



# University of Alaska Fairbanks

## Department of Music

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September 15, 2006

TO: Dr. Susan Hendricks  
Dean of Graduate School and Vice Provost

THROUGH: Dr. Phyllis Morrow, Dean  
College of Liberal Arts

FROM: Dr. John Hopkins, Chair  
Department of Music

RE: Annual Student Learning Outcomes Assessment Report

Following is the Outcomes Assessment Report for the Music Department for the 2004-2005 academic year. This report highlights major assessment procedures used by the Music Department, assessment data that is generated, and notes results of curriculum and procedural changes that have been suggested and implemented. This report will be submitted electronically, with a hard copy following which will include the HEADS (Higher Education Arts Data Services) Data Survey for the previous year that is filed annually with the National Association of Schools of Music (NASM), our agency through which we receive our national accreditation. The report will begin with overall assessments from the Department Chair, followed by the more specific reports.

**Assessment procedures:** The Music Department assesses student learning every semester of a student's tenure as a Music Major. The student can expect to undergo a minimum of three to around six major assessments during any one semester at UAF. This is core to a discipline, such as music, that is based on performance. Major assessments that are discussed in this report are:

1. Performance juries (Dr. John Hopkins)
2. Piano Proficiency (Dr. David Stech)
3. Recitals (capstone) (Dr. Jaunelle Celaire)
4. Music Education (Prof. Ann Musco)  
Student Teaching (capstone) (Dr. James Bicigo)
5. Graduate Program (capstones)  
Advisory exams (Dr. Scott Deal)  
Oral Comprehensive exam (Dr. Scott Deal)  
Recital (addressed under #3)  
Defense of Recital (Dr. Kathleen Butler-Hopkins)

6. Instrument maintenance for pianos (equipment up-keep assessment) (Dr. Eduard Zilberkant)

**Generation of assessment data:** For each of the areas examined, an accounting of assessment data is given, and there is a notation as to where this data is stored.

**Review of assessment data:** Data collected is continuously reviewed formally in faculty and committee meetings. Department faculty meetings are scheduled every other week, more often if needed, and are recorded by the administrative assistant. Committee meetings are scheduled immediately before and after major events. All records and data are kept in the Music Department Office.

**Actions taken:** Notes are made of changes in curriculum or procedures that are recommended, and those changes made or initiated.

**HEADS Report:** Each year, all music institutions accredited by the NASM file reports with the agency which are then tabulated into a report that compares programs of its member organizations. The survey compiles general institutional information, student, faculty, and staff demographics, degrees offered, administration structure, and instructional, operational, and performance budget expenditures.

**NASM Accreditation:** The Music Department must undergo NASM re-accreditation review every ten years. We are scheduled for review in 2009. During the past academic year, the department has begun the process of preparing for this review. This has included a catalog review and the submission of a substantial number of corrections and changes. Due to faculty changes and changes in the offering of classes, we were off-schedule with a number of courses. Over a period of two years we will have all courses back on the proper schedule. We have established two-year cycles projected for the next five to ten years that will simplify advising and make it easier for students to receive their degrees in the prescribed four or five years. We are currently developing odd/even year plans for students that are built using this two-year cycle of offerings.

Student files are being examined to make sure all required data is included. Student advisors are charged with reviewing contents of the files of their respective advisees and retrieving advising records, programs, and other materials that may be missing.

Administrative records are being reviewed and updated. Budget records are being reviewed, with a five-year financial plan being created for the department. Included is the report on piano upkeep that is part of the plan. The general five-year plan for the department, which we must have this in place for the re-accreditation review, is being reviewed and evaluated.

**Overall concerns:**

**Space** – The Music Department continues face severe shortages in office, rehearsal, concert, and storage spaces. It will be even more critical during the next academic year. Offices are being shared by as many as four or five, flex schedules used

for rehearsals, and optional performance venues in the community are the solutions currently being employed.

**Musicology instruction** – The department is in need of musicologist/ethnomusicologist on its faculty. Upper division and graduate musicology courses are being taught by adjuncts. As noted in the graduate oral comprehensive report, we have been concerned with mediocre performance of graduate students in the area of music history. The faculty position formerly dedicated to this area was reassigned to Music Education, as recommended by the latest UAF accreditation review. The reassignment solved one problem and has created another in its place. A musicology position is critical to improving the graduate program, and an ethnomusicologist is a basic requirement for reviving the ethnomusicology program and the study of Native Alaskan music, which is mandated in our university mission statement.

