



TOPIC: University of Maryland Eastern Shore: Bachelor of Arts in Jazz and Popular Music

COMMITTEE: Education Policy and Student Life

DATE OF COMMITTEE MEETING: June 5, 2013

SUMMARY: As noted in the proposal, “The Jazz and Popular Music Studies Program will prepare competent, professional musicians for careers in the many fields associated with jazz and popular music performance. Through intense performance and theoretical studies in a liberal arts setting, students will develop skills, knowledge, and abilities through a curriculum that is based on an interdisciplinary setting, with a focus on practical performance applications in a diverse society. Graduates will have many choices of future endeavors, and will be prepared for immediate careers or graduate school in the fields of jazz and popular music performance, arranging, composing, teaching, and other areas.”

The proposed program will be offered within the Department of Fine Arts, which currently offers the Bachelor of Arts in Music Education as its only music degree. A non-teaching degree program in the field of music will enhance and complement the existing teaching program by expanding the student body within a diverse field. The field of music has a much more broad range of careers available than is currently being served by UMES music programs. Public performance, studio recording, film score performance and composing, digital music programming, commercials and advertising, video gaming, music ministry, and club performances are just a brief list of a vast field of opportunities that are available in the market today. Most of the music in the commercial sector is rooted in the jazz and popular music genre. The pursuit of a degree in jazz and popular music would give students the skills to quickly apply their knowledge in one of these arenas.

ALTERNATIVE(S): The Regents may not approve the program or may approve on condition that the degree credit requirements be reduced to 120 semester hours.

FISCAL IMPACT: No additional funding is necessary. The program will be supported through tuition.

CHANCELLOR’S RECOMMENDATION: That the Committee on Education Policy and Student Life recommend that the Board of Regents approve the proposal from the University of Maryland Eastern Shore to offer the Bachelor of Arts in Jazz and Popular Music. The credits in excess of the standard 120 is recognized as necessary to meet the guidelines and standards of the National Association of Schools of Music and therefore provides the University with the option to seek program accreditation at a future date.

COMMITTEE RECOMMENDATION:

DATE:

BOARD ACTION:

DATE:

SUBMITTED BY: Joann Boughman

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Mission

The University of Maryland Eastern Shore (UMES), the state's historically black 1890 land-grant institution, emphasizes baccalaureate and graduate programs in the liberal arts and other areas. The University's uniqueness and purpose are grounded in distinctive learning, discovery, and engagement opportunities. (UMES mission statement: <http://www.umes.edu/About/Default.aspx?id=238>) UMES is "committed to meeting the economic development needs of the Eastern Shore; workforce development needs of the State;" and "commercialization and entrepreneurial ventures of the University through engagement activities and partnerships." "The University recognizes its responsibility for developing human potential, enriching cultural expressions and sharing its expertise with individuals, businesses, educational, governmental, and non-governmental organizations." "UMES is committed to providing...programs in an environment that is responsive to global perspectives in education." (UMES Undergraduate Catalog, 2007-2009, p.2-3)

The President's strategic plan for the university includes this goal:

Goal II: Promote and sustain a campus environment that supports a high quality of life and learning and that responds to the needs of a diverse student population.

II.3 The University will continue to develop the visual, verbal & performing arts to enrich the cultural environment for students and the larger community.

The development of a new music program will bring outside artists to interact with students and the community, offer student performances, and in other ways will enrich the cultural atmosphere, all of which will fulfill these strategic goals of the President's vision for the university. The university already sponsors a jazz radio station, which has recently been acclaimed by *Radioworld* for its programming excellence. This affiliation will be greatly enhanced by a program of study featuring the same type of music.

In this spirit of liberal arts, distinctive learning, diversity, and discovery, the Department of Fine Arts proposes to launch a new degree program that emphasizes the university's mission through the study of jazz and popular music studies. This program will bring many cultural opportunities to the Eastern shore community as well as enhance the mission of HBIs through the perpetuity of jazz, which has strong ties to African-American heritage.

