) **Title/Content Consistency** – The institution appears to meet the Standard XVII.C for certificates.
- (3) **Student Work** – There are currently no students enrolled in this program.
- (4) **Development of Competencies** – It is not clear how a student is determined to be an “accomplished pianist” or how a student develops competencies in collaborative piano.
- (5) **Overall Effectiveness** – Based on the lack of information, it is not possible to comment.

Degree Title: Certificate of Proficiency in Collaborative Piano - Vocal Coaching

- (1) **Curriculum** – This is a program that is intended to provide “specific training for accomplished pianist who wish to broaden their familiarity with vocal repertoire and the process of coaching singers.” It has 8 credits in music and 8 credits in either German or French.
- (2) **Title/Content Consistency** – The institution appears to meet the Standard XVII.C for certificates.
- (3) **Student Work** – There are currently no students enrolled in this program.
- (4) **Development of Competencies** – It is not clear how a student is determined to be an “accomplished pianist” or how a student develops competencies in vocal coaching. It appears that this is intended to be an add on to the piano performance major, however, that is not clear from the Self-Study.

The sparse musical content should be examined.

- (5) **Overall Effectiveness** – Based on the lack of information, it is not possible to comment.

Degree Title: Certificate of Proficiency in Piano Pedagogy

- (1) **Curriculum** – This is a program that is intended to “equip present and prospective teachers with rigorous and practical music training.”
- (2) **Title/Content Consistency** – The institution appears to meet the Standard XVII.C for certificates.
- (3) **Student Work** – There are currently no students enrolled in this program.
- (4) **Development of Competencies** – This program appears to rely on students having developed advanced skills prior to enrollment. How that is assessed is not clear. Additionally, it is not clear how a non-major pianist can achieve a rigorous training in piano pedagogy in such a short and general program.

The alignment of intent and content should be reviewed.

- (5) **Overall Effectiveness** – Based on the lack of information, it is not possible to comment.

3. Study of the Transcripts of Recent Graduates and Comparison with Catalog Statements

Baccalaureate Programs

An on-site review of transcripts of recent graduates found the documents to be complete and consistent with the catalog requirements.

4. Performance

A discussion of performance is located on pages 66-71 of the Self-Study and includes descriptions of the events at the Noorda Center with external groups, faculty appearances in the region and visiting masterclasses. Expanding community outreach with student performances would seem to be a logical next step.

5. Music Studies in General Education

A brief discussion of music studies in general education is located on page 66 of the Self-Study and describes the University requirement for 3 credits in fine arts for non-fine arts degrees. The specific course offerings and their effectiveness is not addressed.

O. Music Unit Evaluation, Planning, and Projections

Discussion of evaluation, planning, and projections development issues for the institution and music unit may be found on pages 72-75 of the Self-Study. The Self-Study outlines the University assessment practices but does not address planning for the Department other than to say that it is “ongoing.” This is a missed opportunity to conduct a reflective planning exercise and develop long term goals for the Department.

The Self -Study identifies load for area coordinators, use of the Noorda Center, additional staffing, and lack of professional development funds as future issues.

2. Completeness and Effectiveness of Self-Study

The Self-Study is a thin document that appears to have been largely written without much faculty input. Notably absent is thoughtful analysis of the programs and curriculum, planning beyond the University’s outcome template, any discussion of current issues such as diversity, equity and inclusion and any real discussion of future issues and planning.

The faculty expressed many concerns about tenure standards, how the core curriculum meets the needs of the different majors, recruiting strategies, repair of equipment, outreach, and many other issues – none of which appear in the Self-Study.

The Self-Study, combined with the peculiarities of the visit that prevented true observation of the majority of the program, does not provide a complete picture of the state of the program.

P. Standards Summary

1. It is not clear that creative activity and achievement is be regarded as being equivalent to scholarly efforts and publication in matters of appointment and advancement when the institution has goals and objectives for the preparation of professional composers and performers (see *NASM Handbook 2021-22*, Standards for Accreditation II.E.3.a.(3)).

2. Although the facilities are of excellent quality, the limited access makes it unclear if the institution has adequate facilities to meet standards (see *NASM Handbook 2021-22*, Standards for Accreditation II.F.1.a.).
3. The Department needs to develop a plan and process for maintaining and replacing the instrument and equipment collection. It is therefore unclear if the institution meets this standard (see *NASM Handbook 2021-22*, Standards for Accreditation II.F.1.e.).
4. Materials regarding health and safety appear in the student resources on-line, however, only a small number of the students are aware or have read the materials. It is not clear that all students are aware of the information, and it is therefore unclear if the standard regarding health and safety is being met (see *NASM Handbook 2021-22*, Standards for Accreditation II.F.1.i.).
5. Since it was not possible to observe any music theory or music history classes for the professional degrees, it is not clear that those standards are being met (see *NASM Handbook 2021-22*, Standards for Accreditation VIII.B.2.).
6. Since it was not possible to observe any instrumental ensembles, it is not clear that standards regarding ensembles is met for the Bachelor of Music in Performance with the exception of choral ensembles (see *NASM Handbook 2021-22*, Standards for Accreditation IX.A.3.c.).
7. Since it was not possible to observe any instrumental ensembles, it is not clear that standards regarding ensembles is met for the Bachelor of Music in Music Education with the exception of choral ensembles (see *NASM Handbook 2021-22*, Standards for Accreditation IX.O.3.c.).
8. Since it was not possible to observe any Music Education classes, it is not clear that standards regarding competencies are being met (see *NASM Handbook 2021-22*, Standards for Accreditation IX.O.B.).

Q. Overview, Summary Assessment, and Recommendations for the Program

1. Strengths

Beautiful new building.
 Strong faculty and supportive students.
 The University is enjoying strong enrollments.
 Growing Commercial Music program.

2. Recommendations for Short-Term Improvement

Add music elective courses and expand chamber music options.
 Delete the Integrated Studies degrees.
 Review and reassess the certificates.
 Review core studies for relevance to the Commercial Music degree, especially piano class, theory, and history.
 Create Departmental By-Laws and standing committees.
 Review and expand the faculty review policies.
 Establish a recruiting strategy.
 Create a strategic plan.
 Expand performance opportunities for the Commercial Music majors.

Revise the policies and procedures of the Noorda Center management.

3. Primary Futures Issues

The leadership transition in the Chair position is the immediate challenge. Due to the division of traditional and commercial viewpoints, an impartial Interim Chair, possibly from outside the University or the Unit, could facilitate discussions about governance, curriculum, and process.

The restricted access and use of the Noorda Center needs to be resolved in a transparent and effective manner. All parties need to clearly know who can use what and when, how to schedule things and what it costs.

The Department needs to develop a recruiting plan.

4. Suggestions for Long-Term Development

Leverage the Noorda Center for recruiting.

Develop outreach programs to strengthen recruiting including on campus events.

Develop partnerships with music industry for internships, programmatic currency, and support.

This can become an Advisory group.

UTAH VALLEY UNIVERSITY

VISITORS' REPORT OPTIONAL RESPONSE

Orem, UT
Astrid Tuminez, University President
Jeffrey O'Flynn, Chair
Department of Music
April 21-22, 2022

Andrew R. Glendening, Northern Illinois University, Team Chair
Jeffrey Ward, Kansas State University, Team Member

Degrees for which Renewal of Plan Approval and Final Approval for Listing is sought.

Bachelor of Arts in Music
Bachelor of Science in Music
Bachelor of Science in Music Education
Bachelor of Music in Performance
Bachelor of Music in Commercial Music

Degrees for which Plan Approval and Final Approval for Listing is sought.

Associate of Science in Music

The Utah Valley University Department of Music is grateful to NASM and evaluators Drs. Glendening and Ward for their dedicated review of our programs. We concur with several of their conclusions. We will provide descriptions of actionable changes that are already in progress or are planned for the coming semester. Our response also details some factual errors and some findings based on those errors. We will provide documentation to support this information. Every faculty member participated in this optional response, to represent the totality of our department. As standards issues listed in **P. Standards Summary** are addressed, we will note them in our response.

SUGGESTED IMPROVEMENTS IN PROGRESS

DEPARTMENT STRUCTURE AND POLICY-MAKING

The Visitors' Report noted in **D. 1. Overall Effectiveness** that we lack a cohesive committee structure. The second paragraph recommended establishing a curriculum review committee. They found that most issues were addressed through informal or ad hoc groupings. Additionally, **D. 2. Policy-Making** suggested that we establish a set of by-laws. We agree with these recommendations. Since the visit, the department has undertaken several changes.

The department has undergone significant reorganization since April 2022. Thomas Keck, previous department chair, accepted an administrative position at another institution. Jeffrey O'Flynn was elected chair, with his term commencing on July 1, 2022.

With new leadership, the department enacted several changes. The chair will author a department organization chart that delineates departmental responsibilities clearly. The organization chart comprises a part of our by-laws, which will be written and ratified in the Fall 2022 semester. The by-laws will codify our department structure, outline how authority in the department is distributed, define workload, and more. We will draw on existing examples of by-laws from peer institution to create our document.

The chair also established several new standing committees. Standing committees for large structural areas now exist: Voice, Instrumental, Education, and Commercial. These committees perform annual curriculum reviews, suggest program changes, and create the opportunity for collaborative problem solving inside each area.

The department supports seven area coordinators, not fourteen as written in the visitors' report. Area coordinators are Hilary Demske, piano; Melissa Heath, voice; Shane Jones, percussion; Maddy Tarantelli, brass; Jeffrey O'Flynn, woodwinds; Donna Fairbanks, strings; and David Baker, commercial. These area coordinators will have consistent responsibilities in the new organizational chart.

Curriculum changes, as per [UVU Policy 605](#), are the responsibility of the entire music faculty. As of Fall 2022, if any faculty member wishes to change curriculum, they will work within one of the four standing committees to create a proposal. Next, the department curriculum supervisor (currently Cherilyn Worthen) and department chair will review changes to ensure compliance with accreditation standards and UVU policies. Proposals that meet all requirements will be brought to the full faculty. After discussion and revision, final approval will be done by secret ballot of the faculty.

Finally, we created a recruitment committee to coordinate and target our recruitment efforts, which was in process before the visit and addresses concerns from **H. 1. Recruitment, Admission, and Retention**.

DECLINING ENROLLMENTS

The evaluators noted in **B. Size and Scope** that our enrollments have been declining. We acknowledge that we must address a shrinking program. The recruitment committee suggested in the visitors' report will partially address this need. We also wish to provide some background information.

As an open enrollment institution, UVU allows students to declare any major upon admission to the university. Matriculation to a music program requires an audition. **BA BS USED TO BE NOT NOW**. Therefore, some students declared a music major but were never admitted to the program; however, they are still counted in our official enrollment. Additionally, students who were admitted then changed majors were still counted in our totals. Our enrollment totals were previously inflated by these two groups of students.

In recent years, department leadership has made progress in determining which students are truly music majors for the purposes of institutional research. In at least one year's data, the observable drop in music majors was attributable to a right-sizing effort. Many students who changed majors or never passed their auditions were removed from our official count. This effort to right size helped us better understand how to allocate limited resources. It also gave a clearer picture of our graduation rate, a metric by which UVU measures success.

SCHEDULING AND ACCESS TO SPACES

P. 2. in the Standards Summary notes the quality of our instructional and performance spaces. However, they stated that limited access might prevent us from meeting standards. To fully understand this concern, we'll provide some background on the situation. We also have updates from summer 2022.

The Noorda Center for the Arts opened in January 2019, with a new production team joining the new facility. Policy and direction about the use of the Noorda Center were not communicated effectively between faculty and the production staff. SOA leadership and Noorda Center management did not have clear or effective policy established, which created miscommunication and therefore tension between SOA faculty and Noorda staff.

With a change in SOA leadership in February 2022, job descriptions of Noorda Center management and staff were clarified. Clear policy began to take shape, including the addition of associate department chairs as liaisons between academic departments and Noorda management/staff. The Noorda Center serves three performing arts departments, presents a professional performance series, and accommodates university and community events. This makes it a thriving civic hub for the arts, but also presents scheduling challenges.

Over the past year, we have worked to build effective policy and strengthen relationships. This resulted in significant progress toward our shared goals. Moving forward, we will be able to use our spaces in a way more aligned to our Program Learning Outcomes (PLOs). Faculty also have a clear procedure to schedule events and feel supported by Event Production Services.

The visitors recommended that our department participate in more community outreach. We agree that our community facing events are valuable to our service region and to the department. We still face challenges in reserving space for these events, including festivals or competitions. Department-approved community events should also have access to reduced or subsidized pricing.

HEALTH AND SAFETY

Standards Summary P. 4. mentions our materials regarding health and safety. Our [health and safety packet](#) is listed online, under [student resources](#). In addition to this resource, the department is completely re-organizing its course schedule to allow a time for department-wide student meetings. Other School of the Arts units, such as the Department of Dance, require such student meetings, so we have a model for successful implementation. We see an opportunity to address this standard by bringing in musician health experts for sessions with our students. We agree with the observation that our students need more contact points with this information.

ADVANCED ELECTIVE CREDITS

In **B. Size and Scope** and in **Q. 2. Recommendations for Short-Term Improvement**, the visitors stated that we should offer advanced elective credits and that we should expand our chamber music offerings.

Advanced elective credits are handled several ways. Mostly, music elective credits are fulfilled by studying to gain additional skills pertinent to students' musical goals. For example, a performance major might take recording and production classes alongside entrepreneurship classes in the Woodbury School of Business if they wish to pursue a career as a freelance chamber musician. A composer may take advanced piano lessons in addition to their composition lessons to better develop their speed when working with midi keyboard input into DAWs. We feel that the variety of courses offered across our department allow for a flexible approach to a variety of career paths, such that students and faculty advisors can design a set of electives to meet students' goals as they emerge.

We are amenable to offering additional elective courses, though we must overcome some obstacles. UVU cancels classes with fewer than 10 students unless they are core classes required for graduation. Should we institute high level electives, they will either be limited or on a set rotation, to meet enrollment requirements.

We are also interested in lowering the credit requirement for our Bachelor of Science in Music Education. Currently, our curriculum carries excessive required courses from the education department, putting the degree at 129 credits. Ideally, we would trim this to the education classes most relevant to professional licensure in music. That would allow us to offer more elective credits in the degree and to expand our music education content. Ongoing discussions with the School of Education have proven challenging, so we cannot offer a timeline for this curriculum change.

Regarding chamber music, we agree with the visitors' report. Our chamber music offerings need to be expanded and better coordinated. In some areas, small ensembles were used as a hybrid sectional and chamber music course. In others, the chamber music course was supervised by adjunct faculty who provided minimal structure. There are even areas that do not have chamber ensembles.

To that end, we revamped our small ensembles class in Fall 2022. We standardized the MUSC 373R Small Ensembles class to refer to coached chamber music. A uniform set of course outcomes was implemented. For areas that lacked chamber ensembles, discussions are ongoing to initiate those courses. By standardizing outcomes and ensuring oversight, we offer a significantly more robust chamber program than we did in April.

