



# FIU

FLORIDA INTERNATIONAL UNIVERSITY  
*Miami's public research university*

**Program Review Report**

**School of Music**

**College of Architecture + The Arts**

*March 2007*

## Table of Contents

Executive Summary.....	1
Response to the Recommendations from Previous Reviews.....	2
Program Description.....	7
Student Learning Outcomes	
Strengths That Support the Achievement of Program Goals.....	13
Weaknesses that Impeded the Achievement of Program Goals.....	15
Opportunities to Explore in the Achievement of Program Goals.....	16
Threats to Overcome in the Achievement of Program Goals.....	17
Budget.....	18
Major Findings and Recommendations.....	19

## **I. Executive Summary**

The School of Music has had a prolific past ten years with the dynamic rise in the stature and reputation of our music performance, composition, and research; the high level of our ensembles; and the Music Festival, which is now in its fourteenth year. We currently serve 299 music majors (47 graduate students and 252 undergraduate students), as well as over 1000 non-music majors every semester. FIU recently reorganized the arts units within the College of Arts and Sciences, and in Fall 2006 we became part of a new College of Architecture + The Arts.

Our recruiting efforts have seen a marked increase, and now include a wide range of events both on and off campus. Individual faculty members continue to recruit at local high schools and community colleges in Palm Beach, Broward, and Miami-Dade counties, including Miami Springs High School, Hialeah High School, Southwest High School, South Dade High School, Varella High School, Coral Park High School, Braddock High School, Hollywood Hills High School, South Miami High School, and Sunset High School. We re-initiated All-School Audition Days during the 2005–2006 academic year, one in the Fall semester and two in the Spring semester. These events were quite successful, and offered both parents and students the opportunity to meet with faculty, audition, take placement tests, and participate in campus tours at FIU. A total of 100 prospective students visited the FIU School of Music over the course of the three Audition Days, approximately 75% of whom we accepted for the 2005–06 academic year.

Most importantly, the FIU School of Music can now boast that some 40% of the music teachers in Miami-Dade and Broward counties are our alumni. This would include teachers trained in the undergraduate and graduate programs, as well as those attending music education classes for recertification. The School of Music is now seeing a marked increase in the number of high school seniors who are sent to us by their band or choir directors, who happen to be FIU alumni. They are now recruiting for us free of charge, all because of their positive experiences at FIU.

Prepared by: Dr. Kristine H. Burns, Associate Dean, College of Architecture + The Arts

## RESPONSE to the RECOMMENDATIONS FROM PREVIOUS REVIEWS

### *List of Recommendations from Previous Reviews*

From the National Association of Schools of Music Reaccreditation Report in 2002

1. **Page 13, O. #1 Specific Curricular, paragraph 2:** There is one issue, however, worthy of some consideration although it is not an NASM compliance issue. Generally the study of individual lessons, applied music, does not have the amount of credit hours normally associated with this work. In the vast majority of music schools in America a one-hour weekly individual lesson receives four credits and a half hour lesson is awarded two credit hours. In some prestigious colleges and universities that produce performance graduates, a one-hour lesson is awarded six credit hours and half hour lessons virtually do not exist.
2. **Page 19, 1. 1# Summary outlining concerns about compliance:** Improvisation does not appear to be included in any of the professional degrees in music except jazz, HB, 83.C
3. **Page 19, 1. #2:** There does not appear to be a vocal experience included in the Bachelor of Science in Music Education track.
4. **Page 19, 1. #3:** Although most students are involved in chamber music, based on the curricular tables in Self-Study it is unclear that students are actually required to be in large and small ensembles, HB, A.6.
5. **Page 19, 1. #4:** It is not clear to the Visitors that the music-specific content in the Master of Music degree in Performing Arts Management fulfills the stated requirements for the degree as outlined, HB, XIA2: 102-103.
6. **Page 20, 2. #1:** The academic area of music appears to be neglected in commitment and in research. Without a musicologist the School of Music is not able to fulfill its stated mission.
7. **Page 20, 2. #2:** In these extraordinary years of growth the School of Music, working in cooperation with the development office, has not constructed a coherent School of Music development effort. It seems that the time has arrived for this effort.
8. **Page 20, 2. #3:** Even though the School of Music has received excellent financial support from the College/University administration, to reach the next qualitative plateau there will have to be even greater scholarship funding available to attract some “star” students. These exceptionally talented individuals then serve as beacons, role models, for the other students and raise all expectations.