Characteristics of the Proposed Program

A program in jazz and popular music studies will be unique on the Eastern Shore of Maryland. Few institutions in the State of Maryland offer any music programs in the contemporary areas of jazz and popular music. Given the popularity of these genres of music, this is an underserved area of study. The program will be offered within the Department of Fine Arts, which currently offers the Bachelor of Arts in Music Education as its only music degree. A non-teaching degree program in the field of music will enhance and complement the existing teaching program by expanding the student body within a diverse field. This program will advance the mission and institutional identity of UMES. Program duplication is not an issue as this would be the only jazz studies program on the Eastern Shore of Maryland.

Adequacy of curriculum design and delivery to related learning outcomes:

- * Description of program as it would appear in the catalog

The Jazz and Popular Music Studies Program will prepare competent, professional musicians for careers in the many fields associated with jazz and popular music performance. Through intense performance and theoretical studies in a liberal arts setting, students will develop skills, knowledge, and abilities through a curriculum that is based on an interdisciplinary setting, with a focus on practical performance applications in a diverse society. Graduates will have many choices of future endeavors, and will be prepared for immediate careers or graduate school in the fields of jazz and popular music performance, arranging, composing, teaching, and other areas. Admission by audition.

- * General requirements for degree

The Bachelor of Arts in Jazz and Popular Music Studies will consist of a curriculum with 122 total credit hours. Courses will be distributed in three areas: general education courses (liberal arts) – 41 credits; core program courses in the music department – 75 credits; and two supportive core courses in the departments of English and Business – 6 credits.

- * Total number of credits and their distribution

General Education Courses	41 credits
Music Program Core Courses	75 credits
Supportive Core Courses	6 credits

- * List of courses by title and number

Most courses are already developed and are part of the university's curriculum offerings. Courses marked with an asterisk will be developed in support of the new jazz and popular music program.

Freshman Year

Fall Semester		Hours	Spring Semester		Hours
ENGL 101	Basic Composition I	3	ENGL 102	Basic Composition II	3
EXSC 111	Personalized Health Fitness	3	MATH 102	Appl. Of College Math	3
MUSI 121	First Year Experience	1	or 109	OR College Algebra	
MUSI 102	Music Theory and Appl. I	4	MUSI 103	Music Theory and Appl. II	4
MUSI 111	Major Applied	2	MUSI 112	Major Applied	2
MUSI 11X	Music Ensemble	1	MUSI 11X	Music Ensemble	1
MUSI 205	Piano Class I	1	MUSI 206	Piano Class II	1
			MUSI 218	Chamber Ensemble	1
Semester Total		15	Semester Total		15

Sophomore Year

ENGL 203	Speech	3	MUSI 109	History of Jazz	3
BIOL 101	Theories and Appl.	3	PSYC 200	Intro to Psychology	3
BIOL 103	Biological Science Lab	1	MUSI 203	Form and Analysis	3
MUSI 201	Harmony	3	MUSI 232	*Improvisation II	2
MUSI 231	*Improvisation I	2	MUSI 212	Major Applied	2
MUSI 211	Major Applied	2	MUSI 11X	Music Ensemble	1
MUSI 11X	Music Ensemble	1	MUSI 218	Chamber Ensemble	1
MUSI 218	Chamber Ensemble	1			
Semester Total		16	Semester Total		15

				Junior Year			
General Ed	Area III	3	ENGL 214	Intro to Telecommunications	3		
ENGL 305	Technical Writing	3	MUSI 11X	Music Ensemble	1		
MUSI 306	Instrum. and Arranging	3	MUSI 307	*Jazz/Pop Arranging	2		
MUSI 313	Music History I	2	MUSI 314	Music History II	2		
MUSI 218	Chamber Ensemble	1	MUSI 312	Major Applied	3		
MUSI 302	Junior Recital	2	MUSI 218	Chamber Ensemble	1		
MUSI 11X	Music Ensemble	1	MUSI 405	*Special Topics	3		
	Semester Total	15		Semester Total	15		
				Senior Year			
BUAD 132	Introduction to Business	3	Gen Ed	Area II Social Science	3		
MUSI 308	Conducting	2	ENGL 237	Radio Productn and Progrmmng	3		
MUSI 321	*American Music	3	MUSI 405	Special Topics	3		
MUSI 405	Special Topics	3	MUSI 403	*Senior Project	3		
or 407	OR *Advanced Arranging		Gen Ed	Area I	3		
MUSI 411	Major Applied	3		Semester Total	15		
MUSI 218	Chamber Ensemble	1					
MUSI 11X	Music Ensemble	1		TOTAL PROGRAM CREDITS	122		
	Semester Total	16					