BACHELOR OF ARTS AND BACHELOR OF SCIENCE DIFFERENTIATION

In **N. 2. B.**, the report suggested that we differentiate between the Bachelor of Arts and Bachelor of Science degrees. As listed, they share the same music courses and outcomes with different requirements in areas outside of music. We believe the B.A. degree appeals to

musicians who wish to pursue music and entrepreneurship, musicology, music theory, and other musical career paths. The B.S. degree allows enough flexibility to accommodate students who wish to pursue professional studies in law, medicine, or similar specialties, while still developing professional skills in music. We can have conversations around marketing and advising these degrees.

We look forward to continuing discussions as a faculty to help incoming students understand the relevance of the BA and BS to career paths within and beyond music. We intend to host faculty discussions meant to clarify the distinction between degree offerings (B.A. and B.S.). Topics will include but are not limited to questions around further recommending upper class and/or elective coursework unique to the B.A. or B.S. as they pertain to differing student career paths.

The curriculum for these degrees allows students great flexibility. Should we continue to offer both degrees, it will be crucial to distinguish our marketing and advising. Newly instated for fall 2022, UVU requires us to have Frequently Asked Questions (FAQs) about each degree. We have considered this differentiation when writing our FAQ sheets for our B.A. and B.S. degrees.

PERFORMANCE OPPORTUNITIES FOR COMMERCIAL MUSIC MAJORS

In **Q. 2. Recommendations for Short-Term Improvement**, the visitors listed additional performance opportunities for commercial music majors. The commercial music area was primarily designed to teach skills in composition, production, and music technology. Performance is a secondary goal of the area. Even so, we provide a wealth of performance opportunity in tandem with opportunities to compose, produce, and record.

We offer a high-production concert each semester entitled “Mixtape Live!” where a minimum of three commercial ensembles perform original music, top-40 pop music, classic rock, R&B, soul, country, EDM, gospel, indie pop/rock, and other industry-related contemporary genres. Similarly, we host a Commercial Music Showcase each semester that allows student songwriters and composers to collaborate and produce performances of original songs and scores with arrangements for singer/songwriters, pop rhythm sections, bands with synced audio and video, and mixed studio and chamber ensembles. Third, we host at least one jazz concert each semester that features the UVU Jazz Orchestra and UVU Jazz Combo where students perform a mix of classic and modern jazz, R&B, gospel, and even original student compositions.

In each of these concerts, students work as composers, producers, arrangers, engineers, as well as performers. Furthermore, we have built three new ensembles in the commercial area in the

last three years to allow greater performance opportunity for students, directly addressing this need. The NASM visitors were offered recordings and/or video to demonstrate these opportunities.

Lastly, we have since made efforts to increase representation in departmental recitals. This would allow an additional performance opportunity for students every month. As a faculty, finding opportunities for student performance is a priority and we will continue to invest in creating more events to serve this goal.

RECORD KEEPING

In **H. 2. Record Keeping**, it was unclear how entrance audition records are housed. Audition records are currently kept by area coordinators but need to be central to the administrative assistant's office. We are currently working with UVU's IT department to create an online space to store each student's assessment records electronically from audition through graduation. This would standardize our storage of important records such as entrance auditions, jury forms, recital forms, etc.

FACTUAL ERRORS OR CORRECTIONS

ABILITY TO ATTEND/OBSERVE COURSES AND STUDENT WORK

In several places, notably **Standards P. 5., 6., 7., and 8.**, the visitors mentioned that they were unable to attend class or observe student work. **2. a. General Content and Competency Standards** says that "despite detailed instructions in advance of the visit to the contrary, the peculiar scheduling of the visit, faculty illness, class and rehearsal cancellations, and exams made it impossible to observe any music theory, music history, music education, or instrumental ensemble courses."

We did have an unplanned faculty illness. This faculty member teaches theory, though three other full-time faculty taught sections of Music Theory 1, Music Theory 2, and Music Theory 4 during their visit. In addition to these in-person options, the evaluators had access to live recordings of theory classes by the absent faculty member. We also had Contemporary Music Theory and Improvisation II. Essentially, an entire semester of theory curriculum across three courses was available for their reference.

Our music history curriculum is overseen by the faculty member who was hospitalized. To account for their absence, the department offered class recordings for music history. UVU has excellent technology to capture classes and archive recordings. An entire semester of music history teaching was available for them to review at their leisure. These are recorded live and

represent exactly what happens in the classroom—they are not pre-recorded videos on Canvas, our LMS.

For both music theory and music history, the evaluators chose not to review the in-person or recorded options available to them.

Our music education students meet on Tuesday evenings for pre-service student teaching and student teaching seminars. Unfortunately, the observers were here Thursday and Friday. The department offered to drive them to a cooperating school to observe a student teacher in action. They declined this offer, choosing instead to hold a phone call with the student teacher and supervisor.

During their visit, we offered brass techniques (some institutions call this class methods), which is part of the instrumental music education curriculum. Additionally, we held Choral Literature and Methods and Advanced Choral Conducting during their visit. Many of our instrumental education courses are held Monday and Wednesday (1- or 2- contact hour classes). They missed Fundamentals of Conducting and Advanced Instrumental Literature and Methods because of this set schedule, which would have been known in advance.

We understand that the visit occurred at the end of a semester. For context, the visitors arrived the week before finals. Many of our ensembles had their final performances before the visit. In fact, the Wind Symphony performed the night before the visit started. To prepare for this, we recorded rehearsals and concerts for the visitors to review. Additionally, percussion ensemble was scheduled on Thursday. The visitors evidently elected not to review recordings or attend the instrumental ensemble rehearsal.

To support this, we are offering the visit schedule as appendix A. We have highlighted the relevant courses, mentioned above, offered during their visit. We believe that, within the limitations imposed by the timing of the visit, we put forth sufficient courses for evaluation. We also welcome NASM to request current or archived videos of our courses and rehearsals to ensure we meet standards.

DIVERSITY, EQUITY, INCLUSION, AND JUSTICE (DEIJ)

In **D. 1. Overall Effectiveness**, the visitors suggested that we have sustained discussions around diversity and inclusion. Regarding preparation for current and future changes in the field, we acknowledge the need for further faculty conversations regarding updates to our curriculum to meet the DEIJ needs projected by NASM as they relate to student success.

The department engages regularly and substantively in these discussions. In Appendix B, we have provided the results of our discussions as proof that we, both as a department and a

university, carefully consider DEIJ in our materials and methods. Annual reviews require faculty to reflect on their DEIJ work each year and create goals for the upcoming year. We believe that, both as a department and as part of the School of the Arts, our work on DEIJ is meaningful, measurable, and sustained. Furthermore, UVU is committed to this work and supports our efforts. UVU's [inclusion plan](#) gives university-wide context to our department's work.

Our theory curriculum was recently completely reconsidered with DEIJ in mind. A new, more inclusive text was selected. Faculty pulled additional inclusive examples into the classroom for each topic covered. This change allows students to see themselves and their communities reflected in the core curriculum and exposes them to new understanding of culture alongside their theoretical work.

We would also direct the reviewers to the new Global Styles and Ideas course, which will be offered Spring 2023. This course takes a holistic, musicological view of musical activities across time and geography. It includes popular music, non-Western music, and some selections from European art music providing an expansive, inclusive view of music's role in the world. Global Styles and Ideas is a direct response to those needs in the Music History core.

The department receives High Impact Practices (HIPs) funding annually from the School of the Arts. Applications for 2022-23 are in review and include numerous diverse projects including world percussion initiatives, a performance of Chinese ballads with the orchestra, and the invitation of numerous diverse guest artists. Additionally, the SOA offers inclusion grants.

We concur that additional base funding would further support our initiative to provide an inclusive program. We could purchase more new music by living composers, support more diverse projects, and more. We believe that, within available resources, we do an excellent job of supporting DEIJ.

FACULTY DIVISIONS

In **2. b. Individual Criteria for the Bachelor of Music in Commercial Music**, among other places, the visitors referred to a division between "traditionalist bloc" faculty and commercial faculty. This does not represent the department holistically. The chair has conferred with the commercial music coordinator to get more insight into this viewpoint. The department will provide a list of initiatives approved by the whole faculty that are inclusive of the commercial music area needs. We believe that, had the visitors considered a greater diversity of opinions, they might have reached a different conclusion.

The faculty voted unanimously to approve the new commercial music curriculum. It takes effect this fall and represents a significant update and improvement for students. Appendix C shows the new curriculum, which received no dissent from any bloc of faculty.

The core curriculum for history and aural skills was recently revamped to include commercial styles, language, and techniques. A new, inclusive text was selected, and additional commercial and jazz examples have been introduced. Chord symbols are taught alongside Roman numeral analysis. Pop song structures are taught alongside art song structures. Parallels are drawn between historical context and modern practice. In appendix C, we also provided the updated course outcomes for our theory core curriculum representing these changes.

As mentioned above, the new Global Styles and Ideas core curriculum in music history was approved by the entire faculty. This course was designed to meet the diverse needs of our entire department.

The piano skills classes were reconfigured in Spring 2022, making them more accessible for all music majors. The adjustment received unanimous support from the faculty and was put into place this fall. The new requirements are partially tied to keyboard skills required for advanced-level commercial composition and arranging classes.

Finally, area coordinators work closely with the commercial coordinator to meet the program needs. Area coordinators hire commercial-specific teachers to meet the needs of commercial students in private lessons. They also coordinate on commercial-specific entrance audition, sophomore review, and jury requirements.

We believe that any Bachelor of Music degree requires notation, music reading, aural, and theoretical skills taught in the music core curriculum. To achieve this academic degree, we still require our students to master core concepts. Our continual and intentional review of core curriculum allows us to meet the varied departmental needs and offer our students an excellent grounding in foundational skills. Additionally, we are keenly aware that our music core should prepare all music students to pursue graduate studies if they wish. We have excellent acceptance rates to graduate programs, including students from the commercial area.

We also offer a certificate in commercial music that does not require the complete music core, for students who wish to pursue that professional credential. The certificates feature part of the redesigned core curriculum and still provide graduates an acceptable level of musical knowledge.

RTP PROCESS

Standards Summary P. 1. and D. 1. Overall Effectiveness states that “clarity in the tenure and review process is also a significant issue.” Faculty expressed lack of clarity in the standards and the process. This is a serious concern, and we believe is at least partially founded on an incomplete picture of the department. UVU refers to retention, tenure, and promotion as RTP, and this document will use that abbreviation.

Candidates participate in mid-term review which occurs in the third year on the tenure track. In the sixth year on the tenure track, candidates apply for tenure and promotion to associate professor. Some candidates follow different timelines as required by policy. For instance, if a faculty member is hired at the rank of associate professor, their timeline will be different.

Our tenure process complies with all [current UVU policies](#). We provide each pre-tenure faculty member with a one-on-one tenure mentor. Pre-tenure faculty complete a tenure plan signed by the department chair and the RTP committee chair. Annual reviews with the department chair measure progress and reassess goals as needed. Additionally, the RTP committee, the RTP committee chair, and the department chair offer considerable individual support. The School of the Arts and the university offer regular workshops on the tenure process. The School of the Arts also provides all mid-term review and tenure applicants with clear lists of required documents prior to submission.

A candidate's application receives review from external scholars, the department RTP committee, the department chair, and the dean. The candidate may provide an optional response if they wish, which allows them a chance to offer context or refute findings by the RTP committee, chair, and/or dean. The portfolio then progresses through to the appropriate upper administration. Final granting authority for tenure rests with the Board of Trustees. In the event of a negative outcome, the faculty member may participate in an appeal process through Faculty Senate.

Candidates apply through a digital portfolio that represents their teaching, scholarly/creative works, and service. Throughout the creation of these portfolios, they receive considerable support from the department, the School of the Arts, and the university in the form of mentorship, evaluation, and workshops. Some faculty expressed to the chair that their positive comments on the tenure process were not reflected in the visitors' report. We believe that, had their input been included, a fairer picture of our actual RTP process would have emerged.

Further addressing RTP concerns, we acknowledge that our currently approved criteria, included in appendix D, need to be updated. They were approved in 2012. These criteria are inclusive and support work by our wide range of faculty in their specialties. They must, however, be reviewed and updated.

Our RTP committee is currently writing new guidelines that are clearer, especially regarding teaching and service. The department has approved two versions of these guidelines by majority vote. The university has recently updated the RTP policy, so our previous attempts were not approved. Also in appendix D, we have included a draft (in process) of our new RTP guidelines. We believe that these new guidelines significantly address the concerns brought forth in the visitors' report.

Tenure should not be a foregone conclusion. The process must be rigorous enough to evaluate the quality of a candidate's work. Because music departments represent such diverse specialties, our guidelines allow for a wide array of peer-reviewed work. Because of this, we do not stand by providing a bulleted list of accomplishments that earn tenure. Candidates must frame their work within the guidelines laid forth in the criteria. While the new RTP criteria allow for some quantification, it also clearly states that meeting the required number of items does not guarantee they are of sufficient quality to merit tenure.

We support and mentor junior faculty throughout this process. Various levels of review and assessment help them understand if they are on the right track and what improvements they should consider. We have a high success rate with candidates from performing, academic, and commercial backgrounds. We believe that our process will be even stronger with the approval of our new criteria.

INSTRUMENT MAINTENANCE

The report notes in **Standards Summary P. 3.** and **F. Facilities, Equipment, Technology, Health, and Safety** that we need to develop a plan and process for maintaining and replacing equipment collections. The School of the Arts Procedures Committee is working to formalize this process.

Our current process for repair and replacement is called R&R. Funding comes from the School of the Arts and is requested through our asset management software, Asset Panda. It appears that neither our self-study nor their visit made this evident. We recognize the omission and will offer greater detail regarding the process.

Area coordinators oversee inventories. Instruments fall to their appropriate area coordinator and studio equipment falls to the commercial coordinator. To request repair or replacement, coordinators open the appropriate inventory item in Asset Panda and select "Request Repair or Replace." After inputting repair or replacement information, the request is forwarded to the chair then the dean. Once approved, the repair or replacement commences. Typically, approvals are made once a month though emergency requests can be approved more quickly. Asset Panda allows us to track replacement timelines and cost for all equipment, which allows strategic planning and budgeting as inventory nears the end of its service life.

Other equipment is maintained through course fees. These are approved through a university committee and account for replacement timelines. This allows us to plan for and maintain spaces like our recording studio and computer lab. These are coordinated through our IT manager and occur regularly to ensure our equipment is up to date.

The woodwind collection is noted as being in poor condition and in need of attention. The current chair is also the woodwind coordinator and can provide additional information. New and legacy instruments come in the collection to support the needs of music education students, access to auxiliary instruments for woodwind majors, and additional instruments as needed for ensembles. The collection is maintained through the area coordinator and receives annual repair as warranted by instrument use and condition. Several woodwind instruments are out for repair or replacement currently. The percussion area reports similarly excellent support for their R&R requests with numerous requests approved this year.

