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Educational Policies Committee Program Proposal, Caine College of the Arts, May 30, 2008

Utah State University

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UTAH SYSTEM OF
HIGHER EDUCATION

Building a Stronger State of Minds

AGENDA

MEETING OF THE
UTAH STATE BOARD OF REGENTS
TO BE HELD AT
REGENTS' OFFICES, SALT LAKE CITY, UTAH

MAY 30, 2008

Utah State Board of Regents
Office of the Commissioner of Higher Education
Board of Regents Building, The Gateway
60 South 400 West
Salt Lake City, Utah 84101-1284

MEMORANDUM

May 21, 2008

TO: State Board of Regents

FROM: David L. Buhler

SUBJECT: Utah State University – Master of Music Degree with Specialization in Piano Performance and Pedagogy, Effective Fall 2008 – Action Item

Issue

Utah State University requests approval to offer a Master of Music Degree (MM) with a specialization in Piano Performance and Pedagogy, effective Fall 2008. This program was approved by the institutional Board of Trustees on March 7, 2008.

Background

Utah State University (USU) has earned an international reputation (see Appendix F) in its undergraduate piano performance program. The institution's next step is to integrate instruction in piano pedagogy with high-level piano performance, preparing graduates to offer piano instruction for private studios and to teach in a college environment. Most professional pianists operate private studios for students of various ages and abilities, and this program will offer the instruction and applied experience necessary to address these professional needs. In addition, the Master of Music Degree with its specializations will prepare students for admission into a program of doctoral study, or for a professional career in music. Unlike the programs at other institutions in the state (such as those at the University of Utah and Brigham Young University), which award Master of Music Degrees in Piano Performance, the proposed program at USU will emphasize teaching (pedagogy) in addition to performance. The additional training in advanced pedagogy will prepare students to teach, since the majority of active pianists not only perform, but also earn a living teaching in either a university or a private studio. The 36 hour program is divided among performance, pedagogy, and history and theory.

The proposed program expects to draw from among its 40 undergraduate piano students, of whom 79 percent expressed interest in remaining at USU for the MM degree program.

Some of the new graduate students will be offered Graduate Instructorship positions for which these students will teach basic undergraduate courses, such as Music Theory, Aural Skills, and Keyboard Harmony, under faculty supervision. These courses will comprise less than ten percent of undergraduate major courses.

Funding for this program will come from the Department of Music's ongoing operational budget, the USU Youth Conservatory, and a private donor. No additional faculty, staff or facilities will be needed during the first five years of the proposed program.

Policy Issues

USHE institutions were supportive of the request and recognized USU's international accomplishments in student piano competitions. The University of Utah while supportive expressed concern regarding the diversity of students needed for ensemble experience. USU demonstrated that it would have the necessary students for diverse ensemble experiences.

Commissioner's Recommendation

The Commissioner recommends that the Regents review the request from Utah State University to offer the Master of Music Degree with specialization in Piano Performance and Pedagogy, raise questions, and, if satisfied, approve the request.

David L. Buhler, Interim Commissioner

BLB/PCS
Attachment

Academic, Career and Technical Education, and Student Success Committee

Action Item

Request to Offer a Master of Music Degree with Specialization in Piano Performance and
Pedagogy

Utah State University

Prepared for:
David L. Buhler
by
Phyllis C. Safman

May 21, 2008

SECTION I: The Request

Utah State University (USU) requests approval to offer a Master of Music Degree (MM) with a specialization in Piano Performance and Pedagogy, effective Fall 2008. This program was approved by the institutional Board of Trustees on March 7, 2008.

SECTION II: Program Description

Complete Program Description

The USU Music Department is a unit of the Caine School of the Arts in the College of Humanities, Arts, and Social Sciences, with over 250 undergraduate music majors and a full-time faculty of twenty-five, including newly-appointed Department Head Craig Jessop, former music director of the Mormon Tabernacle Choir. The Department is a member institution of the National Association of Schools of Music (NASM), the external accrediting body for music schools in the United States. All three undergraduate programs of the Department—Music Education, Music Therapy, and Performance and Pedagogy—consistently place over 90 percent of graduates in the profession or in graduate school. It is based on this success with its undergraduate students that the Department presents this proposal for a master's program.