9. **Page 21, #4:** The Library holdings in music are under excellent management and control. The library again represents an important cog in the wheel of growth that has occurred. Nevertheless, significantly greater effort is now needed to grow the collection to support the scholarly expectations of the graduate program in music.
10. **Page 21, #5:** The music education curriculum, although mostly in compliance with NASM standards, is heavily weighted toward professional education courses that are not related to the content area and are seemingly duplicative of music courses.
11. **Page 21, #7:** A strategy needs to be developed that will address the need for ongoing maintenance and replacement of all electronic equipment. In the case of the equipment supporting the (new) MM in Music Technology degree, replacement of the equipment seems to be imperative.
12. **Page 21, 3. Paragraph 2, sentence 3:** It may be time to develop a set of Music bylaws that define the role of the Director, the appointed chairs, and formally define the role of elected curriculum committees and other appropriate committees.

### **List of Actions Taken in Response to the Last Review**

This response contains our findings and the action that has been taken in response to the Site Visit Team's concerns.

1. *Music Theory Credit Hour:* The concerns of the accreditation team regarding the apparent imbalance between major applied credit hours and music theory credit hours was discussed by the School of Music faculty and Curriculum Committee. The following changes were implemented between 2003–2006:
  - A) The credit load for all major applied lessons for all performance degree tracks (including Instrumental Performance, Vocal Performance, and Piano Performance) was increased from 2 credits per semester to 3 credits per semester over 8 semesters per one-hour weekly lesson.
  - B) While we were bound by curricular restrictions imposed on us by the College of Arts and Sciences, we experimented with reducing the sheer number of courses in Music Theory. Once we became part of the new College of Architecture + The Arts, we were able to reintroduce the four-semester sequence for lower division. With the addition of that fourth semester, we did, however, adjust the number of credits in Music History and electives to stay within the range of 128 credits for the BM.

We believe that these adjustments have added equity to the credit load required of our performance majors as well as brought our program in better accord with the

number of performance credits currently required at similar institutions elsewhere in the country.

2. *Improvisation:* Improvisation is required of all the programs in music, and we are fully compliant. Specifically, the New Music Ensemble, a chamber ensemble that is open to all School of Music students, includes at least one work based on improvisation in which all of the students participate. It should also be noted that this course is taken as an elective by most performance majors, and is a requirement for Composition majors. Examples of improvisation based works covered by the New Music Ensemble include compositions by John Cage, Karlheinz Stockhausen, Earle Brown, and many others as well as new improvisation-based works created by the ensemble.

We have modified our Sight Singing I–IV and Class Piano I–IV courses to include aspects of improvisation such as melodic harmonization over an established harmonic progression in both courses. Students in the Sight Singing courses are required to sing an improvised melody over a block chord progression played by the instructor. Students in Class Piano are required to play an improvised melody in the right hand over a series of block chords in the left.

Collegium Musicum, a new course developed for the performance of early music, includes classes exclusively devoted to various types of improvisation. This course, while not a requirement, is open to all School of Music majors.

3. *Vocal Experience, Music Education:* We have had a very high turnover rate among Music Education faculty in the last five years. As a result, curriculum development was largely put on hold until very recently. A proposed change in the curriculum was approved in Fall 2006. This change was intended as a temporary solution to the problem and required that all Music Education majors take the Class Voice course.
4. *Large and Small Ensembles:* Until recently the University catalogue included the following statement, which does currently appear in the School of Music Student Handbook. “All music majors are required to take one major (large) and one minor (small) ensemble each semester. Music Education students are not required to take ensembles while student teaching.” The Curriculum Committee mounted an overhaul of all ensemble requirements and approved the following in Fall 2006:

Wind, String, and Voice

Performance majors

- 1 major ensemble every semester enrolled in lessons, 8 semesters
- advisor-directed chamber music ( see student handbook)

Composition majors

- 1 major ensemble for at least 2 semesters
- 2 semesters of New Music Ensemble
- 4 additional ensembles to be determined by the performance faculty

Music Technology majors

- 1 major ensemble for at least 4 semesters

	—2 upper-division ensembles to be determined by the performance faculty
Jazz majors	—Winds, 1 major ensemble for 4 semesters —1 Jazz ensemble or combo (Advisor directed) for 8 semesters —Rhythm instruments, Jazz ensemble or combo for 8 semesters
Music Education majors	—1 major ensemble every semester enrolled in lessons for 7 semesters —Additional ensembles and chamber music as directed by the advisor
Piano Performance majors	—1 major ensemble for 2 semesters —1 chamber ensemble for 2 semesters —Accompanying for 8 semesters

