

Proposal

Master of Music Curricula in Applied P
Music Department, College of Fine and P
Rowan University, Glassboro, New

Evaluation of Student Performa

9/99
This was not
included in
package sent to
New Program Review
Committee.

One of the most crucial areas that must have a history of success pr
cited curricula is that of recruitment and retention. The ability to at
instruction to undergraduate and special graduate performance majo
purposes of assessing the state of student performance levels in the Music Department of the CFPA at
Rowan University, I was invited to the campus on June 28, 1998. I was quite gratified to observe first-
hand that quality students and a faculty of performers and teachers with proven accomplishments were
firmly in place, ready to take on the challenge of the proposed MM curricula. The students I auditioned
were talented, advanced, and well-trained young musicians.

For my visit, the Music Department's faculty gathered together five outstanding student performers,
during a time period when the school was not in full session. The mini-recital took place in the recital
hall of Wilson Hall, a beautiful setting that has a lovely ambiance and excellent acoustics.

The initial performer of the morning was pianist Raffi Besalyan, a sponsored special graduate student; he
performed the first movement of Rachmaninoff's Second Piano Sonata in B-flat minor, Op. 36. This
young man possesses a superb piano technique, which he deftly combined with superior musical instinct.
It was exciting to hear his controlled voicing of the chords and polyphonic writing in this challenging
selection. His phrasing and climax building often were at the professional level. The color changes
were clearly projected and stylistically appropriate. There were occasional problems with melodic
direction, i.e., notes in a singing phrase that either were unduly accented or dropped below the prevailing
dynamic level of the melody. This may have emanated from a tendency to produce loud tone with firm
fingers linked directly through a tight wrist into the forearms. This minor reservation aside, the overall
impact of the performance was powerful.

The vocalist on the program was soprano Julie Anne Whiteley, a graduate of the class of 1997. She sang
Leonora's aria, "Pace, pace, mio Dio," from Act IV of Verdi's *La forza del destino*. She was sensitively
accompanied by her vocal instructor, Dr. Eugene Simpson. It was an inspiring musical experience to
listen to this young lady, possessor of a naturally beautiful voice that has been carefully trained into a
professional-level instrument. Although some minor vibrato control problems were heard at the opening
(probably a case of early-performance nerves), the interpretation and presentation were exquisite. Julie
Anne demonstrated an arresting variety of tone colors, a wide dynamic range, excellent projected
diction, fine choreography that demonstrated total understanding of the Italian text, surprising control of
her upper register, and a confident, comfortable stage presence. In summary, it is my opinion that Ms.
Whiteley is on the threshold of an important professional career.

Performers for the next composition, the first movement of Beethoven's Sonata for Violin and Piano, Op. 47 in A major ("Kreutzer"), were pianist Ruslan Odintsov and violinist, Luigi Mazzochi, both senior Bachelor of Music students. The performance showed not only considerable individual talent on the part of each performer, but excellent experience in chamber and ensemble music performance as well. One of the most satisfying of the components observed was an excellent inner drive featuring a well-controlled accompaniment, both dynamically and in the areas of tempo and mood. Particularly enjoyable were the excellent shifts between the passionate Beethoven and the lyrical Beethoven. Mr. Mazzochi played with a distinctive flair and a welcome level of instrumental abandon. At times Mazzochi's *pizzicato* sections were dynamically overshadowed by the accompaniment and Mr. Odinstov occasionally used keyboard touches that were shorter than and therefore did not match those same articulations in the violin. Nevertheless, the movement was presented as a structural whole with the verve and excitement that seem to be the domain of today's young performers. Moreover, there was no lack of subtleties. The effect these gentlemen produced at the entry to the coda was nothing short of breathtaking. I believe this thoughtful, controlled and energized reading of one of Beethoven's great sonatas certainly would have pleased the master.

The final soloist of the morning was Bryan Belski, a senior Bachelor of Music guitar major; he performed Roland Dyens' *Saudade*. Although my experience with the guitar falls short of that with piano, voice and orchestral instruments, the presentation of the *Saudade* impressed me as skillful, serious and sensitive. It featured a series of lovely standard and contemporary effects produced by an excellent technique. There were changes in hand position which extended the playing from the standard position to the instrument's mid-neck, the results of which were instantly audible. Bryan seemed to play effortlessly and maintained this listener's attention throughout the rendition.