A natural extension of an internationally esteemed undergraduate piano program (see Appendix F), the Master of Music Degree with a specialization in Piano Performance and Pedagogy will prepare students either for admission into a program of doctoral study, or for a professional career in music as a performer or teacher. Unlike the programs at other institutions in the state (such as those at the University of Utah and Brigham Young University), which award Master of Music Degrees in Piano Performance, the proposed program at Utah State University will emphasize teaching in addition to performance. The additional training in advanced pedagogy will serve students who are seeking careers as professional musicians, since the majority of active pianists not only perform, but also earn a living teaching in either a university or a private studio.

Students in the program will complete a minimum of 36 approved semester credits. The distribution of credit hour subjects is in accordance with the guidelines outlined in the 2007–2008 handbook of the National Association of Schools of Music (NASM), and fulfills the requirements for a Master of Music Degree with a dual specialization in Piano Performance and Piano Pedagogy:

Performance	12 credits
Pedagogy	12 credits
History and Theory Electives	12 credits
Total	36 credits

All of the required coursework will be offered by fulltime faculty on the campus of Utah State University while students are in residence. Graduate piano students will have opportunities to engage in collaborative activities with other students and ensembles in the Music Department. As accompanists to vocalists, instrumentalists, and choirs, the piano students are essential to the success of multiple areas of musical study. Also, their participation in various ensembles (including

chamber music, Symphony Orchestra, Symphonic Band, and the Contemporary Music Ensemble) greatly increases the variety of repertoire available for instrumentalists and, subsequently, audiences. As an integral part of the graduate program, these activities would come at no extra cost to the Department.

Selected MM students will be offered department-funded Graduate Instructorship positions under faculty supervision. After completing departmental requirements, these students will be eligible to teach courses (including Music Theory, Aural Skills, and Keyboard Harmony) in the undergraduate curriculum for music majors and minors. With appropriate experience, one of these graduate instructors also may be able to assist in the department's University Studies courses. The courses to be taught by the graduate instructors are lower division, skills-based courses, all taken in the first three semesters by all undergraduate music majors. Courses taught by graduate students will account for less than 10 percent of the total number of credits taken by music majors during their undergraduate program. This work with graduate instructors will in no way diminish the quality of education for undergraduate students, who will still have the opportunity to work directly with full-time faculty in their particular areas of emphasis each semester that they are in residence.

All graduate students, including those who do not receive an Instructorship position, will also have the opportunity to provide private piano instruction to non-majors, for which they would receive payment. These teaching opportunities will be invaluable components to the graduate program, which is specifically designed to prepare students for teaching music at various levels.

The Department of Music currently has the necessary resources to launch a graduate program that fosters the highest standards of pedagogy. The Youth Conservatory provides an ideal setting for graduate piano students to acquire practical skills in both classroom and private instruction. Recognized by the National Association of Schools of Music, the Youth Conservatory has been operative for almost thirty years and currently accommodates over 200 pre-college pianists. Until now, selected undergraduate students have assisted in the program, but the addition of four graduate students would allow the piano faculty to supervise the students' work more readily and concentrate on advanced instruction.

In addition to the number of students generated by the Youth Conservatory, the Department of Music consistently receives over 100 requests per semester from non-majors for private piano instruction, some of which have been denied due to a lack of qualified instructors. These instructional hours may be assigned to graduate students who could earn up to \$1,500 per semester from private instruction fees and gain practical experience in teaching at a higher level. The additional revenue would offer financial assistance to graduate students and greatly reduce the financial burden of hiring adjunct instructors or part-time lecturers.

Through their affiliation with the Music Department at Utah State University, graduate students would be an integral part of the Caine School of the Arts, an artistic and intellectual community of students and faculty from several departments (including art, creative writing, interior design, landscape architecture and environmental planning, music, theatre arts, and the Nora Eccles Harrison Museum of Art), which regularly hosts a broad spectrum of interdisciplinary events, such as performances, exhibitions, symposia, lectures, and readings.

The piano faculty at Utah State University maintains high visibility and exerts a strong influence in the fields of both performance and pedagogy. Students of Professors Gary Amano and Dennis Hirst have been awarded the highest honors in national and international performance competitions. Active members of the Music Teachers National Association, piano faculty contribute regularly to regional, state, and national functions. They have published articles in the *American Music Teacher* journal, and they have given presentations at the World Pedagogy Conference.

Purpose of Degree

The primary purpose of this proposed program is to integrate instruction in piano pedagogy with high-level piano performance, preparing graduates who will offer piano instruction from private studios as well as those who will teach in a college environment. Graduates of this program will also be equipped to pursue Doctor of Musical Arts (DMA.) degrees at other institutions.