The *educational objectives* for this program are consistent with recommendations by the National Association of Schools of Music (NASM) for a Bachelor of Arts in Jazz Studies, and are similar to established objectives in nationally-recognized jazz studies programs. The Bachelor of Arts degree encompasses focused study in a concentrated area within a liberal arts school, allowing students to gain special skills in music while achieving a well-rounded education.

The curricular structure, content, and time requirements will enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in jazz and popular music studies. The following are *intended student learning outcomes*.

- The program will provide opportunities for students to develop comprehensive capabilities in various jazz and popular idioms, including the ability to perform, improvise, compose, arrange, and score.
- Students will acquire knowledge of the literature and history of jazz and popular music, and develop an understanding of the complicated relationship between jazz and popular music and society, culture and politics.
- Graduates will be well-versed in the historical and social development of jazz as a musical genre and cultural phenomenon.
- Graduates of the program will be able to work as a free-lance or managed performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented.
- The opportunity for field work will be available and encouraged.
- Students will have the opportunities to hear fully realized performances of their original compositions and/or arrangements.
- Solo and ensemble experiences in a variety of settings are a key component to the program. Senior and junior recitals will be part of those experiences.

At this time there are no specialized accreditation requirements for this program; however, students must audition in order to be admitted to the program.

Adequacy of provisions for evaluation of program (as outlined in COMAR 13B.02.03.15).

- Evaluation of the program will be consistent with existing evaluation procedures for current programs, faculty, and courses which include review by administrators and curriculum committees, and evaluation by students and department personnel

Consistency with the State's minority student achievement goals (as outlined in COMAR 13B.02.03.05 and in the State Plan for Postsecondary Education).

- As stated above in the Mission statement, a Bachelor of Arts in Jazz and Popular Music Studies program will expand the UMES mission and institutional identity. The program will expand educational opportunities and choices for minority and educationally disadvantaged students by offering a non-teaching program for talented and diverse students.

Relationship to low productivity programs identified by the Commission:

- The existing Music Education program has been identified as a low productivity program, and all resources within the department will be shared (fiscal, facilities, administration, library resources, and personnel) with the new program with no negative impact on the existing program. The two programs share 32 core music credits plus 6 courses with variable credits. Students graduating with the proposed B.A. in Jazz and Popular Music can easily matriculate within the M.A.T. program at this institution or any other.

Critical and compelling regional or Statewide need as identified in the State Plan:

- UMES, by its nature, fulfills the need for minority and educationally disadvantaged students at institutions of higher education. This non-teaching program will be dedicated to giving students the opportunity to expand their talents in an ever-growing artistic and entertainment field. These students would be hard-pressed to find this opportunity elsewhere in the state.
- The program will strengthen and expand the capacity of this historically black institution, and will provide a high quality and unique educational program.

Quantifiable & reliable evidence and documentation of market supply & demand in the region and State:

The field of music has a much more broad range of careers available than is currently being served by UMES music programs. Public performance, studio recording, film score performance and composing, digital music programming, commercials and advertising, video gaming, music ministry, and club performances are just a brief list of a vast field of opportunities that are available in the market today. Most of the music in the commercial sector is rooted in the jazz and popular music genre. The pursuit of a degree in jazz and popular music would give students the skills to quickly apply their knowledge in one of these arenas.

This program will also be training future entrepreneurs. The nature of the music business has changed. It is a multi-faceted industry with a multitude of options for career paths and demands. According to The Future of Music Coalition, case studies of a jazz sideman-bandleader between 2004 - 2010 showed that his income, while originally grounded in teaching and sideman performance over the span of 6 years, was generated by more broadly defined categories such as administrative activities, live performance, grant writing, composing, and sound recording. Similar changes were noted for a jazz bandleader/composer.