**Touring and Recruitment** – The most effective recruiting tools the Music Department possesses are its performing ensembles. The department needs funding that would put ensembles “on the road” to Alaskan schools and communities. A series of repeated performances is of great educational and professional benefit to our students, as well a great attraction of prospective students. The department is working to dedicate a certain amount of funds for touring, but needs additional travel funding sources.

**Retention and graduation** – The Music Department continues to assess the area of retention of students through graduation. We are coordinating data with theories to determine a course of action. Stability of faculty positions in performance areas has been our greatest cause for concern and is easily documented as a cause of student attrition.

**Performance Juries**  
**Music Department Assessment Report**  
Submitted by Dr. John Hopkins

The most important assessment tool we use in the Music Department is the performance jury, which is applicable to all undergraduate degree programs as well as the graduate program in assessing student learning. Performance juries take place at the end of every semester. A committee of faculty members grades students on their performance ability, skill development, repertoire learned, and monitor practice habits. Students who have not made sufficient progress are held at level and required to repeat the class the following semester. The first semester jury for freshman music majors serves as an entrance audition for the performance and music education tracks.

Assessment data generated:

- Jury comment sheets – Faculty critique the students’ performances with written comments and grade the performance. Comment sheets are filed in the individual student files kept in the Music Department office.
- Student repertoire sheets – The student lists the repertoire learned and performed each semester. This information allows the faculty committee to compare and evaluate during the jury the level and quantity of material learned. Copies of repertoire sheets are on file in the Music Department office and are also placed in the respective student files.
- Grades – In addition to class rosters and grades awarded to students, tally sheets, in which individual faculty jury grades, averages awarded students, and recital attendance are factored, are kept on file in the Music Department.
- Entrance auditions – Individual comment sheets from performance jury faculty are filed in individual student files.
- Jury foremen’s reports – Faculty meet immediately following juries and evaluate the jury process. They determine which students must be held at level, note any trends (positive or negative), and make recommendations for change. These reports are brought to the faculty at the beginning of the following semester, discussed, and any changes that are needed are implemented. Reports are on file in the Music Department.

**Recommendations for changes in the curriculum:** Practice levels have seemed consistently low among students. In attempt to help monitor student progress during the semester, some faculty have implemented the use of detailed practice logs to be submitted weekly by the students. Formats for these logs were presented to the faculty at large and other faculty members have tailored them for their own studios. Having the students keep practice logs appears to make them more conscientious about how they structure their practice time and encourages them to be more goal-oriented in the process. The weekly accountability for these specifics, has produced positive results in the juries, and it was recommended that all faculty adopt some form of monitoring of student practice habits.

# Piano Proficiency Requirement

for students in all undergraduate degree programs in Music  
at the

Department of Music  
University of Alaska Fairbanks

Submitted by Dr. David Stech

The need for minimal levels of piano performance skill for undergraduate music majors is recognized as necessary by the National Association of Schools of Music, the Music Educators' National Conference, and by the vast majority of music teachers in the public schools.

Piano Proficiency at UAF is evaluated by means of jury examinations given twice per semester during the regular academic year. Students may challenge the requirement in separate parts. To pass the requirement, the students must earn a juried "Pass" grade for each and all of the individually required parts.

The course: Mus. 153: *Functional Piano*, is offered by the Music Department to help music majors learn any or all parts of this requirement. The grade for the course reflects the instructor's assessment of the student's weekly progress in the course; but is independent of the jury evaluation process for the Piano Proficiency degree requirement.

The piano proficiency requirement consists of three major barriers of which all must be passed the semester prior to the Senior Recital or Student Teaching:

Performance  
Harmonization and transposition  
Four-part chorale performance

Students may challenge parts of the requirement in any order. Once they have passed any portion of the jury requirement, they will not be required to take that portion of the exam again.

**Assessment Data generated:** Complete records of all attempts, successful or failed, are kept in my office. From this data we can determine how long it takes the student to complete the requirement, if they have completed necessary levels before recitals and student teaching can take place, and can monitor the amount of time needed by students to successfully complete the barrier sections.

**Department Chair notes:** *Assessments made during recent years have lead to the following changes in the curriculum: inclusion of patriotic tunes (ie. America, Star Spangled Banner, Alaska Flag Song) often used in public meetings for which the musician might likely be asked to play, and a revamping of teaching strategies to aid students in completing the requirement earlier. A re-assessment of the requirements and methods used to teach the course will be made during the next academic year in preparation for NASM re-accreditation review.*

**Degree Recitals (Capstone)**  
**Music Department Assessment Report**  
Submitted by Dr. Jaunelle Celaire

**Process Description:**

One of the requirements for the undergraduate and graduate programs in the Music Department at UAF is the recital. All students in the Bachelor of Music program are required to perform at least one recital in assessing student learning from the performance aspect. Music Performance majors present a Junior and Senior Recital. Music Education majors are required to present a Junior Recital. The recital is optional for students in the BA degree track. Graduates also give a full recital. The students in the Music Department prepare for this over the course of their studies at UAF; this is monitored by the applied teacher with whom the student studies. Progress is evaluated every semester in the performance juries. A committee of at least three faculty members is present at the recital to grade the students on their performance. This is handled in a way similar to the performance jury, the only difference being the quantity of repertoire performed. Two weeks prior to the recital, the student undergoes a pre-hearing of the full program before a committee of at least three faculty members.