Institutional Readiness

The Department of Music is currently prepared to offer the Master of Music program without additional resources. Graduate instructors, under the supervision of faculty mentors, will assume teaching responsibility of selected undergraduate coursework, which will allow faculty members to provide the necessary instruction in the graduate program. The faculty course load, in other words, will be redistributed; it will not increase. (See Appendix E: Redistribution of Faculty Workload.)

Faculty

It will not be necessary to hire additional faculty during the first five years of this program. Current faculty members are qualified under National Association of Schools of Music (NASM) standards to offer graduate coursework. According to the NASM standard regarding faculty qualifications, faculty members "...shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence for the subjects and levels they are teaching." (*National Association of Schools of Music Handbook 2007-08*, second edition, p. 51.) Additional NASM comments and guidelines regarding faculty appointments indicate that:

NASM recognizes the availability of doctorates for specialists in performance, composition, and some other applied disciplines. At the same time, the Association recognizes that some highly qualified practitioners may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, education, and expertise at least equivalent to those required for the master's degree in music or another appropriate field. (*National Association of Schools of Music Handbook 2007-08*, second edition, p. 51)

Staff

Staff support for the proposed program will be handled with resources in the Department of Music.

Library and Information Resources

The music collection of the Merrill-Cazier Library has been growing steadily since Fall 2004. Over the last three years, faculty musicologist Eric Smigel has been working closely with library acquisitions personnel to ensure that the library collection can support the research and performance needs of both undergraduate and graduate students. Over 600 titles of books, scores, and CD and DVD recordings have been added to the catalog during this period, and more have been and will continue to be ordered. In 2006 the Music Department procured a \$10,000 grant from the Marie Eccles Caine Foundation, which facilitated the acquisition of over 200 study and performance scores, and over 100 CD recordings. The materials added over the past four years have been chosen by academic and applied faculty with this potential graduate program in mind. Subscriptions to the *New Grove Online Dictionary of Music and Musicians*, *Society for Ethnomusicology Online Journal*, *British Forum for Ethnomusicology Electronic Resource*, *Music Theory Online*, *Journal of the Society for Music Theory*, *Piano and Keyboard Electronic Resource*, *International Index to Music Periodicals*, and other electronic and print resources will provide a solid foundation in research materials. The applied and academic faculty have worked closely with the library acquisitions staff in selecting collected works editions of Bach, Beethoven, Brahms, Chopin, Debussy, Handel, Haydn, Monteverdi, Mozart, and Schubert, in addition to Schrade's *Polyphonic Music of the Fourteenth Century*, and others. The library has also worked to provide a large volume of performance materials appropriate for graduate study and performance, particularly collections of piano works. Music faculty members will continue to work with the library staff to build on this music collection.

Additionally, the university currently subscribes to several professional journals that will be important to students in the proposed program, including *American Music Teacher*, *Clavier*, *Journal of the American Musicological Society*, *Keyboard Companion*, *Music Educators Journal*, *Musical Quarterly*, *Nineteenth-Century Music*, and *Perspectives of New Music*. Additional electronic resources available to students at Utah State University are excellent, including reference to online databases, full-text articles in dozens of professional journals, and access to interlibrary loan.

Admission Requirements

Applicants for admission to the MM program must have a bachelor's degree in any field of study, with a GPA of at least 3.0. Students must have scores on the verbal and either the quantitative or analytical portions of the Graduate Record Examination (GRE) at or above the 40th percentile. International applicants must take the Test of English as a Foreign Language (TOEFL) and earn a minimum score of 213. Three satisfactory letters of recommendation also are required.

In addition to established School of Graduate Studies' requirements, the Department requires students to audition in front of an Entrance Committee comprised of members of the piano faculty who will determine the appropriate repertoire. If a live audition at the USU campus is impractical, applicants may send an audio-visual recording that demonstrates their level of proficiency with regard to both piano performance and teaching. Candidates also will be required to pass diagnostic examinations in music theory and music history that ensure their preparation for graduate-level study in these fields.

Student Advisement

The director of student advisement will be Associate Professor Dennis Hirst, who will meet with each candidate to establish an appropriate course of study.