Jed Carlson, co-founder of ReverbNation, described the old business model for musicians as: compartmentalized, required a lot of people with various expertise, a large up-front investment, and forfeiture of rights, where you "get signed or get lost". The new business model for musicians is reflected in the entrepreneurial spirit of ReverbNation and Sonicbids, where musicians cultivate their audience and grow their business. These sites that connect musicians with work are augmented by YouTube video and webcasting, which can grow a fan base that may fund projects through Kickstarter or Pledge Music. In comparison he describes the new model as integrated, grounded in 'do it yourself' and 'pay as you go.' Artists can retain their rights and the market is driven by merit, which boils it down to "Fan relationships create a value pipeline."

The demand for these services and the economic impact for communities is demonstrated in the numbers found in attendance and tourism dollars. The pop music Firefly Festival, held for the first time in Dover, Delaware in 2012, was reported by billboard.com to have included more than 40 bands and drew more than 30,000 attendees. The Rehoboth Beach Jazz festival traditionally draws more than 20,000 attendees over 3 days, while St Mary's Jazz and Seafood Festival, located on the lower Eastern Shore of Maryland, draws over 900 attendees in one day. The benefits to communities and the tourism revenue generated have been documented in studies such as NEA's research report on Outdoor Arts Festivals. The Delaware Governor's blog projected the Firefly festival generated \$12.6 million dollars. Similar enthusiasm is being exhibited in the Washington Business Journal for the expansion of such events as they praise expansion efforts of the D.C. Jazz Fest. Music festivals not only build community - they provide salient income for professional musicians for the long term as the public becomes aware of their work through these public venues.

The following charts reflect projected growth in employment for various music –related professions:

Projected Employment Change

Nationwide	Number Growth
Projection 2010 - 2020	
Musicians & Singers	17,900
Composers & conductors	9600
Audio Recording Engineers	11600
Jingle Writers	9,600
Music Ministers	9,600
Producers & Directors	13,500

*Source: Bureau of Labor Statistics
Occupational Outlook Handbook

State of Maryland	Percentage Growth
Projection for 2016	
Musicians & Singers	11%
Directors & Composers	13%
Sound Engineer	17%

*Source: Monthly Labor Review • November 2007 125

Reasonableness of program duplication:

- Similar programs in Maryland exist at UMCP, UMBC, and Towson, but geographically those institutions are quite distant from UMES.

- UMES does not compete with those institutions for students because the UMES student body is focused mainly on minority populations.
- The program will be quite affordable for students who would otherwise have a difficult time paying for higher education at the afore-mentioned institutions.

Relevance to Historically Black Institutions (HBIs)

- This program will positively impact other programs at UMES (an HBI) by providing expanded cultural events, performance opportunities, and additional electives for interested students. There will be no negative impact – no funds or faculty will be redirected from other sources.
- The program is directly related to the missions of HBIs in that it will perpetuate a unique art form associated with black culture.

Resources and Finance

Adequacy of faculty resources (as outlined in COMAR 13B.02.03.11).

The program currently has 5 full-time faculty members and 3 part-time faculty with advanced degrees in music. No new faculty will be hired in the first year as a part of this program. Current full-time faculty who are teaching or prepared to teach in the Jazz Studies program are:

John R. Lamkin, II, Ph.D., Music Education; Instructor; Music Coordinator; noted jazz musician and composer

Roy Belfield, Jr, DMA, Organ Performance; Associate Professor; well-versed in popular styles including Gospel music

Brian Perez, M.M., Jazz Pedagogy; Lecturer; currently active as jazz performer and composer

Marcelle Schiff, ABD, Music Education; Lecturer; experienced with all styles of singing as teacher and performer

Veronica Knier, ABD, Music Education; Lecturer; frequent performer of piano for classical and popular music events

Part-time adjunct faculty include Philip Ravita, MM in jazz performance – bass; Patrick McHenry, BFA in Music, additional study at Masters' level in jazz percussion; Mercury Morris, BA in Music Education with extensive performance experience in jazz.