The concerns in the brass and commercial (studio equipment) have been noted. In checking records, no requests from either area are unapproved at the department level, so additional training may be necessary. The brass faculty have submitted a substantial request for instrument purchases that is currently out for bid. The commercial faculty have submitted two new requests for studio equipment repair—one for a non-functional volume control and another for a broken pedal. Both concerns noted in the report are being addressed by leadership.

Faculty clearly need more clarity on the process. Each area coordinator is shown the R&R procedure upon hiring, and Asset Panda has instructional videos unique to our department. Our new faculty handbook will list the R&R process in greater detail to further support repair and replacement requests. Otherwise, we believe that our tools for strategic replacement are robust and allow us to maintain the quality of our inventory.

CONCLUSION

We look forward to strengthening our department based on the recommendations in the NASM Visitors' Report. We have carefully considered their input and taken significant action. We functioned as a smaller department might, with several important tasks taken on ad hoc. Efforts to right-size our organizational structure are underway. Should NASM request, we will be glad to provide any additional documentation.

Appendix A

Time	Room	Thursday, April 21
8:00	610	
	612P	
	614	3679.001 Brass Techniques 1, Madeline Tarantelli
	646	1140.001 Aural Skills II, Chelsea Jones
	730	
	755	
	511H	
8:30	610	3412.001 Music Career Development, Todd Sorensen
	612P	
	614	3679.001 Brass Techniques 1, Madeline Tarantelli
	646	1140.001 Aural Skills II, Chelsea Jones
	730	
	755	
	511H	
9:00	610	3412.001 Music Career Development, Todd Sorensen
	612P	
	614	2140.001 Aural Skills IV, Ryan Nielsen
	646	1130.001 Aural Skills I Chelsea Jones
	730	
	755	
	511H	
		Voice Lesson Isaac w/Louise Frazier NC/25
		Violin Lesson Donna w/Juliet Dickerson NC/50
		Piano Lesson Hilary w/ NC/42
		Clarinet Lesson O'Flynn w/Braxton Biggers NC/51
		Voice Lesson Isaac w/Louise Frazier NC/25
		Voice Lesson Gerta w/ Garrett Bills NC/29
		Voice Lesson Cecily w/ Avery NC/04
		Improvisation Lesson David B. w/David Kland NC/20
9:30AM	610	3412.001 Music Career Development, Todd Sorensen
	612P	
	614	2140.001 Aural Skills IV, Ryan Nielsen
	646	1130.001 Aural Skills I Chelsea Jones
	730	
	755	
	511H	
		Voice Lesson Isaac w/Louise Frazier NC/25
		Violin Lesson Donna w/Juliet Dickerson NC/50
		Piano Lesson Hilary w/ NC/42
		Clarinet Lesson O'Flynn w/Braxton Biggers NC/51
		Voice Lesson Gerta w/ Garrett Bills NC/29
		Voice Lesson Cecily w/ Avery NC/04
		Improvisation Lesson David B. w/David Kland NC/20
	10:00	610
612P		
614		2140.001 Aural Skills IV, Ryan Nielsen
646		1140.002 Aural Skills II, Chelsea Jones
730		2420.002 Music Production Basics, Todd Sorensen

Appendix A

	755	
	511H	
		Voice Lesson Isaac w/Marlie Root NC/25
		Violin Lesson Donna w/Blake Sharette NC/50
		Percussion Lesson Shane w/Jared Barnum NC612V
		Clarinet Lesson O'Flynn w/Erin Braney NC/51
		Voice Lesson Cecily w/ Camille NC 704
10:30AM	610	251R PIANO
	612P	
	614	2140.001 Aural Skills IV, Ryan Nielsen
	646	1140.002 Aural Skills II Chelsea Jones
	730	2420.002 Music Production Basics, Todd Sorensen
	755	
	511H	
		Voice Lesson Isaac w/Marlie Root NC/25
		Violin Lesson Donna w/Blake Sharette NC/50
		Percussion Lesson Shane w/Jared Barnum NC612V
		Clarinet Lesson O'Flynn w/Erin Braney NC/51
		Voice Lesson Gerta W/ Andrea Briscoe NC 729
		Voice Lesson Cecily w/ Camille NC 704
11:00	610	251R VOICE
	612P	1160.004 Group Piano II, Gerta Wiemer
	614	
	646	
	730	
	755	
	511H	
		Piano Lesson Hilary w/ NC/42
		Guitar Lesson Harland w/Ian Painter NC /15
		Voice Lesson Cecily w/ Kiana NC 704
11:30	610	251R VOICE
	612P	1160.004 Group Piano II, Gerta Wiemer
	614	
	646	
	730	
	755	
	511H	
		Piano Lesson Hilary w/ NC/42
		Guitar Lesson Harland w/Ian Painter NC /15
		Voice Lesson Cecily w/ Kiana NC 704
12:00	610	322R.001 Chamber Choir, Reed Criddle
	612P	
	614	

Appendix A

	646	251R GUITAR PERFORMANCE CLASS
	730	
	755	
	511H	
		Voice Lesson Melissa w/ Meadow Alexander NC 723
		Percussion Lesson Shane w/ Simon Quinn NC 612V
		Piano Lesson Hilary w/ NC 742
		Voice Lesson Gerta w/ Kate Poon NC 719
		Voice Lesson W/ Jenny Johnson-Kitchel NC 703
		Voice Lesson Cecily w/ Brisen NC 704
12:30PM	610	322R.001 Chamber Choir, Reed Criddle
	612P	
	614	
	646	251R GUITAR PERFORMANCE CLASS
	730	
	755	
	511H	
		Voice Lesson Melissa w/ Meadow Alexander NC 723
		Percussion Lesson Shane w/ Simon Quinn NC 612V
		Piano Lesson Hilary w/ NC 742
		Voice Lesson Aubrey w/ Kyra Gutierrez NC 706
		Voice Lesson Gerta w/ Kate Poon NC 719
		Voice Lesson W/ Jenny Johnson-Kitchel NC 703
		Voice Lesson Cecily w/ Brisen NC 704
1:00PM	610	
	612P	306R.001 Advanced Keyboard Skills, Karlyn Bond
	614	
	646	
	730	
	755	
	511H	
		Voice Lesson Aubrey w/ Kyra Gutierrez NC 706
		Voice Lesson Gerta w/ Rosemary Palmer NC 719
		Voice Lesson Serena w/ Alia Rampton NC 703
		Flute Lesson Tina w/ Maddi Ledbetter
1:30PM	610	
	612P	306R.001 Advanced Keyboard Skills, Karlyn Bond
	614	
	646	
	730	
	755	
	511H	
		Voice Lesson Aubrey w/ Kimbel Duffin NC 706
		Voice Lesson Gerta w/ Rosemary Palmer NC 719
		Voice Lesson Serena w/ Alia Rampton NC 703
		Flute Lesson Tina w/ Maddi Ledbetter
2:00PM	610	2210 Contemporary Theory II, David Baker
	612P	
	614	
	646	
	730	

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	755	4150.001 Advanced Choral Conducting, Reed Criddle
	511H	
		Oboe Lesson Florin w/EmmiLee Osborn NC612M
		Violin Lesson Donna w/Anna Loveridge NC750
		Clarinet Lesson O'Flynn w/Bob Gabbitas NC751
		Flute Lesson Tina w/Kensley Hodson
2:30PM	610	2210 Contemporary Theory II, David Baker
	612P	
	614	331R.001 Percussion Ensemble, Shane Jones
	646	
	730	470R.001 Studio Arranging and Producing, Todd Sorensen
	755	4150.001 Advanced Choral Conducting, Reed Criddle
	511H	
		Trombone Fundamentals Lesson w/
		Oboe Lesson Florin w/EmmiLee Osborn NC612M
		Violin Lesson Donna w/Anna Loveridge NC750
		Clarinet Lesson O'Flynn w/Bob Gabbitas NC751
		Voice Lesson Serena w/ EmmaLea Walters NC 703
		Flute Lesson Tina w/Kensley Hodson
3:00PM	610	3030.001 Jazz Arranging I, David Baker
	612P	
	614	331R.001 Percussion Ensemble, Shane Jones
	646	
	730	470R.001 Studio Arranging and Producing, Todd Sorensen
	755	
	511H	1170.001 Group Guitar I
		Oboe Lesson Florin w/Marissa Madsen NC612M
3:30PM	610	3030.001 Jazz Arranging I, David Baker
	612P	
	614	331R.001 Percussion Ensemble, Shane Jones
	646	3006.001 Vocal Literature II, Melissa Heath
	730	470R.001 Studio Arranging and Producing, Todd Sorensen
	755	
	511H	1170.001 Group Guitar I
		Oboe Lesson Florin w/Marissa Madsen NC612M
4:00PM	610	
	612P	
	614	
	646	3006.001 Vocal Literature II, Melissa Heath
	730	
	755	
	511H	
		Jazz Piano Lesson David B. w/Joshua Johnson NC 720
4:30PM	610	
	612P	
	614	
	646	3006.001 Vocal Literature II, Melissa Heath
	730	
	755	
	511H	

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		Jazz Piano Lesson David B. w/Joshua Johnson NC 720
5:00PM	610	
	612P	
	614	
	646	3006.001 Vocal Literature II, Melissa Heath
	730	
	755	
	511H	
5:30PM	610	
	612P	
	614	373R STRINGS CHAMBER MUSIC
	646	
	730	
	755	
	511H	
6:00PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
6:30PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
7:00PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
7:30PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
8:00PM	610	
	612P	

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Time	Room	Friday, April 22
8:00	610	1120.001 Music Theory I, Madeline Tarantelli
	612P	
	614	
	646	
	730	
	755	
	511H	
		1010.151 Introduction to Music, Alexis Smerdon CB112
8:30	610	1120.001 Music Theory I, Madeline Tarantelli
	612P	
	614	
	646	
	730	
	755	
	511H	
		1010.151 Introduction to Music, Alexis Smerdon CB112
9:00	610	3451.001 Music History Literature II Bryce Rytting (CANCELED DUE TO ILLNESS)
	612P	
	614	
	646	1110.001 Music Theory I
	730	
	755	
	511H	
		Violin Lesson Donna w/Emmaline Saunders NC750
		Voice Lesson Anthony w/ Sarah Samedeni NC 704
		Cello Lesson Monica w/ Rosamae Norton NC 749
9:30AM	610	3451.001 Music History Literature II Bryce Rytting (CANCELED DUE TO ILLNESS)
	612P	
	614	Brass
	646	1110.001 Music Theory I Madeline Tarantelli
	730	
	755	
	511H	
		Violin Lesson Donna w/Emmaline Saunders NC750
		Voice Lesson Anthony w/ Sarah Samedeni NC 704
		Cello Lesson Monica w/ Rosamae Norton NC 749
10:00	610	2125.001 Music Theory IV Ryan Nielsen
	612P	
	614	
	646	3120.001 Form and Analysis, Bryce Rytting (CANCELED DUE TO ILLNESS)
	730	

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	755	
	511H	
		Violin Lesson Donna w/Xinwen Chen NC750
		Voice Lesson Marilee w/Julie Carlson NC703
		Music Theory II O'Flynn G1511H
		Voice Lesson Anthony w/ Ethan Garff NC 704
		1030.001 American Popular Music, Ross Hagan CS 404
		Cello Lesson Monica w/ Natalie Black NC 749
10:30AM	610	2125.001 Music Theory IV Ryan Nielsen
	612P	
	614	
	646	3120.001 Form and Analysis, Bryce Rytting (CANCELED DUE TO ILLNESS)
	730	
	755	
	511H	
		Violin Lesson Donna w/Xinwen Chen NC750
		Voice Lesson Marilee w/Julie Carlson NC703
		Music Theory II O'Flynn G1511H
		Voice Lesson Anthony w/ Ethan Garff NC 704
		Voice Lesson Anthony w/ Alicia Stringham NC 704
		1030.001 American Popular Music, Ross Hagan CS 404
		Cello Lesson Monica w/ Natalie Black NC 749
11:00	610	3451.002 Music History Literature II, Bryce Rytting (CANCELED DUE TO ILLNESS)
	612P	
	614	
	646	
	730	
	755	
	511H	
		Conducting Lesson Reed w/Travis Lunt NC747
		Violin Lesson Donna w/Jane Pinnock NC750
		Voice Lesson Anthony w/ Katrina McNiven NC 704
		1010.002 Introduction to Music, Luca Florin CS 404
		Voice Lesson Marilee w/Melody Reid NC703
		Cello Lesson Monica w/ Elise Johnson NC 749
11:30	610	3451.002 Music History Literature II, Bryce Rytting (CANCELED DUE TO ILLNESS)
	612P	
	614	
	646	
	730	
	755	
	511H	
		Conducting Lesson Reed w/Travis Lunt NC747
		Violin Lesson Donna w/Jane Pinnock NC750
		Voice Lesson Anthony w/ Katrina McNiven NC 704
		1010.003 Introduction to Music, Luca Florin CS 404
		Voice Lesson Marilee w/Melody Reid NC703
		Piano Lesson Karlyn w/ Jiayi Lin NC 718
		Cello Lesson Monica w/ Elise Johnson NC 749
12:00	610	322R.001 Chamber Choir, Reed Criddle
	612P	
	614	

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646	
730	
755	
511H	
	Voice Lesson Anthony w/ Elena Aburto NC 704
	Piano Lesson Karlyn w/ Jiayi Lin NC 718

12:30PM	610	322R.001 Chamber Choir, Reed Criddle
	612P	
	614	
	646	
	730	
	755	
	511H	
		Piano Lesson Karlyn w/ Jiayi Lin NC 718
		Voice Lesson Anthony w/ Elena Aburto NC 704

1:00PM	610	328R.001 Women's Choir, Cherilyn Worthen
	612P	
	614	327R.001 Men's Choir, Reed Criddle
	646	1100.001 Fundamentals of Music FF, Madeline Tarantelli
	730	
	755	
	511H	
		Horn Lesson Maddy w/ Cole Sorenson NC 745
		Oboe Lesson Florin w/ Rachel Feik NC 612M
		1010.001 Introduction to Music, Ross Hagan NC 646
	Piano Lesson Karlyn w/ Jiayi Lin NC 718	
	Cello Lesson Monica w/ Elise Johnson NC 749	

1:30PM	610	328R.001 Women's Choir, Cherilyn Worthen
	612P	
	614	327R.001 Men's Choir, Reed Criddle
	646	1100.001 Fundamentals of Music FF, Madeline Tarantelli
	730	
	755	
	511H	
		Horn Lesson Maddy w/ Cole Sorenson NC 745
		Oboe Lesson Florin w/ Rachel Feik NC 612M
		1010.001 Introduction to Music, Ross Hagan NC 646
	Cello Lesson Monica w/ Elise Johnson NC 749	

2:00PM	610	
	612P	306R.001 Advanced Keyboard Skills, Karlyn Bond
	614	373R STRI
	646	4221.001 Adv Choral Lit Methods, Cherilyn Worthen
	730	