Justification for Graduation Standards and Number of Credits

The solo recital, jury requirements and comprehensive examination are consistent with the standards for NASM member institutions. In accordance with policies established by the School of Graduate Studies at USU, the number of required credits is sufficient for ensuring that students will have formal learning experiences in a range of theory, research, and applied studies related to the field. In the proposed program, as specified by NASM requirements, areas of Performance, Pedagogy, and Research will each account for one-third of the total credit hours.

External Review and Accreditation

The Department of Music is currently accredited by the National Association of Schools of Music (NASM) which officially oversees music program standards of higher education in the United States. In accordance with NASM policy, the Music Department will apply for Plan Approval after Regents' approval and before students are admitted into the program. The Music Department has begun the Plan Approval process.

Projected Enrollment

Below are the student FTE enrollments and the mean student FTE to faculty FTE ratio for each of the first five years of the program.

	2008–2009	2009–2010	2010–2011	2011–2012	2012–2013
Number of Students:	4	6	8	10	10
FTE Faculty:	2	2	2	2	2
Student to Faculty Ratio:	2:1	3:1	4:1	5:1	5:1

Expansion of Existing Program

The MM is a new program that will not require an expansion in the size of pre-existing classes.

SECTION III: Need

Program Need

The proposed degree program is designed to fill an increasing demand for piano instructors who not only perform at a high level, but who also hold advanced credentials in teaching. Most professional pianists operate private studios for students of various ages and abilities, and this program will offer the instruction and applied experience necessary to address these professional needs. In addition to providing instruction in high-level performance, the MM degree will prepare graduates to teach either in private studios or in a college environment.

Labor Market Demand

In the past, it has been necessary for students to travel out-of-state to gain the requisite education in advanced pedagogy that the increasingly competitive market demands. In 2005 the Music Teachers National Association (MTNA) conducted a survey of its members, the results of which were published in the *American Music Teacher* April/May 2006 journal (p. 83). According to the study, 50 percent of MTNA members in the country are unable to accommodate student demand and, therefore, have a waiting list. MTNA chapter officers in Utah, contacted by members of USU's piano faculty, confirm that the demand in Utah for qualified piano teachers is at least as high as the national average. MTNA's 23,625 members consist mostly of private and university piano teachers of which 77 percent of these members are independent piano teachers, many of whom could add to their knowledge and increase their fees by obtaining a master's degree. Indeed, 20 percent of the MTNA members surveyed in the above-cited article indicated that continuing education was one of their main concerns as teachers. This is especially relevant to residents of Utah, where the demand for private piano instruction per capita is among the highest in the country. Also, the majority of searches for tenure-track positions in piano at universities and conservatories indicate a preference not only for candidates who demonstrate high-level performance, but also for those who have received academic and applied training in advanced pedagogy. The National Association of Schools of Music (NASM) recommends that music programs in higher education "base appointments on experience, education, and expertise at least equivalent to those required for the master's degree in music or another appropriate field." (*National Association of Schools of Music Handbook 2007-08*, second edition, p. 51.) The master's degree is, therefore, an important credential to have in seeking a part-time position at a college or university. For students intent on seeking a full-time university position, this degree program is designed to prepare them to enter a DMA program at another institution.

Student Demand

Given the expressed interest by current and former students, and encouragement by professionals in the field, enrollment in the proposed graduate program is virtually a certainty at the outset. Based on surveys conducted over the last two years, 79 percent of the 40 current undergraduate piano students at USU would continue studies toward a graduate degree in this Department if they were given the opportunity. There is also documentation of support from several colleagues working at music schools of international repute (including the Eastman School of Music, the Juilliard School, and the University of Southern California), who would recommend that their graduating students pursue an advanced degree at Utah State University should the Department of Music offer such a program. (Excerpts from several of these letters are available upon request).

Similar Programs

There are numerous programs that offer Master of Music Degrees in Piano Performance, but in the Utah System of Higher Education only the University of Utah offers this degree. Among schools in the Western Interstate Commission for Higher Education, there are only a few programs that offer an MM degree in Piano Pedagogy (such as the University of Denver, and the University of Oregon), and fewer that grant MM degrees with a dual specialization in Piano Performance and Pedagogy (including the University of Colorado at Boulder, the University of Idaho, and Central

Washington University). Outside the Western United States the following institutions have graduate programs with a dual specialization in Piano Performance and Pedagogy: University of Northern Iowa, Northwestern University, University of Michigan at Ann Arbor, Westminster Choir College, Penn State University at University Park, and the University of Texas at San Antonio.