See addendum for courses assigned to each faculty member.

Adequacy of library resources (as outlined in COMAR 13B.02.03.12).

Frederick Douglas Library currently houses over 178,500 volumes of books and 755 periodicals. Students and faculty can take advantage of the entire University of Maryland System's library holdings through inter-library loans. Electronic databases are available through the university itself, and also through the University of Maryland System. At present there are over 1750 titles in the general subject "music," including 100 reference items. Of these, approximately 300 are specific to jazz (15 reference items), and 208 are specific to popular music (16 reference items). Additionally there are 22 journals/magazines, 64 electronic resources (including 50 online), and over 480 sound and video recordings. The department's music resource room also holds over 250 references and books.

The University continually updates and adds to the Music holdings in the library as needed for existing programs. It is expected that library resources will continue to meet all needs of existing and future programs.

Adequacy of physical facilities, infrastructure and instructional equipment (as outlined in COMAR 13B.02.03.13)

The music programs at UMES are housed in the Ella Fitzgerald Performing Arts Center. All faculty and staff offices are located there, as are classrooms, rehearsal spaces, practice rooms, piano lab, and a 500+ seat performing arts auditorium. The classrooms are all equipped with appropriate sound and visual technology, as well as acoustic pianos which are used for both rehearsals and teaching. The piano lab features seven Roland digital pianos that are connected with a sound module that enables one-on-one teaching within the group experience. The auditorium features professional lighting and sound, as well as capability for recording. Two professionally-maintained nine-foot concert grand pianos are available for use on the stage. There are two “green” rooms available for guest artists. There are other performance venues available to the music department to use – the theater in the Student Services Center, and rooms in the Henson Center, which is a conference center.

UMES is privileged to support WESM 91.3 FM, “the best jazz station ... in this part of the country, in terms of content and presentation...”(Pete Simon, “NPR should look beyond the beltway,” *Radioworld*, Jan. 4, 2011). The on-campus presence of a world-class public radio station that emphasizes jazz is an asset to a music program in jazz and popular music studies, and can provide students with many real-life opportunities through announcing, interviewing, and doing general volunteer work at the station.

There is also a resource room and computer lab in the Ella Fitzgerald Performing Arts Center, both of which are reserved for music students. The resource room features references, journals, texts, sheet music, audio recordings, and visual recordings. The computer lab features both Dell Pc computers as well as Apple iMac computers with keyboards and music-specific software for students to use.

Adequacy of financial resources with documentation (as outlined in COMAR 13B.02.03.14)

No new general funds will be required from the State for this program. Grants to support visiting artists, and new holdings in the library to update materials, will provide opportunities for students and the community. Additional funds for visiting artists can be generated from ticket sales for events featuring those artists. At a rate of \$15 per person for the general public, each event has the potential to raise between \$1000 - \$2000 per semester, assuming that attendance from the general public is 100-135, with students attending for free.

Grants from the Andrew W. Mellon Foundation will aid the development of library resources and curricular development. The Andrew W. Mellon Foundation’s Historically Black Colleges and Universities (HBCU) Program provides multi-year grants to private, four-year HBCUs whose missions are to provide an undergraduate liberal arts education. Currently, the Foundation works with 16 HBCUs, The Robert W. Woodruff Library, UNCF, and the Southern Education Foundation, Inc.

In general, grants awarded in this program are aimed at (1) supporting HBCU presidents as they advance specific areas of their strategic plans (Institution Building Program), (2) providing additional resources and professional development opportunities for HBCU librarians (HBCU Libraries), and (3) assisting HBCU institutions and faculty members as they refresh curricular offerings (Curricular Development).

Also, some funding may be available through ASCAP. The ASCAP Foundation was established in 1975 and is a publicly supported charitable organization dedicated to supporting American music creators and encouraging their development through music education and talent development programs. Included in these programs are songwriting workshops, scholarships, awards and recognition programs, public service projects for senior composers and lyricists, and providing grants to 501(c)(3) organizations engaged in educational programs for aspiring songwriters and composers.