I recall hearing guitar recitals by Andres Segovia while an Oberlin undergraduate, and again as a Fulbright grantee in Paris. With those and each subsequent exposure to the guitar, my appreciation of and interest in this beautiful instrument has grown. In my opinion, it is most unfortunate that the guitar's delicate tonal shadings and arresting special effects have not captured the imaginations of a broader classical audience in this country, as they have in Europe and South America.

Finally, this evaluation would not be complete if well-earned compliments were not bestowed on the Music Department faculty. Between what was heard during this visit and what I observed in the volumes of the last four years of concert programs given at Wilson Hall, I feel confident that in the recruitment, retention and studio instruction facets of the department profile, Rowan University's Music Department is thereby poised and totally equipped for advancement into the proposed Master of Music in Performance curricula.

Jacques Voois, DMA
Professor of Piano and Conducting
School of Music, West Chester (PA) University

Date



SHENANDOAH CONSERVATORY

of Shenandoah University

Prof. Veda Zuponic
Chair, Curriculum Committee
Department of Music
Rowan University
201 Mullica Hill Road
Glassboro, New Jersey 08028-1701

Dear Prof. Zuponic,

I apologize for not responding immediately to your request for comments on your proposed Master of Music degree, and hope it is not too late for these comments to be helpful.

The rationale and ramifications of the proposed program seem to have been carefully thought through and are clearly articulated. As I read it, I made notes, which I offer below.

You may find it cumbersome, as applications and enrollment increase, to require all auditions to be heard by the Graduate Music Council. While it is a good idea to have such a council oversee the department's first steps into graduate study, there should be some sense of trust that the faculty can individually evaluate graduate auditions, as they undoubtedly do for undergraduates.

The evidence of regional need is based upon a survey of secondary music teachers, yet the proposal for the degree is clearly designed for the full-time student. It has been our experience at Shenandoah Conservatory that secondary teachers are rarely interested in being full-time students. Furthermore, even if regional students were enrolled full-time, they would likely commute (which is the point of the regional rationale), and commuting graduate students do not contribute significantly to the sense of community on campus. It will be the resident graduate students, probably mostly foreign, as you assert, who will be most likely to offer the benefit of role modeling to the undergraduates. If you want a full-time, resident graduate population to interact with the undergraduates, you shouldn't count on secondary music teachers to be your main source of applicants.

The benefits of joint undergraduate and graduate courses are real. Shenandoah Conservatory has many courses like this, and it is a viable way to increase offerings and their frequency at both the undergraduate and graduate levels. However, in reading the proposals for new courses and comparing them to the list of required courses, it is not clear which, if any, of these are dual numbered.

The Abstract is persuasive; it is, indeed, a logical extension of your undergraduate program to initiate a graduate program of this design. You are fortunate indeed to have facilities which allow for such growth without crowding!

Entrance Exams. Why require the GRE? Is this a University requirement for graduate programs? We have not found it particularly helpful, and no longer require it; the

audition/portfolio review and undergraduate transcript seem to be adequate admissions requirements.

Major Goals of the Program. The Master of Music degree is not a terminal degree, and is not considered one for employment in the academic world: it is the minimum degree required in most cases (the DMA is the terminal degree in performance).

Structure of the Program. There are some small inconsistencies that need clarification.

The Required Core includes 12 credits in applied music, yet Graduate Applied Voice is only 3 credits per semester. How will singers accumulate the 12 credits in two semesters and a summer?

Page 6 states the culminating activity for composition as a presentation of a portfolio of work, yet the table that follows says in the Core Courses section that composers must give a recital. The presentation idea seems more practical: if the composer is going to spend a year writing two major works (one each semester, see new course descriptions), he will have little time to prepare a recital, and little to put on the recital.

The same section on page 6 states that "conductors must exhibit proficiency in front of an ensemble." Does this mean in performance? For example, would a conducting major conduct part (or all) of an orchestra concert, band concert, etc.?