**Assessment data generated:**

Pre-hearing – student offers full recital program (document) to a committee of faculty members. Students are required to perform the entire program at this hearing to ensure that the repertoire is ready for performance. Comment sheets and proposed recital programs are filed in the individual student files kept in the Music Department.

Performance Recital Comments and Grades – student performs required recital. Faculty members (must be a minimum of three) who attend the performance give comments and a grade for the performance. After the forms are graded and filled out by the faculty members, they are filed in the individual student files kept in the Music Department.

***Department Chair comments:** Recitals are capstone experiences, required for both Bachelor of Music degrees, that culminate private lesson studies. Faculty discuss standards, concerns, and make recommendations for improvement at regular intervals and at critical points during the academic year. Major discussion takes place at the beginning and end of the academic year when recital schedules are prepared for the following year.*

***Recommendation:** There appear to be some “holes” in student records regarding recital records. The problem appears that faculty have not transferred records from their personal files into the student files in the Music Department Office. Notice has been given reminding them to transfer documents into the permanent files. Follow-up is needed.*

Music Education  
Assessment Report  
Submitted by Prof. Ann Musco

**Department Chair note:** *In assessing our BM in Music Education degree, the Music Department has made a number of changes to meet accreditation requirements of the National Association of Schools of Music, to keep credit distribution and numbers within UA requirements, and to improve curriculum designed to prepare the student for student teaching. This included the creation of the MUED designator and moving some education requirements from the School of Education to the Music Department. This has allowed for the more “music-specific content” to which Prof. Musco refers in her report. The final capstone for the Music Education degree is student teaching. Dr. Bicigo’s report follows.*

Changes in the Music Education Degree Requirements  
as of 2005-2006

Seeking an undergraduate music education program that is relevant and comprehensive, yet still a four-year curriculum, the Department of Music, in collaboration with the School of Education, proposed several curriculum changes, recently approved by the UAF Curriculum Council:

- (1) Add MUED 110 (2 credits) “Becoming a Music Teacher in the 21<sup>st</sup> Century” and MUED 201 (2 credits) “Introduction to Music Education” replacing ED 110 and ED 201

These courses will continue to offer a general introduction to the profession of education with the added benefit of music-specific content. The introduction of MUED 110 means that freshmen will have earlier exposure to the field, as well as interaction with music education faculty, rather than the earlier curriculum where the first music education courses were at the 300 level. The class MUED 201 will enable inclusion of critical content related to K-12 music instruction that ought to be addressed prior to the Elementary Music Methods (MUED 309) and Secondary Music Methods (MUED 405) courses, so that those upper-division courses can focus specifically on topics related to elementary and secondary instruction.

- (2) Add MUED 316, MUED 316, and MUED 406 (1 credit each) replacing ED 299 (Practicum in Education)

These practica courses will be taken concurrently with the music methods classes MUED 309, MUED 315, and MUED 405 so that theory and practice can be better integrated in the undergraduate curriculum. Each practicum course will include on-campus peer teaching episodes so that the fieldwork can include micro teaching experiences as well as observation experiences.

- (3) Change ED 452O and 453O from 12 to 15 credits.  
Require 15 credits of student teaching for all music education majors, regardless if they seek elementary-only, secondary-only, or K-12 certification.

## Music Student Teaching Assessment (Capstone)

Submitted by Dr. James Bicigo

Process Description	Assessment Data Generated	How Data Is Reviewed	Suggestions For Change
Evaluation of Professional Characteristics over the course of Freshman, Sophomore and Junior Years in Music and Education Methods Classes	Evaluation of Professional Characteristics Form	Music Education Faculty and School of Education Faculty review this information throughout the students' tenure and especially at application for student teaching. Students submit these forms at that time.	
Students must solicit three letters of recommendation for their application for student teaching	Three letters of recommendation	Reviewed by School of Education and Music Education Faculty prior to admission for student teaching.	
Students submit an essay with their application to student teaching that demonstrates their writing skills.	Student Teaching Application Essay	Reviewed by School of Education and Music Education Faculty prior to admission for student teaching.	
Students submit a philosophy of music education	Philosophy of Music Education writing sample	Reviewed by School of Education and Music Education Faculty prior to admission for student teaching.	
Students submit evidence that they have passed the piano proficiency	Piano Proficiency Pass List	Verified by School of Education and Music Education Faculty prior to admission for student teaching.	