Collaboration with and Impact on Other USHE Institutions

In Utah the proposed program is unique in its dual focus on Piano Performance and Pedagogy. The Music Departments at Brigham Young University and the University of Utah, for example, offer a Master of Music Degree in Piano Performance, but the programs do not require the advanced pedagogical training necessary for a specialization in Piano Pedagogy. While a graduate student at the University of Utah may choose to take elective courses in piano pedagogy, such electives do not earn the student a specialization in piano performance and pedagogy. This specialization will be unique in the state, not only in degree title, but also in the fact that the experiences USU's graduate students will have as part of the Youth Conservatory do not exist at other institutions in Utah.

Given this primary difference, there will be minimal negative impact on the performance oriented programs at either the University of Utah or Brigham Young University when the graduate program in Piano Performance and Pedagogy is offered at USU. Because of the overlap in certain requirements, however, there may be opportunities for collaboration: since a limited number of credit hours can be transferred into any of these programs, individual students may wish to complete a course at an alternate institution with approval from their supervisory committees.

Benefits

A graduate program in Piano Performance and Pedagogy will enhance the Caine School of the Arts, the College of Humanities, Arts, and Social Sciences, and attract a greater number of exceptional piano students to Utah State University, thereby increasing its national and international reputation. The presence of graduate students in the piano program will have an immediate impact on the entire Music Department: More experienced performers will provide a higher level of collaborative artistry for instrumentalists, vocalists, chamber groups, and larger ensembles, which will subsequently raise the standards of performance and scholarship. Shortly after its implementation, the program is expected to produce recruitment benefits that will be evident in the increased number and quality of applicants at both the graduate and undergraduate levels, which will contribute to the academic, professional, and financial success of the University.

Consistency with Institutional Mission

In accordance with the mission statement of the School of Graduate Studies, the proposed program will offer graduate students the opportunity to acquire comprehensive knowledge of piano performance and pedagogy through research and both classroom and individualized instruction, to develop and practice professional skills, and to gain leadership experience. Master of Music candidates will also directly serve the community through the Youth Conservatory's curriculum of individual and group piano instruction.

SECTION IV: Program and Student Assessment

Program Assessment

The Music Department, in accord with college and university policy, currently uses two forms of assessment--student course evaluations and faculty peer observations--to monitor the quality of instruction in the classroom. Course evaluations are administered each semester, and the faculty members in the piano area frequently attend each other's classes. Professor Amano regularly attends courses taught by the academic faculty as well. The data from student and peer course evaluations are taken into account in the department head's annual evaluation of each faculty member and in the course of merit pay and tenure and promotion decisions.

The university assessment office tracks, with the assistance of departments, job placement of departmental graduates. Data from this annual placement survey for master's graduates are expected to show acceptance in top DMA programs with significant assistantships or fellowships, publications of teaching materials by graduates in independent teaching studios, invitations for graduates to adjudicate reputable festivals and competitions in the Intermountain West, success for master's students and graduates in their own competitive performances, and effective placement in teaching positions at colleges and universities.

Additional information on the learning outcomes for individual students will be obtained through examinations and discussions in seminar classes and, particularly, in the written and oral comprehensive examinations. Should job or graduate school placement not be as expected, or, should gaps in knowledge emerge as part of the examination process, the faculty will revise the curriculum to address these issues.

Specific goals for the program and the means of assessment are described in the table below.

Program Goals	Assessment Processes
Provide high quality instruction for M.M. students	<ul style="list-style-type: none">• Student course evaluations for every class will be administered, with results to be formally reviewed by a faculty committee• Peer classroom observation and review will be conducted on a yearly basis
Ensure timely progress of students through the program	<ul style="list-style-type: none">• MM students will be reviewed and mentored each semester by a faculty advisor

<p>Provide students with a solid understanding of current literature, theory, and practice in the field (including performance; pedagogy; historical, research, and theoretical foundations; and entrepreneurship and marketing)</p>	<ul style="list-style-type: none"> • MM students must pass a written and oral comprehensive examination before they graduate
<p>Support the development of teaching excellence by M.M. students</p>	<ul style="list-style-type: none"> • Graduate Assistants will be reviewed each semester by a designated faculty member • Private and group piano instruction by M.M. candidates will be observed and reviewed on a regular basis by a piano faculty member
<p>Prepare students for high-level musical performance</p>	<ul style="list-style-type: none"> • Performance juries comprised of the entire piano faculty will be required of all MM students at the end of each semester • During the final semester of study, MM students will perform a solo recital or lecture-recital, which must be approved by the entire piano faculty