The list of courses proposed seems appropriately comprehensive. Which ones (if any) are dual numbered with undergraduate courses? What defines the difference between what an undergraduate student does and what a graduate student does in the dual numbered courses?

Proposals for New Courses

There are some inconsistencies in prerequisites: Graduate Applied Music I & II, for example, have no prerequisites, yet Graduate Music Composition I & II have a prerequisite of "Acceptance to the Master of Music or permission of the instructor." Surely all your graduate applied courses will have this prerequisite? And won't Graduate Music Composition I be prerequisite to Graduate Music Composition II?

Is knowledge of fixed-do solfege really necessary for the conductor? Fixed-do solfege is a Euro-centric system which is identical in concept to singing by letter names. Certainly it is important that the conductor be able to sightsing, but does it really matter whether he uses fixed-do, letter names, moveable-do (the only system with a theoretical foundation) or just "la, la, la"? (Sorry, this requirement pushed one of my buttons!)

The only courses which I question are the Jazz Piano and Jazz Drums courses. A little knowledge is sometimes more of a hindrance than a help: how much skill can one achieve in a one-credit class in applied jazz piano or drums? There is no doubt that all jazz musicians must have a thorough understanding of jazz harmony, but the assertion that this

can only be gained by playing the piano is highly questionable. Similarly, although it is important for all jazz musicians to be able to communicate effectively with the drummer, it is not necessary for them to be able to actually play the drum set to do so. The time spent trying to acquire skill in these applied areas would be better spent in a Jazz Theory class. It is *not* necessary to be able to play the piano to understand harmony; it is *not* necessary to be a drummer to understand rhythm.

I hope these few observations, remarks and questions will be helpful as you implement the program. It appears that you are quite ready to offer a degree that will have academic and artistic integrity and will be attractive to prospective students.

Sincerely,

A handwritten signature in cursive script that reads "Thomas Albert". The signature is fluid and elegant, with a long horizontal flourish extending to the right.

Thomas Albert
Associate Dean of the Conservatory

talbert@su.edu

c: Joseph Mayes

Dr. Jacques C. Voois

Professional Vita

Spring, 1998

ACADEMIC STUDIES

- A. Johns Hopkins University/Peabody Conservatory, D.M.A. (1986)
 - 1. Piano study with Konrad Wolff, Leon Fleisher, Lillian Freundlich, Julio Esteban; conducting study with Leo Mueller
 - 2. Conducting appearances with Conservatory Orchestra
 - 3. Dissertation title: *Leon Barzin: America's Pioneer Orchestra Trainer*
- B. Post-Graduate Work: Indiana University (1964-65)
 - 1. Piano study with Menachem Pressler; conducting study with Hugh Johnson, Charles Webb
- C. Manhattan School of Music, M. Mus. (1964)
 - 1. Scholarship student
 - 2. Piano major with Robert Goldsand; conducting minor with Hugh Ross
 - 3. Piano recitalist: Eastern U.S. colleges and universities
- D. Fulbright Scholar; French Government Grantee, Paris (1958-60)
 - 1. Studied piano, conducting, harmony and analysis with Nadia Boulanger; score reading and solfège with Annette Dieudonné; piano with Robert Casadesus
 - 2. Conducted American Conservatory Chorus, summer 1959, Fontainebleau, France
 - 3. Piano recitalist: France, Netherlands
- E. Oberlin College/Conservatory, B. Mus. (1958)
 - 1. Scholarship student
 - 2. Piano major with Joseph Hungate, Jacob Radunsky; composition minor with Joseph Wood
 - 3. Voted one of two outstanding performers of graduating class
 - 4. Elected to Pi Kappa Lambda, National Honorary Music Society

II. ACADEMIC POSITIONS

- A. West Chester University
 - 1. Full Professor (1989 - present); Associate Professor (1969-89)
 - 2. Member: Keyboard and Instrumental Departments
 - 3. Conductor: University Orchestra (1969-87)
 - 4. Chair: Keyboard Department (1987-90);
 - 5. Chair: Keyboard Department Curriculum Committee (1987-present)
 - 6. Member: University Budget Committee (1989 to present); Member: WCU 2000 (1994 to present)
- B. University of Delaware
 - 1. Instructor of Piano, part-time (1967-69)
- C. Harford (MD) Community College
 - 1. Assistant Professor of Music (1967-69)
 - 2. Inaugurated the institution's music program; established classes in music appreciation and music theory, two choruses, one band, and a class piano laboratory funded by a Title I grant