Students submit evidence that they have passed their Junior Recital	Pass Grade for MUS 390	Verified by School of Education and Music Education Faculty prior to admission for student teaching.	
Students in K-12 Program are observed by a university supervisor at least 3 times for at least two hours at the elementary level and again at the secondary level.	Student Teaching Observation form and written comments. Conference with student, cooperating teacher and university supervisor.	Reviewed by School of Education and Music Education Faculty prior to completion of student teaching.	
A university supervisor observes students in Elementary program at least 3 times for at least two hours during the course of their student teaching.	Student Teaching Observation form and written comments. Conference with student, cooperating teacher and university supervisor.	Reviewed by School of Education and Music Education Faculty prior to completion of student teaching.	
The Director of Student Teaching observes each student teacher at least once during the course of their student teaching.	Conference with Music supervisor and possibly with student teacher.	Reviewed by School of Education and Music Education Faculty prior to completion of student teaching.	
The cooperating teacher makes observations throughout student teaching and completes an evaluation form at the end of the process.	Student Teaching Cooperating Teacher Evaluation Form	Reviewed by School of Education and Music Education Faculty prior to completion of student teaching.	
The cooperating teacher conferences with the student teacher daily.	Informal conference notes Cooperating teacher includes these conferences in the evaluation criteria for final evaluation of student teacher	Reviewed by School of Education and Music Education Faculty prior to completion of student teaching.	Create conference form for cooperating teacher to fill out

The student teacher attends a weekly seminar with a university supervisor who gives them opportunities to discuss and improve teaching techniques	Evaluation for final student teaching grade	Reviewed by School of Education and Music Education Faculty prior to completion of student teaching.	Create an evaluation form for seminar teacher to use.
Music Education Committee Reviews Student Teaching Process as part of Curricular review	Meeting notes and any recommendations made for change	Part of ongoing discussions and reports to full music faculty	Proposed

**Music Department Graduate Student Assessment Report: AY 2005-06**  
**Submitted by Dr. Scott Deal**

In the academic year 2005-06 there were 7 graduate students enrolled in music programs, two in theory/composition, one in trombone, two in piano, one in cello and one in voice. Two students completed their degrees during the academic year (Sherry Throop, composition; and Etsuko Kimora, jazz piano). One student, Julian Darpino, completed all of his requirements except composition assignment to be completed and performed in the fall of 2006. The other three students are continuing their studies in the current academic year.

**Diagnostic Testing**

Each fall term, entering graduate students are directed to take two graduate-level diagnostic examinations, one in music theory/analysis and the other in music history. These tests are subsequently used to advise the student of any pronounced deficiencies so they can be sure to take appropriate courses in preparation of their oral examinations at the end of their course work. At times, there has been some resistance to this examination, to the point of one instance of outright refusal. Last year we instituted a formal policy *requiring* all graduate students to take the examination in the first week of their formal studies. We also sent notices to all faculty and entering graduate students advising them of this requirement and of the time and location of the tests. The tests, each two hours in length, were administered in one evening after normal school hours. The student who refused to take the examination must take it in the first week of school in the coming fall (06) semester.

**Oral Comprehensive Examinations**

In the spring of 06 we administered oral comprehensive examinations, and all three students passed and were admitted to candidacy for graduation. The oral examinations cover any material in the music academic realms of theory, analysis and musicology. The faculty is satisfied that the questions posed to potential graduates are sufficiently rigorous as to stand up to scrutiny in any NASM accredited university music program. The examinations were open to the public, and the times were posted in order to encourage any graduate students who may wish to further understand what is expected of them to attend.

**Graduate Thesis and Recitals**

After completing the oral examinations students are permitted to formalize the completion process of their degree research, which in the case of jazz piano would be a jazz recital plus a master's thesis, which in this case was an analysis on the music of famed pianist McCoy Tyner, and in the case of Sherry Throop was a concert of her compositions plus an analysis of them in the form of a thesis. The graduate committees were fully satisfied that both women completed all of the academic requirements leading to a Master's degree.