5. *Performing Arts Management:* With previous submission to the National Association of Schools of Music (NASM) for Plan Approval of the Performing Arts Management (titled Performing Arts Management until 2005) degree, it was suggested to meet with Karen Moynahan, Associate Director of the NASM, to discuss curricula changes that should be implemented in order to meet NASM standards. This meeting took place at the annual NASM convention in Dallas, Texas in 2002 and all suggestions were dutifully noted and implemented for Plan Approval at the June 2002 meeting. The curriculum was changed at the University, and the program is now in complete compliance according to NASM standards.
6. *Musicology/Music History:* A new Musicology/Music History line was created for the School of Music in Fall 2005. Dr. David Dolata, a specialist in historical performance, was hired. Dr. Dolata has worked diligently to establish new courses offerings, revised current curriculum, and establish FIU's first historical performance ensemble, the Collegium Musicum.
7. *Development Officer:* During the time of our review, we requested a Development Officer for the School of Music. Reorganization in 2006 has now provided us with Jessica Siskind, and we look forward to the assistance her office will provide us in the future.
8. *Scholarships:* Scholarship funds for students are the highest priority of the new development plan. We are working with the College of Architecture + The Arts to develop a plan to increase the amount of scholarship money generated for music. Raising funds for scholarships and increasing our allotment will be one of the primary duties of the new Director of the FIU School of Music.
9. *Music Library:* With a full-time music librarian, Dr. Wm. Daniel Hardin, now on staff, greater priority is being given to collection development in music, and the number of scores and recordings has increased at a more rapid rate than in the past. Donations from faculty and the Miami community have increased. The savings from converting many hard copy serial and periodical subscriptions into less expensive on-line electronic versions has enabled Dr. Hardin to significantly

- expand our serial and periodical collection, while at the same time maximizing our resources. Additional emphasis is also being placed on collected editions. However, The library's diminished financial based over the past five years has however severely limited our music librarian's ability to maintain his previous level of purchasing and development. This remains an area of utmost concern.
10. *Music Education:* With each faculty turnover the past five years, the music education curriculum has undergone changes. The faculty has diligently worked with the College of Education to find a suitable solution to the overwhelming number of credits that have historically plagued this program. In Fall 2006, Dr. Mark Gregory Martin, Dr. Joseph Rohm, Dr. Kathy Kerstetter, and Dr. Kristine Burns met with the College of Education administration to solidify the curriculum. The current music education curriculum provides a solid foundation in both music and education, and has proven to be a solution that is supported by both Colleges.
  11. *Music Laboratory Computers:* An immediate purchase of \$12,000 worth of computer music equipment was initiated following the external review in 2001. And an annual commitment of \$15,000 from the Dean of Arts and Sciences was made to address the most critical areas. While a general policy on refreshing 1/3 of computer equipment each year was proposed, budgetary restraints and reorganization have postponed its adoption. We anticipate, however, that this funding will now be available with the new move to the College of Architecture and the Arts. Finally, the School of Music initiated a system of lab fees that generate additional funds for equipment maintenance, upgrade, and laboratory assistants.
  12. *Faculty Committees:* Beginning in 2002, the School of Music established standing committees for Tenure and Promotion and Curriculum. Additional committees are established annually on an ad hoc basis.

## PROGRAM DESCRIPTION

The Degrees Offered:

<b>Degree</b>	<b>Faculty</b>	<b>Students</b>
<b>Bachelor of Arts in Music</b>		
	2 full-time	New program
<b>Bachelor of Music</b>		
Applied Performance	8 full-time 11 adjuncts	39 LDUG 17 UDUG
Composition	3 full-time	2 UDUG 8 LDUG
Jazz Performance	4 full-time 9 adjuncts	24 LDUG 27 UDUG
Music Technology	1 full-time 1 adjunct	20 LDUG 15 UDUG
Piano Performance	2 full-time 4 adjuncts	20 LDUG 21 UDUG
Vocal Performance	1 full-time 6 adjuncts	27 LDUG 18 UDUG
<b>Bachelor of Science</b>		
Music Education	1 full-time 1 adjunct	10 LDUG 14 UDUG
<b>Master of Music</b>		
Composition	3 full-time	3 GRAD I
Choral Conducting	1 full-time 1 adjunct	0
Jazz Performance	4 full-time 9 adjuncts	7 GRAD I
Orchestral Conducting	1 full-time	0
Performing Arts Mngmnt	1 full-time 3 adjuncts	11 GRAD I
Piano Performance	2 full-time 4 adjuncts	8 GRAD I
Music Technology	1 full-time 1 adjunct	2 GRAD I
String Performance	5 full-time 2 adjuncts	6 GRAD I
Vocal Performance	1 full-time 6 adjuncts	4 GRAD I
Wind Conducting	2 full-time	0
Wind/Percussion Perf	2 full-time 9 adjuncts	3 GRAD I
<b>Master of Science</b>		
Music Education	1 full-time 1 adjunct	3 GRAD I

Please note: there are many faculty members who overlap areas. For instance, the full-time faculty member in Music Technology also teaches courses in Music Composition. And the full-time faculty member in Music Education also teaches in Applied Performance and Wind Conducting.