- D. Kansas State University
 - 1. Chairman: Keyboard Department (1965-67)
 - 2. Piano recitalist; soloist with university orchestra; soloist on state tours with university choruses
 - 3. Adjudicator of state piano competitions/festivals
- E. Indiana University
 - 1. Graduate assistant in piano (1964-65)
- F. Manhattan School of Music
 - 1. Conducting assistant to Hugh Ross; accompanist and assistant conductor for Ross's Schola Cantorum (1960-62)

III. INDEPENDENT CONDUCTING STUDY

- A. Leon Barzin, Founder and Artistic Director of New York's National Orchestral Association, 1930-58 and 1970-76 (1971-77)
- B. William Smith, Associate Conductor, The Philadelphia Orchestra (1970-71)
- C. Richard Lert, Artistic Director, American Symphony Orchestra League's Eastern Institute of Orchestral Conducting (1970-71)

IV. CONDUCTORS GUILD ACTIVITIES *(The Conductors Guild is an international, non-profit, educational service organization for conductors with a current membership of 1,750 in 30 countries)*

- A. Founding member (1974)
- B. Secretary (1974-81)
- C. Editor, Newsletter (1977-81)
- D. Founder and Editor of *Journal of the Conductors Guild* (1980 - present)
- E. Elected or ex-officio member of the CG Board of Directors (1974 - present)
- F. Co-author, CG Bylaws (1975; revised, 1981, 1988 and 1993)
- G. Coordinator of 1979 and 1980 Eastern Regional Conductors' Workshops. Guest maestros were William Smith (1979) and Max Rudolf (1980). Workshops registered 100 conductors from twenty-two states, Canada and Europe.
- H. Co-faculty with Max Rudolf in Philadelphia workshop (1988)
- I. Co-faculty with Lukas Foss, Samuel Jones and Evan Whallon at Carnegie Mellon University workshop, Pittsburgh, PA (1989)
- J. Co-faculty with Gunther Schuller and Donald Portnoy at University of South Carolina workshop (1990)
- K. Session moderator for "Recent Trends in the Teaching of Conducting" at the Annual Conference for Conductors (January, 1989, New York City)

V. LANSDOWNE (PA) SYMPHONY ORCHESTRA *(Music Director/Conductor: 1980-91)*

- A. Orchestra performed five to six programs per season
- B. Programmed forty works not previously performed by orchestra
- C. Worked with twenty professional solo vocal, piano and instrumental guest artists.

- D. Directed orchestra in New York City for The United Nations Earth Day ceremony (1984); appearance prompted a written commendation from Pennsylvania Governor Richard Thornburgh
- E. Via annual "Young Artist Auditions," the LSO afforded talented young musicians an opportunity to perform as soloists with the orchestra on each season's "Young Artists Concert"
- F. Advised and worked with Board of Directors and Orchestra Players Committee over a ten-year period to develop funding sources, personnel maintenance and recruitment procedures, community outreach and educational programs, publicity and promotional activities
- G. Supervised the recording of all LSO performances for archival purposes

VI. WEST CHESTER UNIVERSITY ORCHESTRA (*Conductor: 1969-87*)

- A. Performed four to six symphony/opera/oratorio programs annually
- B. Off-campus tours included appearances at Villanova, Drexel and Delaware Universities, Widener and Ursinus Colleges, and high schools in eastern Pennsylvania and Maryland
- C. Appeared at the PMEA Annual Conference in Pittsburgh (1976), Hershey (1982) and Lancaster (1985)
- D. Appeared at the Biennial MENC Eastern Regional Convention in Washington, DC (1977)
- E. Premiered original version of Max Bruch's *Concerto for Two Pianos and Orchestra*, Opus 88a in Philadelphia, Delaware and West Chester (Feb. 1975). The work was apparently "modified" in 1915 by the Sutro sisters who commissioned it. Following discovery of Bruch's autograph score in 1970, parts to the original version were produced by WCU orchestra members, the work was recorded by the Peabody Conservatory Orchestra, published under a NEA grant, and recorded on Angel Records in 1974 by the London Symphony, Antal Dorati conducting.