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	755	
	511H	
2:30PM	610	423R.001 Opera Workshop, Victor Hurtado/Buck
	612P	306R.001 Advanced Keyboard Skills, Karlyn Bond
	614	373R STRINGS CHAMBER MUSIC
	646	4221.001 Adv Choral Lit Methods, Cherilyn Worthen
	730	
	755	
	511H	
3:00PM	610	423R.001 Opera Workshop, Victor Hurtado/Buck
	612P	306R.001 Advanced Keyboard Skills, Karlyn Bond
	614	373R STRINGS CHAMBER MUSIC
	646	4221.001 Adv Choral Lit Methods, Cherilyn Worthen
	730	
	755	
	511H	
3:30PM	610	423R.001 Opera Workshop, Victor Hurtado/Buck
	612P	306R.001 Advanced Keyboard Skills, Karlyn Bond
	614	373R STRINGS CHAMBER MUSIC
	646	4221.001 Adv Choral Lit Methods, Cherilyn Worthen
	730	
	755	
	511H	
4:00PM	610	423R.001 Opera Workshop, Victor Hurtado/Buck
	612P	
	614	373R STRINGS CHAMBER MUSIC
	646	4221.001 Adv Choral Lit Methods, Cherilyn Worthen
	730	
	755	
	511H	
		Piano Lesson Hilary w/ NC742
4:30PM	610	423R.001 Opera Workshop, Victor Hurtado/Buck
	612P	
	614	373R STRINGS CHAMBER MUSIC
	646	4221.001 Adv Choral Lit Methods, Cherilyn Worthen
	730	
	755	
	511H	

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		Piano Lesson Hilary w/ NC742
5:00PM	610	423R.001 Opera Workshop, Victor Hurtado/Buck
	612P	
	614	373R STRINGS CHAMBER MUSIC
	646	
	730	
	755	
	511H	
		Piano Lesson Hilary w/ NC742
5:30PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
		Piano Lesson Hilary w/ NC742
6:00PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
		Piano Lesson Hilary w/ NC742
6:30PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
		Piano Lesson Hilary w/ NC742
7:00PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
7:30PM	610	
	612P	
	614	
	646	
	730	
	755	
	511H	
8:00PM	610	
	612P	

UVU Music Department DEI Initiatives 2021-22 NASM Response Fall 2022

Each area, ensemble, and faculty member participated in sustained, meaningful contributions. Faculty members wrote their DEI initiatives down for the School of the Arts Inclusion Report, and we've selected from that list to provide an overview of the work in which we regularly engage as a department. The report lists ensemble, curriculum, area, faculty scholarship, and school of the arts initiatives.

Ensemble Initiatives:

Jazz Orchestra: Programmed works by POC composers (Duke Pearson, T-Bone Walker, Wayne Shorter, Benny Golson, Duke Ellington, Antônio Carlos Jobim.) Sight-read music by under-represented persons including Mary Lou Williams, Count Basie, Frank Foster, Donald Byrd, Thad Jones, Joe Henderson, and Joey Calderazzo. Introduced a required listening list with attached discussion that brings awareness to musicians, composers, and historical/social context to recorded jazz music. The list is six semesters of twelve records, intended to balance a student's listening and deepen their understanding of the jazz idiom. This semester's list included Wes Montgomery & the Wynton Kelly Trio *Smokin' at the Half Note*; Sonny Rollins *Way Out West*; Peter Bernstein *Signs of Life*; Hank Mobley *Workout*; Miles Davis *My Funny Valentine*; Count Basie Orchestra/Frank Sinatra/Quincy Jones *Sinatra at the Sands*; Ahmad Jamal *But Not For Me*; Miles Davis *Kind of Blue*; Wynton Marsalis *Black Codes from the Underground*; John Coltrane *Giant Steps*; Charlie Parker/Dizzy Gillespie *Jazz at Massey Hall*; Kenny Dorham *Showboat*. In the Fall, we had Dr. Jones come teach traditional Brazilian percussion to the ensemble to better understand how to perform two pieces of repertoire in the samba and bossa nova idioms. Dr. Jones has spent time in Brazil studying the music and acted as our most accessible conduit to the source.

Jazz Combo: Learned jazz repertoire as performed by innovating musicians->transcribed recordings of POC musicians and based choices of phrasing, articulation, and improvisation around their example. Similarly, the combo learned repertoire aurally in line with the tradition of the music as opposed to reading a prescribed lead sheet.

Session Ensemble: Introduced layering techniques, micing techniques, and recording history of under-represented artists including Howlin' Wolf, Donny Hathaway, and Nina Simone. Introduced POC and under-represented session musicians and their contributions to American popular music: Carol Kaye, Willie Weeks, Steve Jordan, Willie Dixon, Ed Blackwell.

Chamber Choir: Fall semester repertoire was 100% by female composers, including repertoire from the medieval, Baroque, and modern eras. Commissioned a living, female composer to write *They are Mother*, the first choral work to refer to God(s) with the pronoun "they." The choir premiered this work alongside the art of a female faculty member in the Art Department.

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Also performed music by POC composers (Tsai Yu-Shan, Brandon Waddles, Joseph Jennings, Tonia Ko, Mary Lou Williams).

Deep Green: Changed the name of the choir from “UVU Men’s Choir” to “UVU Deep Green” for more inclusion of non-binary students. Performed music with a diversity of languages (English, Chinese, Hungarian Latin, German, French, Scottish, Slavonic Russian). Performed choral music by a trans composer for the first time in the university’s history.

Wind Symphony: Wind Symphony featured female performers Maddy Tarantelli and Lauren Denney Wright this season. Symphony Orchestra included music from black, homosexual composer Omar Thomas and visiting UVU faculty Chengyuan Han. All four concerto soloists chosen through a refereed external process were female students.

UVU Women’s Choir: Processed the catalog change for ensemble name to “Emerald Singers” for more inclusion of non-binary students.

Received inaugural endowed fellowship from the UVU Women’s Success Center (Dr. Bonnie Bailiff-Spanvill Endowed Fellowship) to support a concert production featuring scholarship on women, mentoring women students, and highlighting poetry, music, and stories of women. Concert features female voice faculty, students, and instrumentalists.

Concert programming included music of living composers (Andrea Ramsey, Brent Wells, Susan LaBarr, Daniel Hall, Abbie Betinis, J. David Moore, and Kim Baryluk), POC (Rosephanye Powell, Ysaye Barnwell) and women’s poetry (Carol Lynn Pearson, Suzanne Lundquist, Jan Richardson)

Curriculum Initiatives

Core Classes:

- Music Theory
 - Course discussions regarding the “colonial impulse” in the academy (“I like it therefore I have a right to take it.”) Considering the role of Euro-Centric thinking in the development of the music academy. Its role justifying occupation of lands, cultures, etc.
 - Course discussions regarding the practical implications of DEI awareness: the urgent need for all emerging musician/artist/citizens to be multilingual or face becoming irrelevant.
 - Framing the course in terms of the “three great rivers” of the Asian, African, and European diasporas (beyond “art music” in each).
 - Curating repertoire beyond Western Europe, including jazz, gospel, hip-hop, rock, Celtic, salsa, samba, pop, folk.
 - Forthcoming initiatives: increasing representation in curriculum from Asian diasporic sources.

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- Change in theory text provided exposure to new composers and styles more applicable to our students.
- Music History
 - The music history classes have increased the diversity of the composers we study. We now include discussions of women including Hildegard of Bingen, Comtessa de Dia, Elisabet Claude-Jacquet de la Guerre, Barbara Strozzi, Nannerl Mozart, Fanny Mendelssohn Hensel, Clara Wieck Schumann, Alma Maria Schindler Mahler, Ruth Crawford Seeger, Amy Beach, Sofia Gubaidulina, Kaija Saariabo, Caroline Shaw, Joan Tower, and Jennifer Higdon; people of color including Louis Moreau Gottschalk, Scott Joplin, Jelly Roll Morton, King Oliver, Bessie Smith, Louis Armstrong, Duke Ellington, William Grant Still, Charlie Parker, Dizzy Gillespie, Miles Davis and John Coltrane; and LGBTQ+ composers including Jean-Baptiste Lully, Aaron Copland, Tchaikovsky, Samuel Barber, Francis Poulenc, Ethyl Smith, Leonard Bernstein, Gian Carlo Menotti and John Cage.
- Aural skills
 - Use of West African (Ewe) drumming to teach students aurally recognize rhythms coming out of a 16th note subdivision.
 - Use of West African (Ewe) drumming to teach students to hear relationships between a variety of musical styles coming out of the African diaspora.
 - Increased exposure to Black American Music through the study of jazz harmony in ways that support pre-existing content knowledge in Euro-centric harmonic approaches. Connecting jazz harmony to pop and Broadway, with an emphasis on the music of Stevie Wonder.
 - Class modeled on pedagogies rooted in oral cultures (rather than written) to de-emphasize the supremacy of written culture in the academy.

Choral Methods Sequence (Music Education): Incorporated new texts for the course that include recent scholarship on working with trans voices in choral rehearsal settings and promoting inclusive choral classrooms

Adjusted assignment requirements for repertoire searching to gather contributions from POC and other underrepresented populations

Incorporated a second text that focuses on cognitive science in choral rehearsals to include a wider variety of learning preferences and neurodivergent singers.

Vocal Literature (MUSC 3005/6): Addition of more BIPOC and Women composers to course, including history of minstrelsy in American music as it applies to American Art Song and historical/socio-political components women composers faced in all the nationalities we study. Composers added this year: Italian – Francesca Caccini, Maddalena Casulana, Isabella Colbran; English - Roland Hayes, Libby Larsen, Undine Smith Moore, Florence Price; German - Maria Theresa von Paradis, Louise Reichardt, Josephine Lang, Alma Mahler; French - Lili and Nadia Boulanger, Cécile Chaminade, Germaine Tailleferre.

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Conducting curriculum: Combined the Advanced Instrumental Conducting and Advanced Choral Conducting classes for a hybrid curriculum that brought greater diversity of experience to the class.

Improv/Arranging: Beyond the expected study of bebop tradition and other commonly taught jazz improvisation and arranging components, we studied the 6th-Diminished concept of Barry Harris and his application of these harmonies as the basis of all harmony in popular music. We also studied gospel harmonization techniques applied within the COGIC/pentacostal churches of the American South.

Private Lessons: Added a historical requirement to all my lessons: improv, piano, guitar, bass, arranging, and producing. Students learned about the lives and musical contributions of POC, LGBTQ+, and other under-represented musicians including Gertrude 'Ma' Rainey, Bessie Smith, Billy Strayhorn, Dexter Gordon, Prince, Carmen McRae, Sarah Vaughan, Ella Fitzgerald, Billie Holiday, Mahalia Jackson, Barry Harris, Charlie Parker, Pops Foster, John Coltrane, and Thelonious Monk.

GE Classes: Our GE classes MUSC-1010 and 1030 continue to feature a wide variety of composers and performers including Bessie Smith, Missy Elliott, The Carolina Chocolate Drops, Barbara Strozzi, Silvestre Revueltas, Jennifer Higdon, and Wendy Carlos, along with research and reflective assignments exploring the experiences of marginalized groups in classical and popular music. Norton's new edition of the 1010 text (for Fall 2022) will feature more detailed online materials for their examples beyond traditional classical music, an improvement I'd long been advocating.

Area Initiatives

Woodwind Area: The woodwind area features works by diverse composers/artists as a regular part of our curriculum (lessons, performance class, chamber music). This includes works from different musical vernaculars and works by composers who represent diverse points of view. Examples include: Shakuhachi flute, Klezmer, jazz, video game music, and composers such as Phyllis Louke, Carlos Gustavino, Sean Osborn, Samuel Coleridge-Taylor, and Theresa Martin.

A woodwind student also received grant funding for an independent study project. The project called for scores from underrepresented composers. The student oversaw the call for scores and selected winners. The works are in progress this semester and will be done soon, at which point she will premiere them and record them.

Percussion Area: The percussion area features works by diverse composers in percussion ensemble and solo literature. Toshi Ichianagi, Andy Akiho, Juri Seo, Caroline Shaw, Len Sharpe, Joseph Estevez, Alejandro Gonzalo.

The percussion area participates in a curricular rotating focus area featuring music, instruments, and techniques of the African diaspora in percussion ensemble and private lessons

Appendix B

as well as interdisciplinary collaborations. The rotation is Middle Eastern, West African, Brazilian, and Afro-Cuban. Additionally, students play in a Trinidadian steelband every year.

Voice Area: Lecture on Spirituals in Performance Class (**MUSC 251/451R**) to help the students learn history of and how to choose and prepare Spirituals; **Black History Month recital** featuring works of Harry Burleigh, Hall Johnson, Samuel Coleridge-Taylor, Undine Smith Moore and Florence Price; **Women's History Month recital** featuring works of Libby Larsen, Josephine Lang, Florence Price, Liza Lehmann, Clara Schumann, Lili Boulanger, Fanny Mendelssohn and Gwyneth Walker. Wrote **two grants** to bring Marina Costa-Jackson, international soprano, and Mindy Pack, nationally famed vocal coach, to the Noorda Center to work with UVU voice majors. Two voice majors are performing sets of Spirituals in their senior recitals this semester, and two of my students are singing all women composers this semester.

Brass Area: Programmed diverse works for recitals and juries (student performance):

Spring 2022 Songs for horn in F by William Grant Still

Spring 2022 I Threw a Shoe at a Cat by Cathy Likhuta

Guest masterclasses: Julie Pilant, Jessica Danz (Utah Symphony), Emily Toth (University of Northern Kentucky)

Faculty Scholarship Initiatives:

- Gave presentations on Chinese Buddhist liturgical chant at Oxford University, Technical University of Kenya, Cal State Los Angeles, and Louisiana State University.
- Led an interfaith dialogue with the Student Reflection Center on jazz and religion.
- Participation in Singing Down the Barriers intensive workshop (Spirituals and music by African American composers) at University of Michigan, July 2021.
- Performed and recorded works with Khemia Ensemble and Utah Symphony by women, LGBT and POC composers (Nina Shekhar, Nick Benavides, Phil Sink, Arlene Sierra) - September, December 2021, January and March 2022
- I am the Associate Editor for World Percussion for the Percussive Arts Society, regularly including authors, subjects, and scholarly research in Percussive Notes by diverse people from around the globe.
- Performed recital of works by women, LGBT, and POC composers (Anthony R. Green, Libby Larsen, Vinicio Meza) February 2022
- Programmed works by women and POC (faculty performance) April 18, 2022 *Moon Lilies*, Lydia Lowery Busler for horn and piano; *Peripheral Terrains*, Maddy Tarantelli for amplified horn and synthesizer track inspired by the visual arts faculty Alexandra Gianell's *Peripheral Terrains* exhibition
- May 26, 2022 International Women's Brass Conference Trilogy Brass Trio Recital; *Scenes on the Bayou*, Gina Gillie for brass trio; *Metal Work*, Evan Williams for brass trio
- Oxford publication (resource for teachers) grapples with centering the African-American experience in the history of jazz; challenges oft-held assumptions about jazz-as-American-democracy. Advocates the centrality of the Blues.