### *The Number of Majors*

The School of Music currently has 299 students with 47 graduate students (44 music and 3 music education) and 252 undergraduate students (228 music and 24 music education). This is a difficult number to determine exactly because of problems in coding majors and reorganization. Many of our upper division major codes reverted to the generic lower division 1005 music major code in Summer 2006, causing much confusion for both students and faculty.

### *The Number of Minors*

Currently the School of Music does not support any music minor programs, other than the Minor in Music Composition that is available only to music majors. We have approximately 12 music composition minors.

### *University Core Curriculum Courses Delivered*

The following courses are offered as part of the University Core Curriculum:

MUH 1011	Music Appreciation	(3 cr)
MUH 2116	Evolution of Jazz	(3 cr)
MUN 1100	Golden Panther Band	(1 cr)
MUN 1210	Orchestra	(1 cr)
MUN 1380	Master Chorale	(1 cr)

These courses are offered every semester, have very large enrollments, and often have multiple sections. Both Music Appreciation and Evolution of Jazz have become very popular online courses as well. Our Master Chorale, Orchestra, and Golden Panther Band offer many concerts throughout the year. The Master Chorale and Orchestra ensembles are a mainstay of the annual Music Festival; these concerts reach hundreds of audience members from the South Florida area. Performing at every home football game and several away games each season, the Golden Panther Band is a vital part of the game day experience for FIU students, faculty, staff, and friends.


### *Faculty/Student Ratio*

Our faculty-to-student ratio is approximately 1:14. In 2004–2005, the School of Music awarded 24 bachelor's degrees (20 Bachelor of Music and 4 Bachelor of Science) and 22 master's degrees (15 Master of Music and 2 Master of Science). The Funded Student Credit Hour (FSCH) in 2004–2005 was 10901 in lower division, 2366 in upper division, and 938 in graduate.

*Percentage of Graduates who go on to Graduate or Professional School*

Approximately 20% of the students go on to graduate or professional school immediately following graduation. However, in one particular track—Composition—the percentage is quite high—82% of those graduates from the last 10 years have gone immediately on to master’s programs.

*Academic Learning Compacts*

<b>Florida International University</b>
<b>Academic Learning Compact</b>

<b>Name of the Undergraduate Degree Program</b>
<b>Music</b>
<b>Mission Statement</b>
A Bachelor of Music is offered with an emphasis in one or more of the following areas: applied music, composition, jazz studies, and music technology.
<b>Student Learning Outcomes</b>
<b>FIU Music graduates should be able to achieve the following:</b>
<b>Content/Discipline Knowledge</b>
<ol style="list-style-type: none"> <li>1. Demonstrate competence in music performance skills and self-expression.</li> <li>2. Develop critical listening skills associated with performance and analysis.</li> <li>3. Distinguish historical periods in music.</li> <li>4. Develop an understanding of the repertoire associated with each discipline.</li> </ol>
<b>Critical Thinking</b>
<ol style="list-style-type: none"> <li>1. Critically analyze music in historical, cultural, and stylistic contexts.</li> <li>2. Critical understanding of musical forms, processes, and structures in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of the area of specialization.</li> </ol>
<b>Oral and Written Communication</b>
<ol style="list-style-type: none"> <li>1. Develop and deliver oral presentations.</li> <li>2. Develop and deliver effective written presentations.</li> </ol>

**Florida International University  
Academic Learning Compact**



**Name of the Undergraduate Degree Program**

**Music Teacher Education**

**Mission Statement**

The department offers curricula that reflect sound theory and best practice and produces highly qualified professionals who can perform effectively in their fields. The department is committed to field experiences completed concurrently with courses through the respective program and through student teaching and to the generation and application of knowledge through research and service to the community.

**Student Learning Outcomes**

**FIU Music Teacher Education graduates should be able to achieve the following:**

**Content/Discipline Knowledge**

1. Demonstrate competence in conducting skills with various types of performing groups and in general classroom situations.
2. Demonstrate the ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
3. Apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities.