VII. GUEST CONDUCTING

- A. Rose Tree Pops Orchestra, Media, PA (1994, 1996)
- B. West Chester University Flute Ensemble, Longwood Gardens, PA (1992)
- C. Eastern Festival Orchestra, Greensboro, NC (1984)
- D. Regional and State MENC Festival
 - 1. Delaware (2) and Maryland All-State Orchestra Festivals (1973-75)
 - 2. Pennsylvania Eastern Regional Choral Festival, Haverford (1978)
 - 3. Pennsylvania Eastern Regional Orch. Festivals, Scranton (1980), York (1983) and Springfield (1985)
 - 4. Pennsylvania All-State Orchestra, Pittsburgh (1988)
- E. Lancaster (2), Kennett and Main Line Symphonies (PA), and Newark (DE) Symphony (1974-79)
- F. Peabody Conservatory Orchestra (MD) and National Orchestral Association (NY) (1968-75)

VIII. PUBLISHED ARTICLES

- A. Author, "An American Ballet Tradition," (*Journal of the Conductors' Guild*, Vol. 9, Nos. 1-4, 1988)
- B. Co-author, "William Schuman's *New England Triptych* and the Music of William Billings," (*Journal of the Conductors' Guild*, Vol. 8, Nos. 2/3, Spring/Summer 1987)
- C. Author, "The Case of the Disappearing Double Piano Concerto," (*Symphony News*, June 1974)

IX. RECENT ACTIVITIES

- A. Adjudicator for regional music competitions
 1. The Austrian American Society of Wilmington (DE) Young Artist Competition (1990 to 1997)
 2. Upper Darby Annual Piano Competition (1990 to 1993)
 3. Pennsylvania Music Teachers Association competitions (1985 to present)
 4. Delaware State Music Teachers Association competitions (1985 to present)
 5. New Jersey State Baldwin, Yamaha, and Wurlitzer competition (1994)
 6. Westminster College, NJ, Keyboard Scholarship auditions (1995)
 7. South Jersey Music Teachers Association Denbow Scholarship auditions (1998)
- B. Conducted David Uber's *Suite Picaresque* with the West Chester University Flute Ensemble for a CD recording sponsored in part by the National Flute Association, Inc. (1992)
- C. Moderated a seminar at the Annual Conference for Conductors on the subject of "Music and Medicine - Conductor-Related Health Concerns" (January, 1993, New York City)
- D. Presented a lecture on "Physically Sound Conducting Techniques" at *The Preparation of Tomorrow's Conductors IV* conference at SUNY-Buffalo (February, 1993)
- E. Presented a lecture titled "Injuries at the Keyboard: An Ounce of Prevention" at WCU (September, 1993); Albright College, Reading, PA, for the Berks County Music Teachers Association (October, 1993); Wilmington, DE, for the DSMTA (January, 1995); and in Cherry Hill, NJ, for the SJMTA (April, 1997 and 1998)
- F. Evaluated the Instrumental and Orchestral Programs at the Chautauqua Summer Music School (NY) (July-August, 1995)
- G. Presented a session at the Pennsylvania Music Teachers Association 1995 Annual Convention at Penn State University on "Physical Health and Efficiency at the Keyboard" (October, 1995, State College, PA)
- H. Presented four sessions at the Annual Conference for Conductors on "Physically Sound Conducting Techniques" (January, 1996, Philadelphia, PA)
- I. Presented a session at the Annual Conference for Conductors on "Three Center-Balanced and/or Centerpoint Conducting Methods" (January, 1997, Chicago, IL)