Resources and Expenditures

The anticipated number of in-state and out-of-state students who may enroll in the new program is based on the ratios of currently-enrolled resident and non-resident music students. Experience with the current music education program indicates that no students will attend part-time. Current faculty should be able to handle the course loads for the first year of the program; as new courses are implemented, adjunct faculty will be needed to cover additional applied students as well as two 2-credit courses. Facilities are currently adequate for projected student body. Library holdings will need to be enhanced as the program develops and new courses are initiated. Basic facilities upkeep and improvement should fall within the projected university capital-improvement plan.

TABLE 1: RESOURCES					
Resources Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Reallocated Funds ¹	n/a	n/a	n/a	n/a	n/a
2. Tuition/Fee Revenue ² (c+g below)	\$83,402	\$130,107	\$189,215	\$243,691	\$253,439
a. #F.T Students	R: 8	New R:4	New R:5	New R:5	New R:5
R = resident (in-state)	NR: 2	New NR: 2	New NR: 2	New NR: 2	New NR: 2
NR = non-resident (out-of-state)	Total: 10	Returning: 9 Total:15	Returning:13 Total:20	Returning:18 Total: 25	Returning:18 Total: 25
b. Annual Tuition/Fee					
Rate- In-state	\$53,704	\$83,778	\$108,912	\$143,473	\$149,212
Rate- Out-of-state	\$29,698	\$46,329	\$ 80,303	\$100,218	\$104,227
c. Annual Full Time Revenue (a x b)	\$83,402	\$130,107	\$189,215	\$243,691	\$253,439
d. # Part Time Students	-0-	-0-	-0-	-0-	-0-
e. Credit Hour Rate	-0-	-0-	-0-	-0-	-0-
f. Annual Credit Hours	-0-	-0-	-0-	-0-	-0-
g. Total Part Time Revenue (d x e x f)	-0-	-0-	-0-	-0-	-0-
3. Grants, Contracts, & Other External Sources					

4. Other Sources	\$3,000	\$3,250	\$3,750	\$4,000	\$4,300
Ticket revenue from related events ³					
TOTAL (Add 1 - 4)	\$86,402	\$133,357	\$192,965	\$247,691	\$257,739

¹ No funds will need to be reallocated.

² Assumes a 4% increase in tuition and fees per year.

³ Assumes annual increase in number of attendees and ticket prices at events as program is established

TABLE 2: EXPENDITURES					
Expenditure Categories	(Year 1)	(Year 2)	(Year 3)	(Year 4)	(Year 5)
1. Total Faculty Expenses (b + c below)	-0-	-0-	\$488	\$976	\$1,467
a. # FTE ¹	-0-	-0-	.16	.33	.5
b. Total Salary	-0-	-0-	-0-	-0-	-0-
c. Total Benefits	-0-	-0-	-0-	-0-	-0-
2. Total Administrative Staff Expenses (b + c below)	-0-	-0-	-0-	-0-	-0-
a. # FTE	-0-	-0-	-0-	-0-	-0-
b. Total Salary	-0-	-0-	-0-	-0-	-0-
c. Total Benefits	-0-	-0-	-0-	-0-	-0-
3. Total Support Staff Expenses (b + c below)	-0-	-0-	-0-	-0-	-0-
a. # FTE	-0-	-0-	-0-	-0-	-0-
b. Total Salary	-0-	-0-	-0-	-0-	-0-
c. Total Benefits	-0-	-0-	-0-	-0-	-0-
4. Equipment	-0-	-0-	-0-	-0-	-0-
5. Library	-0-	\$500	\$500	\$500	\$500
6. New or Renovated Space	-0-	-0-	-0-	-0-	-0-
7. Other Expenses ²	\$3,000	\$3,000	\$3,000	\$3,000	\$3,000
TOTAL (Add 1 - 7)	\$3,000	\$3,500	\$3,988	\$4,476	\$4,967