**Critical Thinking**

1. Demonstrate the ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
2. Demonstrate competence in ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.

**Oral and Written Communication**

1. Demonstrate the ability to articulate logical rationales for music as a basic component of general education.
2. Competence in presenting the goals and objectives of a music program to students, parents, and administrators.

## **MAJOR CHANGES IN PROGRAM**

There has been a gradual change in the music offerings over the last seven to eight years. We have added a new Bachelor of Music track in Music Technology, and Master of Music tracks in Music Technology and Performing Arts Management. And just recently we have submitted a proposal for a revamped B.A. in Music curriculum. These changes were all made in response to changes in the discipline and changes in student demand.

### *Discipline or Field*

Education in the 21st century is clearly evolving into a technology-driven paradigm with the current job market offering unlimited possibilities for arts technology. The B.M. and M.M. in Music Technology degrees help to better prepare students to work in such a community.

With the School of Music serving as its hub, the interdisciplinary M.M. in Performing Arts Management prepares students for concert production, arts administration, and music production. This degree includes courses in music business, lighting design, sound reinforcement, and grant writing.

The revised B.A. curriculum now provides for a research-based, multidisciplinary program that balances our more conservatory-based B.M. It allows for more elective courses while having a senior research project in lieu of recitals.

### *Student Demand*

The B.M. and M.M. tracks in Music Technology are unique plans in the School of Music and to the Florida State University System—no other school in the country offers such a degree. Although several schools offer closely-related degrees, most notably Rensselaer Polytechnic Institute, California Institute of the Arts, and New York University, none of these universities houses the Music Technology program within the framework of a School of Music. Because of the close ties between art and science, it is absolutely necessary to provide such a degree within the confines of a musically enriched climate of FIU's School of Music and the Wertheim Performing Arts Center. Within the first two years of offering the B.M. in Music Technology, the student body grew to 25 majors. Our graduates have 100% job placement in the fields of software design, audio engineering, and web design, or have gone on to further their education at graduate schools such as the North Carolina School for the Performing Arts. The M.M. program is equally as successful, having graduated 1–2 students every year for the past five years. Our graduate students have gone on to work in the software development, jingle writing, education, and recording engineering, or have continued their academic education.

The M.M. in Performing Arts Management has well over 15 majors every year, and maintains a 100% job placement rate after graduation. Students from a variety of arts disciplines including music, theatre, and art actively seek admission into this interdisciplinary program.

Our B.A. in Music allows the School of Music to meet student demands for a music degree that does not fall within the standard B.M. and B.S. degrees. Over time, music programs that have flexible degrees such as the B.A. experience a steady increase

in applications because it fulfills the need for a degree that enables students to tailor their programs to their own interests and career goals. One empirically verifiable example is that of the University of Rochester, where the professional music degrees given by the Eastman School of Music are supplemented with a B.A. Not only does the B.A. program attract some 15 majors a year, but it has also attracted some 50 students a year who take music theory classes without going on to any music degree. In short, the very presence of a B.A. program can alert the general student population to the possibility of taking music courses as electives—a good thing for our FTEs.

### *Occupational Demand*

Graduates of the Music Technology programs find work in the following areas: sound designers/film and video scorers, interactive music software developers, multimedia studio directors, Internet audio designers and developers, and music hardware engineers. Graduates gain entry to jobs with national and international companies such as EMI Music Publishing Latin America and IK Multimedia, as well as any number of Internet design companies and recording facilities.

Graduates gain music and management industry positions with companies such as the Miami Performing Arts Center, Broward Center for Performing Arts, Cellardoor Productions, and Clear Channel Entertainment.

Many music-related career areas require high-level musical knowledge coupled with some other area of expertise such as journalism, research, business, law, foreign language, history, etc. In addition to preparing students for such careers as music journalists, editors, and managers, the B.A. can also prepare students for graduate programs that do not commonly have dedicated undergraduate degrees such as musicology or music theory as well as innovative interdisciplinary graduate degree concentrations such as the Music, Art, and Literature of the Spanish renaissance, or the Architectural and Acoustic Design of Significant Buildings in the History of Music. The flexibility of the B.A. program also allows students to fulfill their love of music in college while preparing a completely different career path, such as taking premed classes or preparing for the LSAT.

### *Societal Need*

Over the last 20 years, there has been an increased need in the computer and electronic music industries and in the arts and technology communities for the acquisition of knowledge and techniques from a number of disciplines. Students come to college with much better technological preparation than ever before. What they lack, however, is direction and artistic education.