Expected Standards of Performance

Upon successfully completing the MM program, graduates will:

- have earned a minimum of a 3.0 GPA in 36 credits of graduate coursework
- have passed a written and oral comprehensive examination
- have performed a solo recital or lecture-recital of 60-minute duration
- be qualified to be hired as an applied instructor at an institution of higher education
- be eligible to apply for admission into a doctoral program of study in music
- be prepared to establish and operate a private teaching studio

These standards of performance reflect the expectations of MM graduates from programs comparable to that being proposed.

SECTION V: Finance

Budget

It will not be necessary to increase the operating budget of the Music Department or the Youth Conservatory in order to launch the proposed program.

Funding Sources

The Music Department could implement the proposed curriculum for the Master of Music Degree with few additional resources. Funds accrued by the Music Department, supplemented by those from the Youth Conservatory and private donors, will fund Graduate Instructorship positions for four MM candidates each year in the minimum amount of \$600/credit per student. In accordance with the policies of the Graduate School, each resident student who qualifies for a Graduate Instructorship position will also be eligible to receive annual health insurance in the amount of \$1,000 per student, and to apply for a full-tuition waiver. (In order to receive tuition remission, applicants must be nominated for in-state awards, which are distributed by the college office. Out-of-state applicants must establish residency to be eligible for the award.) Graduate students will also have the opportunity to earn collectively up to \$9,000 per year for private piano instruction of non-majors.

ANNUAL COST PER GRADUATE INSTRUCTOR	
Instruction fee (4 credits per semester @ \$600)	\$4,800.00
Health Insurance	\$1,000.00
TOTAL	\$5,800.00
ANNUAL REVENUE SOURCES FOR GRADUATE INSTRUCTORSHIPS	
Department of Music	\$12,200.00
Youth Conservatory	\$6,000.00
Axtell Instructorship (private donor)	\$5,000.00
TOTAL REVENUE	\$23,200.00
TOTAL COST (Four Graduate Instructors)	\$23,200.00

Utah State University

Masters of Music with a Specialization in Piano Performance and Pedagogy.

Financial Analysis Form for All R401 Documents

	Year 1	Year 2	Year 3	Year 4	Year 5
Students					
Projected FTE Enrollment	4	6	8	10	10
Cost per FTE	\$5,800	\$4,017	\$3,125	\$2,590	\$2,680
Student/Faculty Ratio	2:1	3:1	4:1	5:1	5:1
Projected Headcount	4	6	8	10	10

Projected Tuition					
Gross Tuition	\$7,178	\$7,537.00	\$7,914.00	\$8,310.00	\$8,726.00
Tuition to Program	0	0	0	0	0

5 Year Budget Projection

	Year 1	Year 2	Year 3	Year 4	Year 5
Expense					
Salaries & Wages	\$19,200	\$19,800	\$20,400	\$21,000	\$21,600
Benefits	4,000	4,300	4,600	4,900	5,200
Total Personnel	23,200	24,100	25,000	25,900	26,800
Current Expense					
Travel					
Capital					
Library Expense					
Total Expense	\$23,200	\$24,100	\$25,000	\$25,900	\$26,800

Revenue					
Legislative Appropriation					
Grants & Contracts					
Donations	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Reallocation	12,200	13,100	14,000	14,900	15,800
Tuition to Program					
Other non-approp. sources	6,000	6,000	6,000	6,000	6,000
Total Revenue	\$23,200	\$24,100	\$25,000	\$25,900	\$26,800

Difference					
Revenue - Expenses	0	0	0	0	0

Comments

Reallocation

Each year an admissions committee comprised of members of the piano and theory faculty will select four graduate applicants possessing the requisite skills to teach courses in the first-year curriculum for undergraduate music majors (including Music Theory, Aural Skills, and/or Keyboard Harmony). The selected graduate instructors will receive close mentoring from a tenure-track professor with credentials and a primary teaching assignment in music theory who will assume responsibility for establishing the curriculum for each course, organizing the syllabi, and creating standardized exams and grading criteria. Part of this faculty member's load will consist of mentoring the graduate students in pedagogy of music theory and aural skills. This will take place through classroom observation and weekly meetings to coordinate instruction and curriculum and make sure that best practices in teaching are being employed by the graduate instructors. The courses to be taught by the graduate instructors are lower division, skills-based courses. It is not an unusual practice at music schools for graduate instructors to teach these basic courses for music majors, and courses taught by graduate students will account for less than 10 percent of the total number of credits that are typically taken by music majors during their undergraduate degree. This work with graduate instructors will in no way diminish the quality of education for undergraduate students, who will still have the opportunity to work directly with full-time faculty in their particular areas of emphasis each semester that they are in residence.