1 Adjunct will be needed to cover 2 credits in year three, 4 credits in year four, and 6 credits in subsequent years.

2 Cost for visiting performing artist or lecturer, offset by ticket sales for community events.

ADDENDUM FOR PROPOSAL FOR B.A. IN JAZZ AND POPULAR MUSIC STUDIES

Faculty Loads for Fall and Spring semesters including new courses:

Full-time Fall

Belfield 11-12 credits
 Knier 8-12 credits
 Lamkin 11-12 credits
 Perez 7-12 credits
 Schiff 9-12 credits

Full-time Spring

Belfield 10-12 credits
 Knier 11-12 credits
 Lamkin 7-12 credits
 Perez 9-12 credits
 Schiff 7-12 credits

Part-time/staff loads each semester

McHenry 7-9 credits
 Morris 4-9 credits
 Nichols 3 credits
 Ravita 1-6 credits

Note: All faculty except for Mr. Nichols teach an unknown number of major applied lessons each semester, which accounts for the variable number of credits assigned to each person. Some courses are not offered every semester or even every year; this also impacts the variable credit load for each faculty member. There are also several courses which can be taught by several qualified faculty. This offers a great deal of flexibility when instructors have potential overloads; we can shift course load to accommodate these situations.

Fall/Spring (FA/SP) course loads by instructor:

<u>FA/SP</u>	<u>Class</u>	<u>Course name</u>	<u>Credit hrs</u>	<u>Proposed Instructor</u>	<u>Total credits per instructor</u>
FA	MUSI 101	Introduction to Music	3	Belfield	
FA	MUSI 110A	Preparatory Piano I	1	Belfield	
FA	MUSI 116	Concert Choir	1	Belfield	
FA	MUSI 188A	Intro to Theory I	2	Belfield	
FA	MUSI 308	Conducting	2	Belfield	
FA	MUSI 309	Piano Class III	1	Belfield/Staff	
FA	MUSI 313*	Music History & Literature I	2	Belfield	11-12
FA	MUSI 101	Introduction to Music x2	6	Knier	
FA	MUSI 201	Harmony	3	Knier	
FA	MUSI 205	Piano Class I	1	Knier	10-11
FA	EDCI 423D*	Curr. & Instr. Meth.in Music/Ins	3	Lamkin	
FA	MUSI 109	Introduction to Jazz History	3	Lamkin	
FA	MUSI 114	Jazz Band	1	Lamkin	

Freshman					
FA	MUSI 121 **	Experience	1	Lamkin	
FA	MUSI 306	Instrumentation and Arranging Rudiments of Music	3	Lamkin	11
FA	MUSI 100	Introduction to Music	3	McHenry	
FA	MUSI 101	Music	3	McHenry	
FA	MUSI 105	Percussion Class Introduction to Music	1	McHenry	7
FA	MUSI 101	Music	3	Morris	
FA	MUSI 113	Concert Band	1	Morris	4
FA	MUSI 288	History of World Music	3	Nichols	3
FA	MUSI 102	Music Theory & Application	4	Perez	
FA	MUSI 104	Woodwind Class	1	Perez	
FA	MUSI 231 **	Improvisation I	2	Perez	7
FA	MUSI 405 **	Special Topics	3	rotating faculty	
FA	EDCI 423C*	Secondary Ed Methods choral Introduction to Music	3	Schiff	
FA	MUSI 101	Music	3	Schiff	
FA	MUSI 321 **	American Music	3	Schiff	9
SP	MUSI 101	Introduction to Music	3	Belfield	
SP	MUSI 110B	Preparatory Piano II	1	Belfield	
SP	MUSI 116	Concert Choir	1	Belfield	
SP	MUSI 189	Intro to Theory II	3	Belfield	
SP	MUSI 314*	Music History & Literature II	2	Belfield	10
SP	MUSI 101	Introduction to Music	3	Knier	
SP	MUSI 101H	Intro to Music Honors	3	Knier	
SP	MUSI 203	Form and Analysis	3	Knier	
SP	MUSI 206	Piano Class II	1	Knier	
SP	MUSI 310	Piano Class IV	1	Knier	11
SP	EDCI 440C*	Teaching Interns:Mus/Choral Elem	6	Lamkin	
SP	EDCI 440D*	Teaching Interns:Mus/Instrument. Elem	6	Lamkin	
SP	EDCI 450C*	Teaching Interns:Mus/Choral Sec	6	Lamkin	
SP	EDCI 450D*	Teaching Interns:Mus/Instrument Sec	6	Lamkin	