Because of its interdisciplinary nature, the M.M. in Performing Arts Management develops leaders who are forward-thinking and respect the needs of both the art and business of music.

In an environment of increasing academic specialization, and in a School of Music that primarily trains professional musicians, the B.A. in Music provides a liberal arts degree that fosters the kind of interdisciplinary creativity and perspective that was the educational paradigm from the Renaissance until the middle of the 20<sup>th</sup> century. It was

this ability to dream that led to the ideas of Leonardo da Vinci and Filippo Brunelleschi, and some day may lead to the cure for cancer or a thousand other challenges that confront society today. Moreover, the mission of the School of Music is not merely to create future musicians but also future audiences. A liberal arts degree in music is a means to those ends.

## STRENGTHS THAT SUPPORT THE ACHIEVEMENT OF PROGRAM GOALS

The School of Music's greatest strengths lie in its faculty. These talented musicians and their students present over 100 concerts and events every year, actively recruit new students, and serve as FIU's face to the greater South Florida region. A few of our recent events are highlighted below.

- In May 2006, the International Alliance for Women in Music Congress 2006 was hosted on the FIU Campus. Over 100 women and men from all over the world came for four days of concerts, lectures, presentations, films, and more.
- The International Society of Contemporary Music festival is presented every April. This self-sustaining event brings nearly 35 composers (students and professionals) and a dozen performers to our campus for a series of ten concerts and discussion panels. These concerts are free and open to the public, and serve as a valuable artistic contribution to the FIU community.
- The annual Summer Conducting Seminar was hosted in July 2006. Approximately 20 national, regional, and local participants were in attendance. In addition the College Band Directors National Association selected this event as one of the recipients of two student scholarships to assist national scholars in attending the festival.
- The Annual FIU Jazz Festival took place in February 2006. Sixteen high school bands participated in the performances and clinic sessions. Each year, over 400 high school students from as far away as Key West, Boca Raton, and West Palm Beach participated in this event.
- A new concert series in Weston features four annual concerts including the FIU Big Band, the Wind Ensemble, and in 2005–06, the Concert Choir. Each concert brings with it nearly 300 local concert-goers.
- The Amernet String Quartet members have been very active in their recruiting efforts on- and off-campus. They launched the FIU String Camp in Summer 2005, and offered it again in Summer 2006. This camp attracts high school and college students throughout the United States. Tuition from camp attendees will generate the money necessary to run the camp. Numbers have grown from 12 the first year to more than 40 the second year. In addition, they initiated a String Seminar in 2006. This event brought four master artists to campus for student master classes, chamber music coaching, and performances.
- Metropolitan Opera star Katharine Goeldner visited the FIU campus in February 2006. She presented master classes and offered private lessons. Over 500 people were in attendance at the final concert with the FIU Symphony Orchestra in which she performed *Scheherazade* by Maurice Ravel and selections from the opera *Carmen* by Georges Bizet.
- We were host to the first annual FEASt festival (Florida Electro-Acoustic Students) in December 2005. Over 25 college students from all over the State of Florida came to the FIU campus for concerts, discussions, and presentations. We hope to make this an annual event.
- A Double Reed Workshop was initiated in February 2006. Two dozen students from throughout the State of Florida attended. Many of these students subsequently auditioned and were accepted into the School of Music for 2006–07.

Our faculty has received numerous awards for both research and creative activities. Recent accomplishments include:

- Faculty composer Orlando Garcia recently released two compact discs— *Fragmentos del pasado (fragments from the past)* (2004, New Albion Records, NA 124) and *Illuminated Shadows (sombras iluminadas)* (2002, CRI's eXchange Series CRI 900). He received a \$25000 Provost's Grant in 2005 for his opera *Transcending Time*, part one of which premiered at the National Association of Teachers of Singing (NATS) in 2004.
- Mark Gregory Martin, Marching Band Director, has been invited to write the marching band shows for The University of Michigan for five consecutive years, including three separate Bowl games. In addition, he has served as clinician and adjudicator for high school marching bands, concert bands, concert choirs, and orchestras in Kentucky, Texas, Florida, and The Bahamas.
- Music Theory Professor Joel Galand published recently published "*The Firebrand of Florence*" by Kurt Weill and Ira Gershwin. Kurt Weill Edition Series I:18. 3 vols. (New York and Miami: European-American Music, 2002). He authored "Techniques of Recapitulation in the Classical Concerto," in *Schenker Studies 3*, ed. Allen Cadwallader (Hildesheim: Georg Olms Verlag, 2006).
- Vocal Professor Robert B. Dundas has appeared as a soloist in numerous performances across the United States including a solo recital, *Music at St. Peter's*, Cape Cod MA (including music by Schumann, Poulenc, Turina); Benjamin Britten's *Paul Bunyan* opera with Florida Grand Opera (2005); and the National Association of Teachers of Singing national workshop (2004).
- Lorenz (Sam) Lussier has served as the Producer and Director of the Annual FIU Jazz Festival, conducted and performed on featured concerts with Arturo Sandoval, Carl Saunders, Andy Martin, Bob McChesney, Duffy Jackson, Ingrid Jensen, Allan Harris, Kevin Mahogany, Nestor Torres, Wayne Bergeron, and Dennis Noday, among others.
- Tenor Saxophonist Gary Campbell conducted workshops at The Jazz/Pop Conservatory in Helsinki Finland (2004) and served as Fulbright Senior Scholar in Berlin (2004) and again in Budapest (2005). In addition, he recorded with Miroslav Vitous on ECM Records (upcoming 2007 release).
- Roby George conducted the Greater Miami Youth Symphony in a Carnegie Hall performance (Spring 2005). He served as Guest Clinician for the Connecticut All-State Band (Spring 2005), and has been hosting the International Wind Conducting Symposium on the FIU campus since 1999.

## **WEAKNESSES THAT IMPEDED THE ACHIEVEMENT OF PROGRAM GOALS**

The School of Music has had a prolific past two years with the dynamic rise in stature and reputation in music performance, composition, and research; the high level of our ensembles; and the Music Festival, which is now in its fourteenth year. Over the past two years our faculty has experienced a retirement—Michael Wagner, Program Chair of Music Education; two resignations—Carolyn Fulton, Music Education, and Deborah Burton, Music Theory; a death—Miguel Salvador, Program Chair of Keyboard Studies; a promotion—Kristine Burns, Program Chair of Music Technology and Associate Director; and a move back to the faculty by Fred Kaufman, former Director.

We presently have three Visiting Assistant Professor/Lecturer lines—Jose Lopez, Piano; Kathy Kerstetter, Music Education; and Thomas Owen, Music Technology, each fulfilling a vacancy in full-time lines. By academic year 2007–2008, we expect two retirements, Fred Kaufman, Professor of Composition and previous Director, and Joseph Rohm, Interim Director and Associate Professor of Music Theory.

The credibility of the School of Music is severely impacted by these vacancies in our Program Chairs. Case in point—our student body has dropped significantly in the Master’s of Science in Music Education due to a lack of senior faculty leadership and coordination, as well as a lack of course offerings. Traditionally, this has been one of the stronger graduate areas in terms.

We have been given permission to begin three searches during the 2006–07 academic for positions that will begin in the 2007–08 year. The searches currently underway are Director, Music Education, and Keyboard Studies. In the future, we will make requests in Ethnomusicology/Music History, Vocal Studies, and Instrumental Studies. We are in danger of losing accreditation with NASM because we have been unable to offer courses in Ethnomusicology in over two years. Our faculty members in Vocal and Instrumental Studies have been carried overloads because we have only one full-time faculty to support approximately 80 students in each area.

In addition to desperately needed Director and faculty lines, the School of Music is directly impeded by the amount of scholarship money, tuition waivers, and graduate assistantships. Since its inception, the M.M. program has had the same 11 graduate teaching assistantships. During reorganization, the Doctorate of Musical Arts (D.M.A.) was put on permanent hold, further capping the possibility of garnering additional assistantships and waivers. In order to attract the highest quality musicians, we simply must have more scholarships made available to us.

Finally, we have rapidly outgrown our School of Music facilities. Six of our practice rooms are being used as faculty offices, and many times students are forced to use the bathrooms for practice rooms because there simply is not enough space. Most of classes are held across campus in inadequate facilities lacking audio-visual equipment necessary for music courses. While we have beautifully maintained performing halls, we have a severe lack of teaching and rehearsal spaces in the current School of Music facility.

## **OPPORTUNITIES TO EXPLORE IN THE ACHIVEMENT OF PROGRAM GOALS**

We have several new initiatives that we intend to pursue. With the opening of the new Miami Performing Arts Center, we hope to attract professional residencies and master classes with chamber music, solo, and the full orchestral resources of the Cleveland Orchestra. We believe we can develop performance and internship opportunities for our students, as well as myriad of other experiences that will progress as additional educational programs are made available through the Center.