The delegation of teaching responsibilities to graduate students will not only enable the appropriate faculty to teach graduate courses with a lower student-to-faculty ratio and without additional compensation, but will also provide MM students with classroom experiences that are necessary to the pedagogical emphasis of the degree program. In its initial stages the program will admit four candidates of the highest quality, which the current faculty can accommodate. As the national and international reputation of the program grows, it will be necessary to augment the faculty in order to admit more applicants.

Impact on Existing Budgets

The impact on the Department's existing budget will be minimal. Funds presently used to pay part-time teachers, generated by development efforts or through Youth Conservatory tuition will be reallocated to support the Graduate Instructorship positions.

Appendix A: Program Curriculum

All Program Courses

No new courses will be added to the following curriculum in the next five years.

Course Number	Title	Credit Hours
MUSC 5980	Introduction to Music Research	3
MUSC 6630	Private Instruction	2
MUSC 6430	Advanced Piano Pedagogy	2
MUSC 6420	Pedagogy Practicum	2
MUSC 6130	Music History Seminar	3
MUSC 5420	Piano Literature I	2
MUSC 6440	Piano Literature II	2
MUSC 6140	Music Theory Seminar	3
MUSC 6410	Collaborative Artistry	2
MUSC 6910	Recital or Lecture-Recital	2

Appendix B: Program Schedule

Program Schedule for Master of Music with a specialization in Piano Performance and Pedagogy

Term	Suggested Schedule	Total Credits Earned
Fall 2008	Introduction to Music Research (3) Private Instruction (2) Advanced Piano Pedagogy (2) Pedagogy Practicum (2)	9
Spring 2009	Private Instruction (2) Advanced Piano Pedagogy (2) Music History Seminar (3) Pedagogy Practicum (2)	9
Fall 2009	Private Instruction (2) Piano Literature I (2) Music Theory Seminar (3) Collaborative Artistry (2)	9
Spring 2010	Private Instruction (2) Piano Literature II (2) Music History/Theory Seminar (3) Recital or Lecture Recital (2)	9

Appendix C: Faculty

In addition to the following faculty members who will contribute to the proposed graduate program, the Department of Music is currently conducting a search for an Assistant Professor of Music Theory (Ph.D.), and, with the departure of Professor Eric Smigel, for an Assistant Professor of Musicology (Ph. D.). Both searches will be completed prior to Summer 2008.

Gary Amano (1974): Professor and Assistant Department Head, M.M. Juilliard School of Music; Director of Piano Program and Piano Instruction.

Sergio Bernal (2001): Associate Professor, M.M. University of Michigan & Yale University; Music Theory Instruction.

Frank Chiou (2008): Assistant Professor, D.M.A. University of Michigan; Director of the Youth Conservatory and Piano Instruction.

R. Dennis Hirst (1993): Associate Professor, M.M. University of Oklahoma; Graduate Advisor and Piano Instruction.

Bruce Saperston (1987): Associate Professor, Ph.D. University of Texas at Austin; Music Research Instruction.

Appendix D: Description of Courses

Course Number	Title	Credit Hours	Description
MUSC 5980	Introduction to Music Research	3	Introduction to music research, information science, and technical writing.
MUSC 6630	Private Instruction	2	Individual instruction in the technical and musical aspects of piano performance.
MUSC 6430	Advanced Piano Pedagogy	2	Pedagogy of beginning, intermediate, and advanced methods of teaching piano, strategies for developing a private studio.
MUSC 6420	Pedagogy Practicum	2	Observation of master instructors, practice teaching (private and classroom), and supervised studio instruction.
MUSC 6130	Music History Seminar	3	Close study and discussion of a special topic of music history, with an emphasis on individual research and presentation.
MUSC 5420 & 6440	Piano Literature I & II	2	Comprehensive examination of piano literature, history of the instrument, and performance practice.
MUSC 6140	Music Theory Seminar	3	Close study and discussion of a special topic of music theory, with an emphasis on individual analysis and presentation.
MUSC 6410	Collaborative Artistry	2	Applied performance techniques of vocal and instrumental accompaniment.
MUSC 6910	Recital or Lecture Recital	2	Solo performance and presentation, culmination of graduate studies.