XI. MISCELLANY

- A. Adjudicator for National Young Artists Competition, Midland, Texas (1986)
- B. Biographical listings appear in: *Who's Who in the East* (16th and 17th editions); *Who's Who in American Music - Classical* (1st and 2nd editions)
- C. Current membership in: Conductors Guild, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, MTNA, American Music Council
- D. University address: Studio 18, Swope Hall, West Chester University, West Chester, PA 19383
Tel: 610/436-2380; e-mail: jvoois@wcupa.edu
- E. Home address: 424 Price Street, West Chester, PA 19382-3531
Tel: 610/696-4688; fax: 610/430-6034; e-mail: JacquesDoc@aol.com

Music Department Response to Consultants' Reports on the MM in Music

March 31, 1999

1. Evaluation of Student Performances: June 28, 1998. Consultant: Dr. Jacques Voiis, West Chester University

We were pleased that Dr. Voiis found the level of our pre-matriculated graduate students and our own graduates high and, in his words, "powerful", "on the threshold of an important professional career" and "breathtaking." The consultant additionally complimented the Music Department faculty, stating that we are poised and totally equipped for advancement into the proposed MM in Performance curricula. We are pleased.

2. Written Consultation: April, 1998. Consultant: Dr. Thomas Albert, Associate Dean of Shenandoah Conservatory.

Dr. Albert makes several points which the Music Department has taken into consideration, and, in fact, has acted upon. He indicated that the GRE, which was initially included in the battery of exams taken by prospective students, was not necessary. This was also re-iterated by Dr. Cleveland Page of Maryland. We deleted it as a requirement. Dr. Albert's concern about the structure of the vocal program is simple: the other half of the applied credits are listed as "Opera Role Study." The total applied credits are the same as the instrumental areas.

Dr. Albert felt that a proposed course in jazz drums or in jazz piano were perhaps unnecessary. Upon consultation with the author of the proposal, we retained the piano course but deleted the drums course.

3. On-Site Visit: February 23 and 24, 1999. Consultant: Dr. Cleveland Page, Chairman of the Piano Department, University of Maryland.

Dr. Page states at the outset of his written report that "Rowan University is ready to offer a Master of Music degree in the areas stated above." We were pleased with his positive reaction to our current program at the baccalaureate level, and his reaction to our proposed Master of Music degree. Several concerns were raised by Dr. Page, and we state our responses below.

Item 3.a. "I would proposed that an appropriate exit, oral or written examination be added to the proposal." Not only does Dr. Page suggest this, he reminded us that indeed, NASM requires it, and we have added this to the requirements for the degree.

Item 3.a. "The Jazz History course is perhaps problematical." Dr. Page felt that the jazz program included too many courses which were essentially independent study courses, and unless a masters candidate had had an extremely thorough background in jazz history at the undergraduate level, might leave Rowan with serious gaps in his music history education. The author of the jazz proposal concurred, and re-wrote the course proposal to reflect this point of view.

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Item 3.e. Dr. Page refers to the need to place "caps" on the number of conducting students admitted. The professors of conducting concur, and have agreed that no more than 2 conductors in each conducting specialty can be admitted in any year.

Item 5. Dr. Page suggests that the music department press for more full-time faculty members in the future. This point has been made to the administration of the university and they have acknowledged the need and are willing to consider our needs for the future.

Item 6. The joint-chairmanship currently in place in the Department of Music is unusual, and, essentially, of short term. Although a full-time chair would be desirable, no one in the department is willing to accept the position and the current, appointed, chairs will undoubtedly continue to do the best job possible under the circumstances until the situation changes and a faculty member willing to do more comes forward.


Item 7. The piano situation is a long-standing problem. We hope that budget will make it possible to acquire more instruments of high quality and to find a solution to the maintenance issues.

Item 8. Dr. Page is amazed by the sheer luxury of so much space in the Wilson Music Center. He also saw the need for refurbishment of the performance spaces and for a re-configuration of some of the practice wing. We would like to concur.



President's Office

March 11, 1998

To: Presidents, New Jersey Colleges and Universities
From: Donald J. Farish, President 
Subject: Program Announcement for Master of Music: Performance

We are pleased to forward for your consideration and comment a Program Announcement (PA) that describes a new program that Rowan University is developing: Master of Music: Performance. PAs are intended to acquaint all colleges and universities in New Jersey with institutional plans to offer new academic degree programs.