The School of Music will also pursue curricular changes within the new College of Architecture + The Arts. Since the interdisciplinary nature of several of our programs (Composition, Music Technology, Performing Arts Management, Opera) lends itself to the development of new curricular initiatives and interdisciplinary relationships with the other Schools in the new College. We also intend to pursue not only the DMA in Composition as previously submitted, but also an additional track in Performance, which we strongly believe will attract strong candidates in string, keyboard, jazz, and vocal performance.

## **THREATS TO OVERCOME IN THE ACHIEVEMENT OF PROGRAM GOALS**

The Dade County Youth Fair inhabits the Wertheim Performing Arts Center during the entire month of March. This is a critical time for our students and faculty and mid-terms are over, Spring Break is on the horizon, and finals are looming in the short distance. For 25 days the Youth Fair has unlimited access to the Concert Hall, along with other facilities on a more limited basis. This intense schedule requires us to postpone concerts and recitals well into April and the last weeks of the semester. As a direct result, we lose audiences, cash flow, and the general academic and performance flow of our schedule.

## **BUDGET (See Attached)**

### **Five-Year Plan**

- A. While a new Director will better be able to gauge five-year projections, the School of Music anticipates faculty growth beyond replacements in the following areas over the next five years:

1 Assistant Professor of Ethnomusicology/Music History	Cost: \$46,000
1 Assistant Professor of Voice	Cost: \$46,000
1 Assistant Professor of Wind Studies	Cost: \$46,000

- B. As previously stated, scholarship money is one of the most important items in the budget. The situation with scholarship money is a crisis point. Prospective students are choosing to bypass FIU and attend other universities, and this is devastating to the School of Music. As many as 75% of our top choices are not enrolling in FIU, and the reason given is a lack of merit-based scholarships. Our current cap of \$100,000 for scholarships simply is not enough. We require closer to \$175,000 for scholarship money.

Just as the athletic programs need scholarship money to strive for the highest-level of excellent players, the School of Music also requires scholarship money to attract the best musicians.

- C. We also anticipate three new graduate teaching assistantships in the areas of Choral Conducting, Music Education, and Music Technology. These students would be required to teach at least one course a semester and devote the remainder of their 16-hour assignment to grading and tutoring as needed.

3 teaching assistantships	Cost: \$24,000
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- D. Additional costs would include upgrading the computer music facilities. The annual \$15,000 budget has never been properly disbursed. If an annual budget of \$15,000 were allocated over the course of a year, the studio director would be able to better budget for computer replacements, software upgrades, and other related expenses. For the past 10 years, the funding has fallen short of the budget required and approved by the Dean of the College of Arts and Sciences. We are hopeful that with reorganization the budget will be reinstated as needed.

- E. Our ensembles and conductors are in need of a budget increase to cover the costs of renting and purchasing music scores, as well as money for instrument repair, purchase, and maintenance. We also require a increase for specific units such as opera, where costs are multiplied for each production owing to set design, lighting, and costumes. An annual budget of \$10,000 for the opera, plus an additional \$5000 for each ensemble (orchestra, wind ensemble, jazz band, and choir) is desired.

## **MAJOR FINDINGS AND RECOMMENDATIONS**

The School of Music at Florida International University has had a long and dynamic history. With the continued support of the upper administration, faculty, and students, we have grown from a Department to a School; student enrollment has risen from 50 students to nearly 300; faculty lines have increased from 11 to 23; and our programs have grown in size, scope, and number, and we now offer bachelor's degrees in eight different areas and master's degrees in 11. With reorganization comes the hope of further interdisciplinary research and creative activities including new courses, degree tracks, and faculty and staff lines.

We are currently conducting three searches for 2006–07: the School of Music Director, Assistant Professor of Music Education, and Assistant Professor of Keyboard Studies. Two additional visiting lines are expected for next year—one in music technology and one in music education, and we anticipate searches in 2007–08 to secure permanent faculty in these positions.

The School of Music has been negatively impacted with the decrease in scholarships and tuition waivers in the last two years. We trust, however, that increased administration support in the form of a strong, secure scholarship base with an annual encumbrance of \$150,000 and \$50,000 in tuition waivers will be forthcoming.

If we are to continue to fulfill our commitment to our students and constituents, we must increase library support for the acquisition of books, scores, recordings, and related material vitally necessary to the education of our students; increase the total number of faculty lines and replace visiting lines with permanent faculty members; and build funds for the expansion of the facilities in the School of Music.