Appendix E: Redistribution of Faculty Workload

The workload for each faculty member contributing to the graduate program will not increase. Each Graduate Instructor will teach a selection of the following core undergraduate courses: Music Theory (MUSC 1110 and 1120), Aural Skills (MUSC 1130, 1140, 2130, 2140), and Keyboard Harmony (MUSC 1170 and 1180). The redistribution of these courses, which are currently taught by either faculty members or part-time lecturers, is listed below.

Fall Semester

Faculty	Courses to be taught by GIs	New assignment	+/-
Gary Amano	MUSC 1110 (3 credits)	MUSC 6630 Adv. Piano Ped (2 credits)	0
Dennis Hirst	MUSC 1110 (3)	MUSC 6630* Pedagogy Practicum (2) Piano Lit. I (2)**	0
Theory Professor	MUSC 1130 (3)	Music Theory Seminar (3)	0
Frank Chiou	MUSC 3400 MUSC 1110 (3)	MUSC 6630* Collaborative Artistry (2)	0
Eric Smigel	MUSC 1110 (3)	Intro to Music Research (3)	0
Lecturers	MUSC 1130 (9) MUSC 1170 (18) MUSC 2130 (3) MUSC 1480 (PI non) MUSC 2490 (PI 2 nd)		

Spring Semester

Faculty	Courses to be taught by GIs	New assignment	+/-
Gary Amano	MUSC 1140 (3)	MUSC 6630 Adv. Piano Ped (2)	0
Dennis Hirst	MUSC 1120 (3)	MUSC 6630* Pedagogy Practicum (2) Piano Lit. II (2)**	0
Theory Professor	MUSC 1140 (3)	Music Theory Seminar (3)	0
Frank Chiou		MUSC 6630*	0
Eric Smigel	MUSC 1120 (3)	Music History Seminar (3)	0
Lecturers	MUSC 1140 (6) MUSC 1180 (18) MUSC 2140 (3) MUSC 1480 (PI non) MUSC 2490 (PI 2 nd)		

* Initially, only Professor Gary Amano will provide private instruction to graduate students. As enrollment increases, Professors Frank Chiou and Dennis Hirst will gradually assume this responsibility as well.

** The assignment for teaching the Piano Literature courses will alternate among all three members of the piano faculty. When a given instructor teaches the class, a proportionate number of his private instruction hours will be redistributed to the two other faculty members for the duration of the semester.

Appendix F: Supporting Documentation of Recognition of the Current Program

The piano program at Utah State University maintains high visibility and exerts a strong influence in the fields of both performance and pedagogy. Students of the piano program have been awarded the highest honors in the following national and international competitions:

- 45th Annual Kosciuszko International Chopin Competition (New York City)
- Esther Honens International Piano Competition (Calgary, AB)
- Kingsville International Competition (Kingsville, Texas)
- Stecker and Horowitz Foundation New York Piano Competition (New York, NY)
- National Stillman-Kelly Competition (rotating location)
- Stravinsky International Competition (Champaign, Illinois)
- National Federation Competition (rotating location)
- The National Richardson Young Artist Competition (Lansing, MI)
- The Joseph Fisch National Competition (San Diego, CA)
- The Internatioal Creative Artists Competition (ID & CA)
- All Divisions of the National MTNA Piano Competitions (Arkansas, Washington, Michigan, Los Angeles)
- International Junior Gina Bachauer Competition (Salt Lake City)
- Young Keyboard Artist's International Competition (Los Angeles)
- First prizes in 20 Music Teachers National Association Regional Competitions (Washington, Oregon, California, Idaho, Montana, Arizona, Nevada, New Mexico, Wyoming, and Utah)
- Grand Junction National Concerto Auditions (Grand Junction, CO)

In addition to a strong record of success in competition, the piano program at Utah State University has attracted numerous students from overseas, including students from Canada, South Korea, China, Russia, Italy, Chile, Spain, and Armenia.

Active members of the Music Teachers National Association, the members of the piano faculty contribute regularly to regional, state, and national functions, they have published articles in the *American Music Teacher* journal, and they have given presentations at the World [Piano] Pedagogy Conferences in Atlanta, Las Vegas, and Orlando.