Appendix B

School of the Arts (SOA) Initiatives

- SOA Dialogues on Inclusion (moderated in part by a music faculty member)
 - Open seminars on DEIJ topics
 - For faculty and students in the SOA
- SOA Committee on Inclusion, music faculty representation
- SOA Report on Inclusion held up as exemplary across the university
- Inclusion grants offered in Spring 2022 for student DEIJ projects

Appendix C

Commercial Music, B.M.

Update Proposal 2021

Current Breakdown

35 cr - General Education

86 cr - Discipline Core Requirements

Total: 121 Credits

Updated Breakdown

35 cr - General Education

86 cr - Discipline Core Requirements

MUSC 1110: Music Theory I - 3 cr

MUSC 1120: Music Theory II - 3 cr

MUSC 1130: Aural Skills I - 1 cr

MUSC 1140: Aural Skills II - 1 cr

MUSC 2110: Music Theory III - 3 cr

MUSC 2125: Music Theory IV - 3 cr

MUSC 2130: Aural Skills III - 1 cr

MUSC 2140: Aural Skills IV - 1 cr

MUSC 2350: Fundamentals of Conducting - 2 cr

Replaced with: Semester 2, Two-Block Sequence: Music Notation & Commercial Conducting*

To be replaced with a two-block, one credit each, sequence (1 semester length, 2 credits total). The block system would happen Spring of Freshman year after a semester of instruction, so students will have time to get their feet under them. First block will be Music Notation (common to all majors) and will study the basics of Music Notation, eliminating the need to cover it in Music Technology I. The second block will be a commercially-focused conducting course eliminating the need for MUSC 2350. Non-Commercial Majors will take an Audio Technology Basics block instead focusing on recording ensembles and basic interface usage removing the need for Music Technology I proper in that degree. In the end, all degrees will replace one of their 2 credit courses for something that balances better into each area with possibility of students interested in either area to take the courses as electives.

MUSC 3439: Global Musical Styles & Ideas - 3 cr (replaces Form & Analysis)

MUSC 3450: Music History and Literature I - 3 cr

MUSC 3451: Music History and Literature II - 3 cr

MUSC 250R: Private Lessons for Music Majors 1x4 = 4 cr

MUSC 251R: Performance Class 1x4 = 4 cr

MUSC 360R: Commercial Music Private Lessons 1x4 = 4 cr

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Course description to change from “production, composition, or improv lessons” to “commercial application of performance, production, pedagogy, and business” with a focus on the interaction of each as opposed to the isolation.

Keyboard Proficiency Sequence

Large Ensembles - 4 cr

Small Ensembles - 4 cr

47 credits

MUSC 1400 - Music Technology I - 2 cr

Under the block system, this can get more focused immediately and streamline our student's progress.

MUSC 1402 - Music Technology II - 2 cr

MUSC 1410 - Survey of Commercial Music Careers - 1 cr

MUSC 1810 - Contemporary Theory & Improv I - 3 cr

MUSC 2210 - Contemporary Theory & Improv II - 2 cr (3 cr change?) [or not]

MUSC 2400 - Digital Audio Workstation - 2 cr

MUSC 2420 - Music Production Basics - 2 cr

MUSC 3025: Songwriting I and MUSC 3030: Jazz and Contemporary Arranging I - 2 cr

MUSC 3026: Songwriting II or MUSC 3031: Jazz & Contemporary Arranging II - 2 cr

Songwriting I would focus in detail on the vocal performance and application of production to performance/composition settings. Songwriting II will change its learning outcomes to address compositional elements in American songwriting through history and have students apply those skills in their own songwriting/performance.

The Arranging path would be aimed at rhythm section players primarily with 3030 focusing on writing for small ensemble (with special emphasis on rhythm sections and 3-horn/voice writing) and 3031 focusing on writing for large jazz ensembles using advanced harmonization techniques and idiomatic engraving/writing techniques.

MUSC 3412 - Music Career Development - 3 cr

MUSC 379R - Studio Recording Workshop - 1 cr (x2) - 2 cr

Potentially reformatted to a Studio Recording Workshop I/II. Fall semester is learning fundamentals and techniques, how the gear operates, best practices, etc. Spring semester will focus on recording ensembles and will allow the entire department access to recording opportunities.

MUSC 410R Composition or MUSC 4240 Vocal Pedagogy or MUSC 3415/16

Instrumental Pedagogy and Literature - 2 cr

Students can choose to advance through composition courses, building on the Music Theory and Commercial Composition background or instead choose to take a pedagogy course to better learn how to build, run, and manage a teaching studio including useful pedagogical techniques. This should better serve our students upon graduation compared to what will now be a composition rival at BYU. Likewise,

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pedagogy lends itself to commercial music much faster than an orchestral arranging course might. Commercial sections could be built as needed.

MUSC 4130 - Scoring and Arranging - 2 cr

It's not relevant to the undergraduate commercial major in the same way that scoring & arranging are addressed in songwriting, studio arranging/producing, and jazz arranging I/II.

CUT FILM SCORING - 2 cr

MUSC 470R: Studio Arranging & Producing 2x3 - 6 cr

MUSC XXXX: Rhythm Section Workshop - 2 cr

Students will learn different functions of a rhythm section through demonstrative lectures, guided analysis of recordings, and a historical view of famous commercial rhythm sections throughout time. Has the potential to be team taught for maximum impact, plus the ability to use professors to demonstrate concepts. The class is to be informative to composers, vocalists, and instrumentalists alike with an emphasis on style and writing that is universally applicable. Students will perform with the faculty/student group for hands-on experience.

MUSC 481R: Internship in Music II - 1 cr

MUSC 492R: Advanced Topics in Music 2x2 - 4 cr

Composition, Film Scoring, and Synthesis will live here as a rotating subject area.

Jazz History as GE Elective possibility

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Theory 1 –

1. Mastery of music fundamentals
2. Compose competent First Species Counterpoints
 - a. based on the core values of motion in music
3. Create competent multi-part harmonic voicings
 - a. based on the core values of motion
4. Identify the core values of motion in basic phrases from multiple traditions
5. Define the primary organizing forces in musical design

Theory 2 –

1. Identify non-chord tones, and define the role of dissonance in multiple musical traditions
 - a. Compose syntactically consistent passages using applied chords
2. Compose competent Second Species Counterpoints
 - a. based on the core values of motion in music
3. Compose harmonic progressions, realized in multi-part voicings, utilizing Secondary (or Applied) Dominants
4. Identify the way melody, harmony, and meter interact in time
5. Identify motives in compositions from multiple musical traditions
6. Produce analyses demonstrating basic Schenkerian concepts

Theory 3 –

1. Compose music with extended chords
2. Analyze chromatic materials including modal mixture, chromatic mediants, Neopolitan 6th, Augmented 6th, Coltrane Changes, and Radiohead progressions
3. Identify elementary principles of rhythmic design in multiple musical traditions
4. Identify and explain smaller musical forms

Theory 4 –

1. Compose modal music from multiple musical traditions
2. Identify advanced principles of rhythmic design in multiple musical traditions
3. Identify and explain larger musical forms
4. Analyze repertoire designed using atonal languages, especially dodecaphonic and pitch class sets

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Department of Music Tenure and Rank Advancement Criteria

Candidates for tenure and rank advancement in Utah Valley University's Department of Music are assessed in three broad areas: teaching, scholarship and creative work, and service. Faculty members must make appropriate contributions in all three areas throughout their careers. Because UVU is a regional teaching university, evidence of good teaching is vitally important in tenure and rank advancement evaluations. Indeed, teaching spills over into the other areas: UVU encourages faculty to choose scholarship and creative work that will enhance teaching or meaningfully involve students in engaged learning, and much faculty service incorporates teaching. Many musical activities, especially performing, tend to blend these areas together. UVU policy requires that tenure and rank-advancement candidates produce a faculty portfolio providing evidence of accomplishment in teaching, scholarship and creative work, and service for mid-term (third-year) and tenure (sixth-year) reviews.

Candidates are responsible for their own progress toward tenure and should familiarize themselves with UVU tenure policy and departmental tenure criteria soon after hire, especially because the first steps must be accomplished during the first semester of employment. UVU Policy 637 details university requirements for tenure (<http://uvu.edu/policies/officialpolicy/policies/show/policyid/185>), and Policy 632 addresses rank advancement (<http://www.uvu.edu/policies/officialpolicy/policies/show/policyid/26>). Music Department tenure and rank advancement criteria complement university policy. In the event of a conflict between the criteria listed here and those enumerated in university policy, the university policy supersedes the provisions of this document.

Teaching

The first priority for UVU faculty is excellence in teaching. Faculty are expected to become effective teachers and to master the knowledge relevant to course content. Courses must be well-organized, up-to-date, demanding, and engaging. What matters most is how well students learn and how they benefit from having taken the class; impressive student outcomes are the best indicators of good teaching. Evidence of excellent teaching is presented in the faculty portfolio, and must include activities in the following categories:

- student outcomes revealed by final exam results, jury results, student projects and accomplishments
- student feedback, including Student Ratings of Instructor (SRIs)
- peer review, internal and/or external
- materials distributed to students (syllabi, handouts, exams, assignments, guidelines for projects and performances, that give evidence of excellence)
- explanations of the implementation of effective teaching techniques, including effective use of technology and engaged learning

Faculty rarely begin their teaching careers with adequate pedagogical expertise, so most portfolios should include evidence of professional development that aims to improve teaching. All faculty should be engaged in and document a continuing cycle of assessing teaching performance, finding ways to overcome deficiencies revealed by the assessment, implementing change, and assessing the results of the change. Many candidates also enhance their teaching by participating in professional conferences aimed at improving content-area mastery or teaching.

Scholarship and Creative Work

Because faculty are specialists, and other specialists from the same field are best able to judge their accomplishments, universities rely on professionals from the faculty's field of expertise to assess scholarship and creative work. This is known as peer review. In many fields, the standard mechanism

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of peer review is the juried publication: a scholar writes an article on her research and sends it to a professional journal; the editors send it to a panel of experts for review; if the article meets the standards of the field, the panel recommends acceptance, and the published paper is seen as evidence of scholarly accomplishment. A similar process selects presentations to be offered at professional conferences.

In any field, a generally perceived hierarchy of prestige exists. For example, reading a paper at a national meeting impresses more than reading a paper at a meeting for a local chapter; some journals are more highly respected or selective than others; the judgment of specialists has more weight than that of people, however intelligent, outside the field. Faculty should keep this hierarchy in mind as they plan their scholarship and creative work, for it will guide tenure and rank advancement committees' judgments about the quality of a candidate's work.

Musicians are so highly specialized that it is often useful for a candidate's portfolio to explain to faculty in other fields how to understand their accomplishments in the context of their specialty. For example, a musicologist, let alone a physics professor, is unlikely to know which harp competition is the most prestigious. Or, one may explain that peer review exists where it is not immediately obvious: a CD on a nationally recognized label has gone through a process of selection comparable to that for an article in a professional journal; an invitation to perform, lecture, or give a masterclass at a prestigious conservatory reflects the judgment of eminent professionals.

Many musical accomplishments do not automatically incorporate peer review. In such cases, the candidate should either arrange to have peer review solicited or find some other way of establishing appropriate credibility. Here, too, different kinds of responses count differently: personal congratulatory e-mails or notes—especially when the writer is not a credentialed specialist in a relevant field—usually have no effect on a tenure or rank advancement case. Even from a qualified specialist, letters addressed to the candidate are open to questions about objectivity. But reviews or assessments written by experts and addressed to the department or RTP committee chair offer acceptable instances of peer review, especially if the letters are solicited by the chair rather than the candidate. Therefore, when a candidate becomes aware that a reputable professional will attend a performance, the candidate might recommend that the department or RTP committee chair request a letter.

Evidence of scholarship and creative work in the faculty portfolio must include activities in at least one of the following categories:

- publications (books, articles, reviews, compositions, arrangements), published recordings
- performances, masterclasses, presentations, lectures, premieres
- awards, honors, competition results
- contracted services for professional groups (such as the Utah Symphony)
- media broadcasts of recordings or performances

Service

Faculty members contribute to the department, school, university, profession, and community through service and outreach. Evidence of service and outreach in the faculty portfolio must include activities in at least one of the following categories:

- participation on department, school, and university committees
- organization of and participation in university events
- service in professional organizations
- adjudication at festivals and competitions
- presentations to charitable or public school groups
- student engagement activities within the community

Advancement to Professor Criteria

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The Department adheres to the university policy governing rank advancement to Professor as stipulated in UVU Policy 632 *Assignment and Advancement in Academic Rank* under section IV Procedures D.3 *Minimum Qualifications for Rank Advancement* as it pertains to the rank of Professor. As stated there, “The rank of Professor is reserved for individuals who are judged to be exemplary. Such individuals shall have achieved distinction clearly above that of Associate Professor.” The rank of Professor shall be earned by those consistently demonstrating exemplary performance in teaching and one other area, either scholarly and creative works or service, and strong performance in the remaining category. Candidates for advancement to the rank of Professor must produce a faculty portfolio providing evidence of the following minimum standards:

- Terminal degree or equivalent as determined at the time of hire. Terminal degrees offered by educational institutions in the United States and many foreign institutions in music are the Doctor of Philosophy (Ph.D.) and the Doctor of Musical Arts (DMA). Some foreign institutions offer equivalent terminal degrees by different names. The RTP committee will evaluate the equivalence of degrees from foreign institutions.
- The quality of teaching must be maintained at the level of effectiveness and rigor required for awarding of tenure.
- The quality of scholarship must be maintained at the level of effectiveness and rigor required for awarding of tenure.
- Senior faculty are often sought for administrative assignments and major service assignments—such as service as Department Chair, Dean, or other significant administrative appointment, and membership on school and university committees. The quality and length of such service will be given substantial consideration in evaluations for advancement to the rank of Professor.

Advancement in Non-Tenure positions

Senior Lecturer

- Seven years of university full-time equivalent teaching are required.
- Ongoing excellence in teaching as documented by a minimum of one annual peer evaluation, and an annual in-class evaluation by the Department Chair.
- Although scholarly activity and university service are not required for advancement, such activities may be considered as positive evidence to support advancement.

Senior Appointment in Residence

- Seven years of university-level experience are required.
- A substantial professional record including major (international or national) peer reviewed works as appropriate to the discipline are required.
- Ongoing excellence in teaching as documented by a minimum of one annual peer evaluation, and an annual in-class evaluation by the Department Chair.
- Although university service may not be required for advancement, service activities may be considered as positive evidence to support advancement.
- This position may be awarded at time of hire based on central administration determination that the candidate’s credentials meet standards as set forth in UVU Policy 632.

Senior Visiting Faculty/Scholar

- Seven years of university-level experience are required.
- Terminal degree or equivalent, as defined above.
- A substantial professional record including major (international or national) peer reviewed works as appropriate to the discipline are required.
- This position may be awarded at time of hire based on central administration determination that the candidate’s credentials meet standards as set forth in UVU Policy 632.

updated April 5, 2012

Appendix D

Department of Music

Criteria for Retention, Tenure, and Promotion

Approved by Department faculty: TBD

1.0 Purpose: This document describes requirements and procedures for candidates seeking tenure and promotion in the Music Department at Utah Valley University. It also provides guidelines and criteria for annual and post-tenure reviews.