SP	MUSI 107	Brass Class	1	Lamkin	
SP	MUSI 109	Introduction to Jazz History	3	Lamkin	
SP	MUSI 114	Jazz Band	1	Lamkin	8
SP	MUSI 101	Introduction to Music	3	McHenry	
SP	MUSI 307 **	Jazz/Pop Arranging	2	McHenry/Ravita	5
SP	MUSI 100	Rudiments of Music	3	Morris	
SP	MUSI 101	Introduction to Music	3	Morris	
SP	MUSI 113	Concert Band	1	Morris	7
SP	MUSI 288	History of World Music	3	Nichols	3
SP	MUSI 103	Music Theory & Application	4	Perez	
SP	MUSI 232 **	Improvisation II	2	Perez	
SP	MUSI 407 **	Advanced Arranging	3	Perez/McHenry/Ravita	9
SP	MUSI 106	String Class	1	Ravita	1
SP	MUSI 403 **	Senior Project	3	rotating faculty	
SP	MUSI 405 **	Special Topics	3	rotating faculty	
SP	EDCI 421C*	Elementary methods	3	Schiff	
SP	MUSI 100	Rudiments of Music	3	Schiff	
SP	MUSI 108	Voice Class	1	Schiff	7

** indicates new course
* indicates courses taught as needed



**Division of Academic Affairs
The School of the Arts and Professions
Department of Fine Arts: Music Division**

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MEMORANDUM

TO: Whom it may concern

FROM: Department of Fine Arts: Music Division Curriculum Committee

DATE: May 15, 2013

RE: Justification for two additional credits beyond standard 120 to proposed BA in Jazz and Popular Music

All courses in the proposed course sequence are deemed necessary for competent completion of a bachelor's degree in jazz and popular music. Two upper level major applied courses (MUSI 312 and MUSI 411) are proposed at 3 credits each for spring of junior year and fall of senior year. Lower level major applied courses are proposed at 2 credits each semester. The additional credits at the upper level correspond to the additional amount of practice time expected from students who are performing at a more advanced level. Our proposed credits were derived from recommendations of the National Association of Schools of Music (NASM), an accrediting institution for higher education programs in music:

"It is recommended that one credit hour be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per term allowed for the major subject in music performance. It is understood that the credit is not earned unless the final examination or the equivalent is satisfactorily passed." (NASM handbook, 2012-2013, p.76)

"Professional undergraduate and graduate programs in music are shaped by the realities and expectations in the field to seek the development of competencies at the highest possible levels. At these levels, competencies are far beyond minimum learning expectations and are usually not amenable to evaluation in purely mathematical terms. The higher the level of achievement, the more each work is judged by experts on the terms and expectations it sets for itself." (NASM, p.77)

"Baccalaureate degrees meeting "professional" degree standards ... normally requiring at least 65% music content in the case of majors in performance, theory, composition, history/literature, sacred music, and jazz studies..."(NASM, p.88)

"Curricula ... normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation, pedagogy courses, independent study, and recitals, should comprise 25-35% of the total program; supportive courses in music, 25-35%; general studies, 25-

35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum. " (NASM, p.102)

The proposed program consists of 41 credits general education requirements (33.6%), and 81 credits (66.4%) in the major area and supportive courses in music. This is in line with NASM recommendations for a professional degree, which is the basis for the program. NASM allows for a professional degree with the designation Bachelor of Arts for schools who do not offer a Bachelor of Music or other professional degree.

Though we are not currently accredited with the National Association of Schools of Music (NASM), we have prepared the program with the intent of following that accrediting body's guidelines in the event that we eventually apply for accreditation.

Please feel free to contact the author of the proposal, Veronica Knier, at vtknier@umes.edu or 410-651-6572 if any further clarification is needed.