***Department Chair comments:***

*Assessment of the graduate program in music has lead to two major initiatives during the 2005-2006 academic year. We have begun designing a degree program with an emphasis in Music Education to be offered during Summer Sessions. We hope to attract music educators from Alaska and the lower forty-eight who are interested in completing their masters degree. Secondly, we have established a more definitive schedule for graduate students and added course offerings that will expedite their completion of the degree. We have identified a number of students who have continued their graduate study on a part-time basis or have let their registration lapse. A concerted effort is being made to contact these students, explore options, and encourage them to finish their degree.*

**Defense of Graduate Recital (Capstone)**  
**Submitted by Dr. Kathleen Butler-Hopkins**

The Defense of Recital for graduate students at UAF includes both the defense of the recital and the final project, which is a substantial document, usually expanded program notes or an analysis of a major section of the recital. The recital must pass a pre-hearing which happens no later than two weeks prior to the scheduled date of the recital. At that time, the final draft of the project is due to the student's graduate committee. The defense of the recital should happen within the week following the recital. The recital is graded immediately by the graduate committee and other music faculty in attendance.

**Concerns:**

Many students have had trouble meeting the deadline for the final written project along with the recital pre-hearing. We have tried to be flexible with extenuating circumstances to allow students to complete the paper after the recital has been presented. Meeting this deadline has been particularly difficult for part-time graduate students, who continue employment (public school teachers) while completing their degree. The Music Department faculty have had a series of discussions concerning the practicality of having the two linked time-wise on the graduate schedule. Currently, we are trying to enforce the deadline as much as possible through advising and committee involvement.

***Department Chair comments:***

*The discussion on the structure of the recital and final project defense continues, and the topic is on faculty meeting agenda for discussion this semester.*

**Department Chair note:** *The Department is constantly assessing needs for upkeep of its musical instruments. We have been able to cycle brass, woodwind, and string instrument repairs to coincide with the offering of the various methods sections in MUS F315. The organ and steel drums are tuned yearly. As piano upkeep is so expensive, and as we have so many instruments, I have asked Dr. Zilberkant to evaluate the cost of upkeep and repairs and prepare a five-year plan for the scheduling of major repairs. We are currently in the process of developing that plan based on this report.*

**Assessment Report**  
**Piano Maintenance for Five Year Plan**  
Submitted by Dr. Eduard Zilberkant

Pianos are the most widely used instruments in any music department. At UAF's Department of Music there are close to 30 pianos. This includes:

4 concert grand pianos  
7 baby-grand pianos  
19 upright pianos

These instruments are used by all of the music students, faculty, and visiting guest artists who perform on campus. The 7 baby-grand pianos are generally tuned on the average once every 2 months, at a cost of \$120 per tuning. The 4 concert grand pianos get tuned on the average twice a month, at a cost of \$120 per tuning. The remaining upright pianos get tuned on the average once a semester, at a cost of \$120 per piano.

The department owns only three adjustable concert benches, which are shared among the 11 grand pianos. It is imperative that there be a concert bench for every grand piano. The correct height of the bench, while playing prevents performance related injuries. Since all pianists are not the same size, the adjustable bench is necessary. The department needs to invest in purchasing at least 8 more benches for the grand pianos. The average cost of an adjustable bench is \$400-\$600.

Since it is not possible to purchase new concert grand pianos, (some of the pianos in the department date from 1960's), certain parts of the piano must be periodically replaced. The most important are the hammers. With constant playing by performers and with consistent voicing, which is performed by the piano tuner, the hammers become thin and brittle. The entire set of 88 hammers per piano should be replaced on at least two Concert-grand pianos and two baby-grand pianos. This is one of the more expensive jobs, but falls much lower than the complete rebuilding of a piano or a cost of purchasing a new instrument. The cost of a set of hammers for a piano can be \$800.

The UAF Department of Music has invested a great deal in the pianos for the department. Most of the practice rooms have a new upright piano in them for the students to work. These instruments will last for at least 10 years. There are still at least 8 faculty members who do not have grand piano in their studios, and have the upright pianos. In the long run, all music faculty should have a baby grand piano in their studios. The replacing of new hammers for the 4 grand pianos is most urgent in the next few years, and should be

addressed first. As the department grows, more students will be using the instruments and the cost for maintaining these instruments will rise.

**Projected piano maintenance costs for the 2006-07 academic year**

<b>Tuning</b>	<b>\$12,086.00</b>
<b>One Artist Bench</b>	<b>600.00</b>
<b>Baldwin Baby-grand new hammers</b>	<b>1,000.00</b>
<b>Total estimated costs</b>	<b>\$13,686.00</b>

***Department Chair addendum:** With an additional \$1,500.00 for emergency repairs, the yearly budget for piano maintenance should be kept under \$15,000.00.*

***Recommendation:** Explore installation of a piano fee to help defray costs.*