2.0 References: The Music Department adheres to all University policies regarding rank, tenure, and promotion. The candidate is expected to be familiar with all university policies, especially the documents listed below, and to follow the requirements stated therein.

UVU Policy 631 Student Evaluations of Faculty and Courses

UVU Policy 632 Assignment and Advancement in Academic Rank

UVU Policy 633 Annual Faculty Reviews

UVU Policy 635 Faculty Rights and Professional Responsibilities

UVU Policy 637 Tenure and Appeals

UVU Policy 638 Post-Tenure Review

UVU Policy 641 Salaried Faculty Workload

UVU Policy 114 Conflict of Interest

UVU Mission Statement

Music Department Mission Statement

2.1 Tenure Plan

2.1.1 Within the first semester at UVU, the faculty member should meet jointly with the Chair of the Department Retention, Tenure, and Promotion (RTP) Committee and the Chair of the Department of Music to create a written tenure plan.

2.1.2 This plan will outline a set of expectations for tenure tailored to the faculty member's specific position and areas of expertise, consistent with the expectations outlined below and with UVU Policy 637 *Faculty Tenure*.

2.1.3 This written, detailed tenure plan must be approved by the RTP Committee Chair and Department Chair within the first two semesters of employment.

2.1.4 The tenure plan is signed by the faculty member, Department Chair, and the Department RTP Committee Chair and placed in the faculty member's personnel file.

2.1.5 The faculty member should begin assembling representative documentation that provides evidence of teaching, scholarly/creative activity, and service for inclusion in their tenure portfolio. This portfolio should follow the faculty member's tenure plan and be organized in accordance with UVU Policy 637. The faculty member should establish and regularly update their accomplishments on the university's electronic submission platform and maintain a current curriculum vitae for inclusion in the tenure portfolio.

2.1.6 During subsequent annual reviews, the tenure plan will be assessed and modified as agreed upon by the department chair and faculty member.

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3.0 Midterm and Tenure Review Portfolio Composition and Criteria: Faculty seeking tenure at UVU participate in a midterm review in their third year of service and a tenure review in their sixth year (unless exceptions are agreed upon at the time of hire). Faculty may choose to go up for either of these reviews early (see Policy 637 5.11). The candidate's primary responsibility in both reviews is to prepare and submit a portfolio for consideration.

3.0.1 Candidates for both the midterm review and tenure review will create a portfolio with documents in the order presented below. This order correlates with UVU Policy 637 5.6 *Faculty Tenure* for tenure review portfolio composition. The candidate's tenure file shall be submitted via the digital system used by the university,

3.0.2 Candidates are often inclined to put too much material in the portfolio. While a candidate's CV should contain all activities in teaching, scholarly and creative works, and service, the portfolio need not include documentary evidence of every activity. Instead, include documentation for those that are representative or particularly impressive. For example, rather than including every concert program the candidate was involved with, only a few representative programs should be submitted.

3.0.3 Activities, such as recitals, publications, masterclasses, presentations, service, etc., should be completed by the time of portfolio submission. Progress toward uncompleted, long-term projects should be reported in Annual Reviews, but not included in narrative statements and documentary evidence for Teaching, Scholarly/Creative Work, and Service.

3.1 Table of Contents: This lists all documents included in the portfolio.

3.2 Informational Statement and Supporting Documents

3.2.1 A two-to-three-page statement describing the candidate's contribution to the university and profession, the extent to which departmental expectations were met, any circumstances that helped or hindered progress, and any other information the candidate believes will help reviewers evaluate the portfolio. This statement should also address efforts to diversify curricular content or create a safe space for the inclusion of diverse identities and perspectives.

3.2.2 The candidate's letter of appointment and documentation of years granted towards tenure (or other negotiated variances from policy from the time of hire), if applicable.

3.2.3 For the final tenure review: all letters from the midterm review (RTP committee, department chair, dean, provost, and, if applicable, rebuttals).

3.3 Curriculum Vitae (CV): A current, comprehensive account of professional activities. Like the portfolio, the CV should be organized with the teaching section first, scholarly/creative work second, and service last.

3.4 Teaching: Because Utah Valley University is primarily a teaching university, the principal emphasis for tenure at Utah Valley University is excellence in teaching.

3.4.1 Teaching excellence: In the classroom, rehearsal room, private studio, performing venue, or other setting, effective teaching of high quality is expected. As such, faculty members must be academically qualified and well prepared to teach the courses assigned to them. Qualification

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includes knowledge of effective teaching methods as well as technical knowledge within the faculty member's content area. See Policies 601 and 635 for further requirements related to teaching competency. Courses must be well-organized, well-presented, and incorporate principles of engaged learning.

3.4.1.1 Expectations: Faculty should demonstrate curricular development and pedagogical progress for each course taught. This important process of continual introspection should be communicated in detail in the narrative self-assessment. Additionally, a minimum of two significant teaching activities from 3.4.2 are required for the midterm review and an additional two are required for tenure. These guidelines are starting points and reaching these numbers does not guarantee that the quality of work will meet the tenure guidelines. To assess quality, the tenure committee will rely on the candidate's narrative self-assessment, peer teaching assessments, supervisor teaching assessments, SRI scores and comments, and supervisor annual reviews. Since each faculty member has a unique specialty, the guidance of tenure mentors, the department chair, annual reviews, and the RTP committee will be critical to a candidate's success.

3.4.1.2 Hierarchy: Teaching activities are reported and assessed annually in supervisor reviews. Among teaching accomplishments, a hierarchy of impact exists. For example, mentoring a student or student ensemble to win a national competition is more significant than mentoring them to win a regional or local competition. Likewise, earning a Fellowship or Senior Fellowship in the Higher Education Academy is more significant than attending Office of Teaching and Learning seminars. Similarly, developing a brand-new course that has high impact for the department is more meaningful than making incremental improvements to a class already offered. Faculty should keep this hierarchy in mind as they develop their teaching, for it will guide tenure and rank advancement committees' judgments about the quality of a candidate's work.

3.4.1.3 Peer Review: A letter of peer review can substantiate the purpose, quality, and impact of teaching accomplishments. For most significant teaching activities listed in 3.4.2, a letter of peer review is highly recommended as additional supporting documentation. In these instances, the candidate can submit documentary materials to the supervisor or RTP committee chair and request that they solicit a letter of review solely addressing that significant accomplishment. In the case of a live event, the candidate can request in advance that the supervisor or RTP committee chair arrange for a peer musician-scholar to visit campus to observe and assess the candidate's teaching, whether it be in the classroom or concert hall. Peer review letters should be addressed and sent directly to the supervisor to be included in the External Review portion of the portfolio by the RTP committee chair. Reviews solicited directly by the candidate are inappropriate for inclusion as evidence of peer review. Reviews or letters of gratitude solicited by neither the candidate nor the supervisor or RTP committee are also inappropriate for inclusion.

3.4.2 Examples of Teaching Excellence: Progress in the area of teaching must be sustained over time. Faculty should include the sorts of activities listed below in their tenure plan, and report on their efforts in annual reviews and in the portfolio. Because activities can differ greatly in intellectual rigor, creativity, and effort required, candidates should consult with the RTP committee, department chair, and/or faculty mentor to assess the adequacy of these activities. While a minimum of three significant teaching activities from this list are required for the midterm review and an additional three are required for tenure, selections from more than one

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type of activity are required at each review. A wide variety of activities is highly encouraged. Examples of excellent teaching-related activities include:

- a. Design and teach a course new to the department, especially one that plays a significant role in the major curriculum or serves student success, retention, and/or completion. This can include a substantial redesign or a conversion of an existing course into an online or hybrid format. This could also be the redesign of a course to meet university attributes like GE (General Education), GI (Global Intercultural) or WE (Writing Enriched), or Honors.
 - a. Documentation would include the new syllabus, or a previous syllabus paired with a revised syllabus.
- b. Design or gain approval for a new program or degree, or substantially revise an existing program or degree. Either of these should be based on enhancing student success, retention, and/or completion.
 - a. Documentation would include a summary of the program or degree.
- c. Undertake special teaching projects, i.e. collaborations, Study Abroad, or projects relating to other schools, organizations, activities, etc.
 - a. Documentation would include a summary of the special teaching project.
- d. Develop curriculum based on new repertoire or research. Please note that commissioning and premiering a new work is of higher significance than simply performing a new work.
 - a. Documentation would include a description of the new repertoire or research and a narrative about what makes it innovative in the candidate's field of teaching.
- e. Write and obtain a grant for an innovative, curricular project. Normally an external grant would receive greater weight than an internal grant.
 - a. Documentation would include a summary of the grant proposal.
- f. Develop or direct an interdisciplinary course or project
 - a. Documentation would include a summary of the course or project.
- g. Mentor individual students in significant, extracurricular projects, such as grant applications funded and external auditions or competitions won.
 - a. Documentation would include a summary of the student project. Public articles, awards, or award letters received should be included.
- h. Secure local, regional, national, or international recognition of students and/or programs within the department
 - a. Documentation would include a summary of the course or project. Public articles, award certificates, award announcements, or award letters received should be included.
- i. Assist in finding/securing student internships or employment or mentor successful student applications for graduate study programs
 - a. Documentation would include a description and assessment of student placements.
- j. Receive special recognition for teaching through a university award or an external award related to the candidate's area of teaching expertise, such as a Fellowship or Senior Fellowship in the Higher Education Academy.
 - a. Documentation would include a summary of the award's significance, if external. A copy of the award certificate or announcement should be included.

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- k. Teach a pedagogy workshop for peer educators, such as through the UVU Office of Teaching and Learning or the Utah Music Educators Association
 - a. Documentation would include the workshop program showing the candidate's contribution, and materials used in the workshop.
- l. Participate in the UVU Student Collaborators on Teaching (SCOTs) program or UVU POET Pyramid Program and demonstrate improvement following receipt of those observers' reports
 - a. Documentation would include the SCOT observer's report or the POET group's observations and a certificate of completion. A summary of the candidate's participation in the program or details about how they improved their teaching based on the contents of the report is required.
- m. Complete an Office of Teaching and Learning High Impact Practice (HIP) certificate, such as Anti-Racist Pedagogy, Assessment and Inclusive Design, Evidence-Based Teaching Practices, Generating Vibrant Discussions, Inclusive, Intercultural, Global Pedagogy, and Online Teaching Academy.
 - a. Documentation would include certificate of completion and a summary of improvements the candidate made to their teaching.

3.4.3 Required Documents for Teaching: Tenure candidates must keep a record of their teaching practice. Evidence of progress in teaching must be sustained and the work documented in the portfolio must build in quality as well as its quantity. The file must include the following documents:

3.4.3.1 Self-Assessment Narrative: Candidates should include a two-to-four-page self-assessment of areas of teaching success, areas of improvement, and areas in need of improvement. This should address all the following:

- a. Concerns from past reviews (midterm, annual, peer, or student).
- b. Context for SRI scores and comments. For each course taught, candidates should document their analysis of student feedback and any teaching adjustments made based on their conclusions.
- c. Examples of pedagogical initiatives undertaken as a result of participation in professional development activities.
- d. Contributions that align with the University's commitment to provide accessible and equitable educational opportunities to all. The self-assessment may address, but is not limited to, issues of access, equity, diversity, inclusion, anti-racism, and social justice through the lens of the faculty member's teaching. It should explain how these concepts are implemented in the classroom in relation to students rather than a statement of philosophy.
- e. Student accomplishments if they reflect mentorship from the candidate, in which case a narrative explaining the role of the faculty member in mentoring the student is required. Examples of student accomplishments involving faculty mentorship include students' professional or academic conference presentations, student research grant projects, competition awards, invitational festival participation, and innovative recital or concert programming.

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3.4.3.1.1 Curriculum and Course Development Evidence: In support of the self-assessment narrative, candidates should include documentary evidence of active development or modification of curriculum for any course, program, or degree. This will include syllabi and evidence of incorporating educational technology.

3.4.3.2 Supervisor Assessments: Faculty shall receive one formal teaching observation annually by the department chair that includes mastery of content, instructional design and delivery skills, course management skills, and responsiveness in addressing the needs of specific classes and individual students. The Chair will also review the course syllabus, course and lesson learning outcomes, and any curriculum relevant to the class they visit to confirm that the faculty member is meeting departmental expectations (section 3.4.1). This feedback will inform the Teaching section of the Annual Review. Supervisor evaluations of teaching should follow the Office of Teaching and Learning's Teaching Excellence Model rubric and Teaching Observation Form.

3.4.3.3 Peer Assessments: Faculty shall receive one formal teaching assessment annually by a full-time UVU faculty as assigned by the department chair. This peer assessment will provide a holistic review of the faculty members' assigned teaching load. Specific feedback might include mastery of content, instructional design and delivery skills, course management skills, and responsiveness in addressing the needs of specific classes and individual students. Peer assessors should observe multiple teaching scenarios that reflect the various teaching responsibilities of the faculty member, including performance where appropriate. Peer evaluations should follow the Office of Teaching and Learning's Teaching Excellence Model rubric and Teaching Observation Form. This peer assessment should be addressed and sent directly to the supervisor, who will pass the letter to the faculty member observed. The faculty member should include all peer assessments in their online portfolio.

3.4.3.4 Student Rating of Instructors (SRI): A complete set of student evaluations for every course taught during the probationary period. (See UVU Policy 637 *Faculty Tenure* 5.6.4.1.) Candidates should additionally include a list of overall Instructor Evaluation SRI scores for every course taught, organized by course. The faculty member's reflections on SRI scores and comments should appear in the self-assessment (3.4.3.1).

3.4.3.5 Additional Documentation of Teaching: Representative documentation for significant teaching accomplishments (see 3.4.2) must be included. Documentation of professional development in teaching is required. Any teaching awards received should also be included. As documentation for any innovative or effective pedagogical practices mentioned in the self-assessment, a link to a sample video of the candidate's teaching can be included. Documentation of student accomplishments requiring faculty mentorship include research abstracts, awards, sample pages from concert programs, etc. While the candidate's CV and Self-Assessment Narrative will include a full summary of activities, include documentary evidence for only the most significant activities.

3.4.4 Standards of Performance Assessment in Teaching: For the teaching section of the portfolio, simple inclusion of an activity or basic completion of a criteria does not ensure a positive tenure decision for the candidate. In order to earn a positive recommendation for tenure, the candidate must garner a designation of excellence as described in this section. The RTP committee members shall consider whether the evidence presented indicates that the

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candidate's teaching meets the Department of Music standards for excellence. Per the University mission, teaching must reach the standard for "Excellent Performance."

3.4.4.1 Excellent Performance: Exceeds Expectations. Candidate demonstrates exceptional ability and consistent practice as a teacher. Excellence in teaching is identified as:

- a. Superior content expertise, including maintaining currency in best practices in music pedagogy.
- b. Superior instructional delivery skills, including effectiveness in communicating with students, in appropriately challenging students, and in developing innovative approaches to new subject matter.
- c. Outstanding instructional design skills, including effective assessment of student learning and effective innovation in the classroom, including work with new subject matter.
- d. Consistently outstanding course management skills, including effective use of online course management resources, that reveal the candidate's ability to organize, initiate, and manage a course.
- e. Ongoing flexibility in accepting and being successful in varied teaching assignments.
- f. To demonstrate excellence in teaching, the candidate must include sufficient evidence from SRIs, narratives of peer observations on significant classroom observation, teaching materials (syllabi, assignments, grading rubrics, and other assessment tools, etc.), and other appropriate forms of evidence that document student learning.
- g. The Department of Music considers excellent SRI ratings to be consistently above 4.5. Student SRI comments which reflect significant, thoughtful improvements on those of previous semesters in the same course demonstrate excellent performance.

3.4.4.2 Competent Performance: Meets Expectations. Candidate demonstrates consistently strong ability as a teacher. Competence in teaching is identified as:

- a. Satisfactory content expertise, including maintaining currency in best practices in music pedagogy.
- b. Competent delivery skills, including effectiveness in communicating with students in person and through online tools, in appropriately challenging students, and in developing innovative approaches to new subject matter.
- c. Competent instructional design skills, including effective assessment of student learning and effective innovation in the classroom, including work with new subject matter.
- d. Competent course management skills that reveal the candidate's ability to organize, initiate, and manage a course.

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e. Observable flexibility in accepting and being successful in varied teaching assignments.

f. To demonstrate competence in teaching, the candidate must include sufficient evidence from SRIs, narratives of peer observations based on significant classroom observation, teaching materials (syllabi, assignments, grading rubrics, and other assessment tools, etc.), and other appropriate forms of evidence that document student learning.

g. The Department of Music considers competent SRI ratings to be consistently above 4.0. Student SRI comments which reflect basic improvements on those of previous semesters in the same course demonstrate competent performance.

3.4.4.3 Unsatisfactory Performance: Does Not Meet Expectations. Candidate fails to demonstrate an ability to fulfill or maintain competent performance requirements in their teaching.

a. The Department of Music considers unsatisfactory SRI ratings to be those below 4.0. Negative student SRI comments which are not met with thoughtful improvements in subsequent semesters of the same course demonstrate unsatisfactory performance.

3.5 Scholarly/Creative Work

3.5.1 Expectations: Music faculty should remain active in their scholarly/creative work. Faculty will be assessed on the relevance of these activities to their job description. Since each faculty member has a unique specialty, the guidance of tenure mentors, the department chair, annual reviews, and the RTP committee will be critical to a candidate's success. Scholarly/creative work in music encompasses published articles, presentations, concerts, compositions, recordings, and other activities as approved by the RTP Committee. As a general guideline, candidates must have a minimum of one scholarly/creative work of national-level peer review and two works of at least regional-level peer review for their midterm review. For tenure, candidates must provide an additional work of national-level peer review and two additional works of at least regional-level peer review. These guidelines are starting points and reaching these numbers does not guarantee that the quality of work will meet the tenure guidelines. To assess quality, the tenure committee will rely on both their professional experience and external peer review. Documentation of scholarly/creative work depends on the activity and can include published compositions, articles, book chapters; audio and visual recordings; programs; etc.

3.5.1.1 Examples of Scholarly/Creative Work: UVU Policy 635 *Faculty Rights and Professional Responsibilities* states that ongoing activity in scholarly/creative work suitable to a faculty member's discipline of hire is required. Examples of scholarly/creative work include:

- a. Peer-reviewed publications (recordings, books, articles, reviews, compositions, arrangements)
- b. Significant performances, masterclasses, presentations, lectures, premieres
- c. A pattern of recurring contracted services for professional groups (such as the Utah Symphony)
- d. Media broadcasts of recordings or performances
- e. Awards, honors, competition results

3.5.1.2 Hierarchy: In any field, a generally perceived hierarchy of prestige exists. For example, reading a paper at a national meeting is more significant than reading a paper at a meeting for a local chapter; some journals are more highly respected or selective than others; the judgment of specialists has more weight than that of people outside the field. Faculty should keep this hierarchy in mind as they plan their scholarly/creative work, for it will guide tenure and rank advancement committees' judgments about the quality of a candidate's work.

3.5.2 Peer Review: Three to five peer reviews from colleagues at institutions with music programs of comparable size and scope will be solicited by the RTP chair.

3.5.2.1 Because faculty are specialists, and others from the same field are best able to judge their accomplishments, universities rely on professionals from the faculty's field of expertise to assess scholarly/creative work. This is known as peer review. To be claimed as scholarship or creative work in a portfolio, accomplishments must be assessed by the candidate's peers. Many activities evidence peer review in obvious ways, as when a singer is hired for a major role by a respected opera house, or a paper is published by a prestigious journal. A similar process selects presentations to be offered at professional conferences. But sometimes the candidate must create a way to incorporate peer review into the process. Usually this requires assistance from others. For example, one might ask the RTP chair to solicit a review for a concert that might otherwise go unassessed. Reviews solicited by or addressed personally to the performer usually carry little weight because of the obvious conflicts of interest and do not belong in an academic portfolio. However, the candidate may recommend external reviewers per section 3.9 *Solicited External Peer Reviewers*.

3.5.2.2 Many accomplishments include peer review that might not be apparent to colleagues in other disciplines. For example, a musicologist, let alone a physics professor, is unlikely to know which harp competition is the most prestigious, but the candidate can help the reviewers by offering context. The candidate, therefore, should explain the peer review process when it is not obvious, describing for instance how the judgment of eminent professionals leads to a recording on a nationally recognized label or an invitation to perform at a prestigious institution.

3.5.3 Required Documents for Scholarly/Creative Work: Tenure candidates must keep a record of their scholarly/creative work. Evidence of scholarly/creative work must be sustained, and the activities documented in the portfolio must build in quality as well as its quantity. The file must include the following documents:

3.5.3.1 Scholarly/Creative Work Narrative Statement: A two to three-page statement describing the candidate's Scholarly/Creative Work since beginning on the tenure track. This statement specifically should articulate how the candidate has evidenced a consistently high level of Scholarly/Creative Work over and above competency. Significant activities which fulfill the standards listed in 3.5.1 should be clearly listed.

3.5.3.2 Documentation of Scholarly/Creative Work: Representative documentation for significant Scholarly/Creative Work (see 3.5.1) must be included. Evidence might include relevant pages of concert programs, the full text of a published article, a representative chapter of a published book, awards, links to performance recordings, etc. While the candidate's CV and Scholarly/Creative Work Narrative Statement will include a full

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summary of activities, include documentary evidence for only the most significant activities.

3.6 Service: Faculty engage in both university and professional service. Because activities can differ in quality and quantity, candidates should consult with the RTP committee, department chair, faculty mentor, or peers to assess the adequacy of these activities.

3.6.1 University Service: Faculty participate in the programs and governance of the Department of Music, School of the Arts, and Utah Valley University. Attendance and participation at department faculty meetings is required. A blend of department and school service is expected. The quality and quantity of effort required for service activities varies widely and will therefore affect the assessment of the portfolio.

3.6.1.1 Expectations: A minimum of two departmental UVU service activities listed below are required for midterm candidates; for tenure, an additional two UVU service activities are required. Letters from supervising committee chairs are acceptable evidence. A self-assessment narrative may also be included as context of service rendered. In certain circumstances, service may overlap with scholarly/creative work but may be listed in only one area. At the request of the candidate, the RTP Committee will assist the candidate in assigning the activity to the more appropriate of the two categories. Examples of university service include:

- a. Service on academic committees
- b. Special assignments made by the department chair outside typical faculty expectations listed in Policy 635
- c. Organization of and participation in official university events related to the faculty's role at UVU
- d. Service as advisor to UVU student clubs
- e. Advising honors theses, undergraduate research projects, independent study, Integrated Studies capstone projects, student recital committees, or other projects not included in the candidate's teaching load
- f. Service in administrative appointments such as area coordinator, committee chair, etc.
- g. Secure grants or donations that benefit the department, in coordination with Institutional Advancement

3.6.1.2 Recruitment: Annual recruitment activity is an essential part of faculty service. Frequent and direct interaction with prospective students is expected. Recruitment activities are reported and assessed in the annual review.

3.6.2 Professional Service: Faculty participate in service to the community. Two significant community, state, or regional service activities are required for midterm candidates; for tenure, an additional two significant community, state, or regional service activities are required. National or international service exceeds expectations for tenure. Acceptable documentation may include programs, certificates, and letters from the professional organization. Examples of professional service include:

- a. Service in discipline-related professional organizations
- b. Hosting non-curricular events such as guest recitals, presentations, honors groups and ensembles, festivals, and other events
- c. Adjudication at festivals and competitions

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- d. Student engagement activities within the community (pro-bono lessons, clinics, sectionals, guest conducting, side-by-side performances or rehearsals, and connecting with local teachers)
- e. Presentations or performances for charitable or school groups

3.6.3 Required Documents for Service: Tenure candidates must keep a record of their service. Evidence of service must be sustained, and the activities documented in the portfolio must build in quality as well as its quantity. The file must include the following documents:

3.6.3.1 Service Narrative Statement: A two to three-page statement describing the candidate's service activities since beginning on the tenure track. This statement should articulate how the candidate has contributed to both the university and the profession. Significant activities which fulfill the standards listed in 3.6.1.1 and 3.6.2 should be clearly listed.

3.6.3.2 Documentation of Service: Representative documentation for significant Service activities (see 3.6.1.1 and 3.6.2) must be included. Evidence might include relevant pages of concert programs, letters of recognition from supervising committee chairs, certificates and letters of appreciation, etc. While the candidate's CV and Service Narrative Statement will include a full summary of activities, include documentary evidence for only the most significant activities.

3.7 RTP Criteria: A copy of the department RTP criteria on the date of hire. The candidate may request approval to be evaluated according to a newer criterion according to University Policy 637, *Faculty Tenure* 5.1.4.

3.8 Annual Reviews: Faculty shall follow the procedures outlined in UVU Policy 633 Annual Review and shall be evaluated according to the **University Annual Review Performance Template**.

- 3.8.1** Tenured and tenure-track faculty shall be evaluated annually by the department chair in the areas of teaching, scholarly/creative work, and service using the criteria outlined in this document.
- 3.8.2** Annual reviews for teaching are based on classroom/teaching observations, peer evaluations, trends in SRIs, student mentoring, and/or achievement of annual goals. SRIs are not the sole method for assessment.
- 3.8.3** The department chair evaluates teaching, scholarly/creative works, and service as either "exceeds expectations," "meets expectations," or "does not meet expectations." Minimum measurable expectations for the midterm review and the tenure application are documented in teaching (section 3.4), scholarly/creative works (section 3.5), and service (section 3.6). In all three categories, "meets expectations" is awarded when progress towards midterm review or tenure application is in line with the quality and quantity expected in this document. "Exceeds expectations" is given when progress exceeds the quality and/or quantity of minimum measurable expectations. "Does not meet expectations" is given when progress does not meet the quantity or quality of the minimum measurable expectations.

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- 3.8.4** The annual review for tenure-track faculty must include an evaluation of the faculty member's progress on the goals from their tenure plan, stating whether or not the faculty member is meeting them. (Policy 637 4.4.1) Understanding that external forces can heavily impact a faculty member, the annual review shall also determine whether the plan remains realistic or whether it needs to be adjusted for the upcoming year.
- 3.8.5** Tenure Plan goals and Annual Reviews must be candid. Faculty members should expect serious feedback that promotes their growth in the classroom, their discipline, and as citizens of their departments.
- 3.8.6** Non-tenure track faculty including lecturers, artists-in-residence, professionals-in-residence, and those advanced in rank at the same positions (i.e. senior lecturer) shall be evaluated annually by the department chair using the criteria below:
- 3.8.6.1 Faculty shall receive one formal teaching observation annually by the department chair that includes mastery of content, instructional design and delivery skills, course management skills, and responsiveness in addressing the needs of specific classes and individual students.
- 3.8.6.2 Faculty shall provide a comprehensive list of their annual activities that demonstrates currency in the field in terms of scholarly/creative work in their specialty area.
- 3.8.7** Faculty members must be in compliance with UVU policies. This includes the annual Conflict of Interest form, mandatory HR trainings, and other mandated university trainings and requirements. (See policy 633, 4.3)
- 3.8.8** Any written reprimands from supervisors should be included in tenure and rank advancement portfolios. Faculty can address those reprimands in their narrative statements to help neutralize critical SRIs or supervisor/peer assessments.

3.9 Solicited External Peer Review Letters: In accordance with UVU Policy 637, section 5.5.2, the RTP committee chair will solicit all external reviews for the candidate. In the year preceding review, the candidate should submit a list of three external reviewers for whom no conflict of interest or close professional or personal relationship exists by March 15 to the RTP committee chair. A written explanation of the candidate's relationship with each proposed reviewer is required. The RTP committee has the prerogative to expand the list of peer reviews and has the ultimate decision about which external reviewers are selected. After the initial recommendation, the candidate may not add to the list of requested reviewers.

3.9.1 The candidate may request that the RTP committee chair or supervisor solicit external review of specific, significant teaching or scholarly/creative work (per section 3.4.1.3). The supervisor can also request external review of the candidate's teaching or live performance. In this circumstance, the supervisor should receive nominations of external reviewers from the RTP committee. Peer review letters should be addressed and sent directly to the supervisor to be included in the External Review portion of the portfolio by the RTP committee chair.

3.9.2 Materials for External Review

- a. CV

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- b. Representative evidence of scholarly/creative works from section 3.5, demonstrating the range of the candidate's activities
 - 1) Recordings should total 30-45 minutes
 - 2) Selections from publications should total 30-60 pages
- c. The candidate may choose to include evidence of teaching excellence
 - 1) Examples of student work, perhaps with a narrative of the student/ensemble and an explanation of the candidate's role
 - 2) Video of the candidate teaching
 - 3) Alternatively, the candidate might arrange for a peer to visit campus to observe and assess the candidate's teaching

3.10 Policy: A copy of current UVU policy 637 *Faculty Tenure*.

4.0 Advancement to Professor: The Music Department adheres to University policy governing rank advancement to full professor as stipulated in UVU Policy 632 *Assignment and Advancement in Academic Rank* under section 5.4.3 *Minimum Qualifications for Rank Advancement for Tenure-Track Faculty Members* as it pertains to the rank of Professor. As stated there, "The rank of Professor is reserved for individuals who are judged to be exemplary. Such individuals shall have achieved distinction clearly above that of Associate Professor." UVU Policy 632, 3.3 stipulates that exemplary means "a consistently high level of professional work in the areas of teaching, scholarly/creative work, and service over and above competency." Further, faculty members pursuing rank must show promise for future achievement. Exemplary performance must be achieved in all three areas: teaching, scholarly/creative work, and service.

4.1 Terminal Degree: A terminal degree is expected for advancement to professor. The Music Department declares a doctorate in a field related to music as terminal.

4.2 Advancement to Professor Portfolio Composition and Criteria: Candidates for advancement to the rank of professor must produce a faculty portfolio providing evidence of meeting standards and expectations. The portfolio must include a CV and a narrative statement and accompanying evidence in each of the three areas of Teaching, Scholarship/Creative Works, and Service. In the category of teaching, all supervisor assessments, peer assessments, SRIs, and annual reviews must be included. The portfolio should also include any official letters of reprimand, as well as the candidate's rebuttal, if applicable.

4.2.1 Curriculum Vitae (CV): A current, comprehensive account of professional activities. Like the portfolio, the CV should be organized with the teaching section first, scholarly/creative work second, and service last.

4.2.2 Teaching: Teaching will demonstrate exemplary effectiveness and rigor. This denotes performance that has achieved distinction clearly above that of associate professor. A minimum of four additional activities from section 3.4.1 after tenure appointment are required. The candidate needs to demonstrate effective mentoring through teaching activities from section 3.4.1.

4.2.2.1 Expectations: Faculty should demonstrate curricular development and pedagogical progress for each course taught. This important process of continual introspection should be communicated in detail in the narrative self-assessment. Additionally, a minimum of two "exemplary" teaching activities from 4.2.2.4 are required for advancement. Exemplary teaching

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activities are those which have broad, measurable, national/international impact on the candidate's discipline. These guidelines are starting points and reaching this number of two exemplary teaching activities does not guarantee that the quality of work will meet the advancement guidelines. To assess quality, the RTP committee will rely on the candidate's teaching narrative statement, peer teaching assessments, supervisor teaching assessments, SRI scores and comments, and supervisor annual reviews. Since each faculty member has a unique specialty, the guidance of the department chair, annual reviews, and the RTP committee will be critical to a candidate's success.

4.2.2.2 Hierarchy: Teaching activities are reported and assessed annually in supervisor reviews. Among teaching accomplishments, a hierarchy of impact exists. For example, mentoring a student or student ensemble to win a national competition is more significant than mentoring them to win a regional or local competition. Likewise, earning a Fellowship or Senior Fellowship in the Higher Education Academy is more significant than attending Office of Teaching and Learning seminars. Similarly, developing a brand-new course that has high impact for the department is more meaningful than making incremental improvements to a class already offered. To qualify as exemplary, significant activities should be on par with those listed in section 4.2.2.4.

4.2.2.3 Peer Review: A letter of peer review can substantiate the purpose, quality, and impact of teaching accomplishments. For most significant teaching activities listed in 4.2.2.4, a letter of peer review is highly recommended as additional supporting documentation. In these instances, the candidate can submit documentary materials to the supervisor or RTP committee chair and request that they solicit a letter of review solely addressing that significant accomplishment. In the case of a live event, the candidate can request in advance that the supervisor or RTP committee chair arrange for a peer musician-scholar to visit campus to observe and assess the candidate's teaching, whether it be in the classroom or concert hall. Peer review letters should be addressed and sent directly to the supervisor to be included in the External Review portion of the portfolio by the RTP committee chair.

4.2.2.4 Examples of Exemplary Teaching: Whereas successful candidates for tenure must evidence progress in teaching through numerous significant activities (see the list in section 3.4.2) and continual introspection, successful candidates for rank advancement must demonstrate exemplary teaching through at least two activities that go above and beyond tenure expectations. These more substantial activities should establish the candidate's national or international reputation of teaching excellence. Faculty should choose from activities listed below and should report on their efforts in annual reviews and in the portfolio. Because activities can differ greatly in intellectual rigor, creativity, and effort required, candidates considering other activities not listed should consult with the RTP committee chair and department chair to assess the adequacy of these activities. A wide variety of activities is highly encouraged. Examples of exemplary teaching-related activities include:

- a. Innovation in pedagogy/curriculum, paired with a dissemination of the innovation through a peer-reviewed presentation or publication at the national or international level.
 - a. Documentation would include a description of the innovation implemented at UVU, a narrative about what makes it innovative in the candidate's field of teaching, and evidence of the publication or presentation.

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- b. Design and teach a course new to the department since tenure, especially one that plays a significant role in the major curriculum or serves student success, retention, and/or completion. This can include a substantial redesign or a conversion of an existing course into an online or hybrid format. This could also be the redesign of a course to meet university attributes like GE (General Education), GI (Global Intercultural) or WE (Writing Enriched), or Honors.
 - a. Documentation would include the new syllabus, or a previous syllabus paired with a revised syllabus.
- c. Design or gain approval for a new program or degree which measurably enhances student success, retention, and/or completion.
 - a. Documentation would include a summary of the program or degree.
- d. Demonstrated student success at the national or international level, directly related to the faculty member's mentoring.
 - a. Documentation would include a description and assessment of student achievement, public articles, award certificates, award announcements, and/or award letters received.
- e. Receive special recognition for teaching through a university award or a significant external award related to teaching, such as a Fellowship or Senior Fellowship in the Higher Education Academy.
 - a. Documentation would include a summary of the award's significance, if external. A copy of the award certificate or announcement should be included.
- f. Complete an Office of Teaching and Learning High Impact Practice (HIP) certificate and disseminate its application in the candidate's field of specialty through a peer-reviewed presentation or publication at the national or international level. OTL certificates include topics such as Anti-Racist Pedagogy, Assessment and Inclusive Design, Evidence-Based Teaching Practices, Generating Vibrant Discussions, Inclusive, Intercultural, Global Pedagogy, and Online Teaching Academy.
 - a. Documentation would include certificate of completion, a summary of improvements the candidate made to their teaching, and evidence of the publication or presentation.

4.2.2.5 Required Documents for Teaching: Tenure candidates must keep a record of their teaching practice. Evidence of progress in teaching must be sustained and the work documented in the portfolio must build in quality as well as in quantity. The file must include the following documents:

a. Teaching Narrative Statement: A two-three-page statement describing the candidate's Teaching since being granted tenure. This statement specifically should articulate how the candidate has evidenced a consistently high level of Teaching over and above competency. Exemplary activities which fulfill the standards listed in 4.2.2.4 should be clearly listed. The faculty member's reflections on SRI scores and comments since tenure should appear in the Teaching Narrative Statement.

b. Supervisor Assessments: Candidates for advancement shall request one formal teaching observation by the department chair that includes mastery of content, instructional design and delivery skills, course management skills, and responsiveness in addressing the needs of specific classes and individual students. The Chair will also review the course syllabus, course and lesson learning outcomes, and any curriculum

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relevant to the class they visit to confirm that the faculty member is meeting departmental expectations (section 3.4). This feedback will inform the Teaching section of the Annual Review. Supervisor evaluations of teaching should follow the Office of Teaching and Learning's Teaching Excellence Model rubric and Teaching Observation Form. This supervisor assessment should be addressed and sent directly to the RTP chair, who shall include it in the candidate's online portfolio.

c. Peer Assessments: Faculty shall receive one formal teaching assessment annually by a full-time UVU faculty as assigned by the department chair. This peer assessment will provide a holistic review of the faculty members' assigned teaching load. Specific feedback might include mastery of content, instructional design and delivery skills, course management skills, and responsiveness in addressing the needs of specific classes and individual students. Peer assessors should observe multiple teaching scenarios that reflect the various teaching responsibilities of the faculty member, including performance where appropriate. Peer evaluations should follow the Office of Teaching and Learning's Teaching Excellence Model rubric and Teaching Observation Form. This peer assessment should be addressed and sent directly to the supervisor, who will pass the letter to the faculty member observed. The faculty member should include all peer assessments in their online portfolio.

d. Student Rating of Instructors (SRI): A complete set of student evaluations for every course taught since tenure. (See UVU Policy 637 *Faculty Tenure* 5.6.4.1.) Candidates should additionally include a list of overall Instructor Evaluation SRI scores for every course taught, organized by course. The faculty member's reflections on SRI scores and comments should appear in the Teaching Narrative Statement (4.2.2.1).

e. Additional Documentation of Teaching: Representative documentation for exemplary teaching accomplishments (see 4.2.2.4) must be included. Documentation of professional development in teaching is required. Any teaching awards received should also be included. As documentation for any innovative or effective pedagogical practices mentioned in the Teaching Narrative Statement, a link to a sample video of the candidate's teaching can be included. Any syllabi significantly improved since tenure should be included. Documentation of student accomplishments requiring faculty mentorship include research abstracts, awards, sample pages from concert programs, etc. While the candidate's CV and Self-Assessment Narrative will include a full summary of activities, include documentary evidence for only the most significant activities.

4.2.3 Scholarly/Creative Works: Faculty will engage in exemplary scholarly/creative works beyond tenure. This denotes activities that have achieved distinction clearly above that of associate professor. Candidates should complete a minimum of six additional peer-reviewed activities from section 3.5.3 from the time of tenure. Two of those peer-reviewed activities must be "exemplary," meaning they have broad, measurable, national/international impact on the candidate's discipline. For each exemplary activity, it is the responsibility of the candidate to provide clear, measurable evidence of the breadth of its impact. For instance, the composition and local premiere of a new work has limited scope, but its publication coupled with evidence of performances by many external organizations nationally or internationally demonstrates broad impact. Similarly, a single masterclass or presentation presented at one reputable institution constitutes limited-scope scholarship, whereas a series of masterclasses or presentations on the same topic, for multiple reputable institutions, represents broad impact. Because activities can

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differ in quality and quantity, candidates should consult with the RTP chair and department chair to assess the adequacy of these activities.

4.2.3.1 Required Documents for Scholarly/Creative Work: Tenure candidates must keep a record of their scholarly/creative work. Evidence of scholarly/creative work must be sustained, and the activities documented in the portfolio must build in quality as well as its quantity. The file must include the following documents:

a. Scholarly/Creative Work Narrative Statement: A two-three-page statement describing the candidate's Scholarly/Creative Work since being granted tenure. This statement specifically should articulate how the candidate has evidenced a consistently high level of Scholarly/Creative Work over and above competency. Significant and exemplary activities which fulfill the standards listed in 4.2.3 should be clearly listed.

b. Documentation of Scholarly/Creative Work: Representative documentation for significant Scholarly/Creative Work (see 4.2.3) must be included. Evidence might include relevant pages of concert programs, the full text of a published article, a representative chapter of a published book, awards, links to performance recordings, etc. While the candidate's CV and Scholarly/Creative Work Narrative Statement will include a full summary of activities, include documentary evidence for only the most significant activities.

4.2.4 Service: The expectations described in section 3.6 continue to apply to tenured faculty. In addition, the faculty member applying for rank advancement must also include:

- a. Service on at least one university-level committee
- b. Junior faculty mentorship (see UVU Policy 635 4.7.4)
- c. Leadership experience. Examples include:
 - 1) Chair of department, school, or university-level committee
 - 2) Department chair
 - 3) Area coordinator
 - 4) Organizing department, school, or university events that include multiple faculty members and/or students
 - 5) Organizing interdisciplinary events
 - 6) President or executive leadership of a professional organization relevant to the candidate's job description

4.2.4.1 Required Documents for Service: Tenure candidates must keep a record of their service. Evidence of service must be sustained, and the activities documented in the portfolio must build in quality as well as its quantity. The file must include the following documents:

a. Service Narrative Statement: A two-three-page statement describing the candidate's Service contributions to the university and profession since being granted tenure. This statement specifically should articulate how the candidate has evidenced a consistently high level of Service over and above competency. Significant activities which fulfill the standards listed in 4.2.4 should be clearly listed.

b. Documentation of Service: Representative documentation for significant Service activities (see 4.2.4) must be included. Evidence might include relevant pages of concert programs, letters of recognition from supervising committee chairs, certificates and

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letters of appreciation, etc. While the candidate's CV and Service Narrative Statement will include a full summary of activities, include documentary evidence for only the most significant activities.

4.2.5 Annual Reviews: All supervisor Annual Reviews are required for Rank Advancement portfolios. See section 3.8 for Annual Review procedures and assessment criteria.

6.0 Advancement to Non-Tenured Positions

6.1 Senior Lecturer: Seven years of university full-time service are required.

6.1.1 Expectations: Faculty should demonstrate curricular development and pedagogical progress for each course taught. This important process of continual introspection should be communicated in detail in the narrative self-assessment. Additionally, a minimum of four significant teaching activities from 3.4.2 are required for advancement to Senior Lecturer. These guidelines are starting points and reaching these numbers does not guarantee that the quality of work will meet the tenure guidelines. To assess quality, the tenure committee will rely on the candidate's narrative statement of self-assessment, peer teaching assessments, supervisor teaching assessments, SRI scores and comments, and supervisor annual reviews. Since each faculty member has a unique specialty, the guidance of the department chair, annual reviews, and the RTP committee will be critical to a candidate's success.

6.1.1 Ongoing superior performance in teaching is expected for those advancing to Senior Lecturer. Candidates should demonstrate ongoing superior performance in teaching through an online portfolio submission which includes the following:

- a. A self-assessment narrative statement, two to four pages in length, addressing areas of teaching success, areas of improvement, and areas in need of improvement. The faculty member should include reflections on SRI scores and comments, demonstrating continual introspection and growth. The self-assessment should also address concerns from past reviews (peer, annual, or supervisor). Additionally, the candidate should share their teaching contributions that align with the University's commitment to provide accessible and equitable educational opportunities to all. The self-assessment may address, but is not limited to, issues of access, equity, diversity, inclusion, anti-racism, and social justice through the lens of the faculty member's teaching. It should explain how these concepts are implemented in the classroom in relation to students rather than a statement of philosophy.
- a. Curriculum and course development evidence, namely active modification of curriculum for any course, program, or degree. This will include syllabi and evidence of incorporating educational technology.
- b. All annual reviews by the department chair (see section 3.8.6)
- c. All supervisor assessments of Teaching (see section 3.4.3.2)
- d. All annual peer evaluations of teaching conducted by full-time UVU faculty members (see section 3.4.3.3)
- e. Student Ratings of Instructor (SRI) for all classes taught. Candidates should additionally include a list of overall Instructor Evaluation SRI scores for every course taught, organized by course.
- f. Additional documentation demonstrating:
 - a. Professional development in teaching.
 - b. Any teaching awards received.

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- c. Innovative or effective pedagogical practices, for which a link to a sample video of the candidate's teaching can be included.
- d. Student accomplishments requiring faculty mentorship include research abstracts, awards, sample pages from concert programs, etc. Examples of student accomplishments involving faculty mentorship include students' professional or academic conference presentations, student research grant projects, competition awards, invitational festival participation, and innovative recital or concert programming.

6.1.2 Participation in department functions is required. This includes attendance at faculty meetings, performing assignments as given by the department chair, etc.

7.0 Collegiality: Collegiality is considered an integral part of expectations in a cooperative work environment. It is not, however, an eligible criterion for consideration in the tenure or promotion process. Refer to UVU Policy 635 *Faculty Rights and Professional Responsibilities* for university expectations on this matter.