In accordance with the New Jersey Degree Program Review Process developed by the Presidents' Council, please confine your comments on this proposed program to the following: whether the program is unduly expensive and/or unduly duplicative, and/or whether it exceeds the institution's programmatic mission.

To expedite the approval process, your response to the attached Program Announcement is requested within 30 days, that is by April 12, 1999. Please send your response to:

Dr. Donald Gephardt, Dean
College of Fine and Performing Arts
Rowan University
201 Mullica Hill Road
Glassboro, N.J. 08028

Thank you for your time and consideration of this proposed program.

mc

attachment

c: D. Gephardt

ROWAN UNIVERSITY
PROGRAM ANNOUNCEMENT

BASIC INFORMATION

1. College and Contact Person:

Rowan University, Glassboro, NJ
College of Fine and Performing Arts
Prof. Veda Zuponic, Music Dept.

2. Title of Program:

Master of Music: Performance
Specializations in Instrumental/Keyboard, Voice, Jazz, Composition, and
Conducting

3. CIP Code:

500903. Music. General Performance

4. Campus At Which Program Will Be Offered:

Rowan University, Glassboro Campus

5. Proposed Starting Date:

January, 2000

6. Licensure Required:

None

7. Articulation Agreements:

None

8. Accreditation:

Middle States Association
National Association of Schools of Music

Program Objectives

- A. The Master of Music degree is a professionally oriented performance degree and can be considered a terminal degree for those intending to secure employment in the academic world or for those who would like to work as professional orchestral, keyboard or vocal musicians. It serves those preparing to become independent music teachers, and is the prerequisite for those intending to pursue doctoral study. As such, the objectives of the program must be to educate professional musicians and future music academicians.
- B. Specifically, the objectives of the program are:
 - 1. To increase musical and technical accomplishment in the student's area of specialization.
 - 2. To develop the individual musical performance style of the student.
 - 3. To provide rigorous academic coursework in music, including music history and theory, which will serve the student for whom this degree will be a terminal degree.
 - 4. To prepare the potential doctoral candidate for the next level of study -- entry into the Doctor of Music or the Doctor of Musical Arts programs.
 - 5. To provide performance opportunities for the student

II. Need

- A.
 - 1. A survey of 200 secondary school music teachers in the eight counties of Southern New Jersey was conducted in Fall, 1996. The survey questionnaire was designed to ascertain the viability of a Master of Music program at Rowan University (then Rowan College of New Jersey). Forty-one positive responses were received and 20 individuals indicated serious interest in beginning graduate work at Rowan. Projected population growth in South Jersey suggests this demand for graduate study is likely to increase. Additionally, increasing numbers of foreign students and new immigrants indicate interest in studying at Rowan.
 - 2. A telephone survey of the full membership of the South Jersey Music Teacher's Association, an organization comprised primarily of independent piano teachers, was conducted (June 1998). Of the 75 members of the SJMTA, only 11 now possess master's degrees. Many of these practicing professionals are limited in obtaining higher professional competency by their geographical location. Virtually all for which

Academic Year	Enrollment	Graduating
Spring, 2000	10	
Fall, 2000	18	5
Fall, 2001	25	10
Fall, 2002	30	15
Thereafter	30	15

The ideal mix of MM graduate students will consist of a cohort of graduates that comprise approximately 15% of the music student body. With a total of approximately 240-45 undergraduates and graduates in the department, the enrollment target for the graduate MM program will be a total of 30 students enrolled at a given time -- most enrolled for 11 - 17 credits per year. This will provide sufficient enrollment to offer needed sections of the graduate courses required by the program. In this manner, all of the required courses will be offered in a given academic year. Also, we project that this program is likely to attract students internationally. The presence of international students adds immeasurably to the experience of all of our students on campus. Therefore, our goal is to attract 20 - 25 % of the student body for the MM program from foreign countries (approximately 6 - 8 students per year).

IV. Program Resources

Faculty: The key ingredient for offering a successful graduate program in music performance is a quality faculty who are themselves professional performers/ teachers. At Rowan, we have the level of faculty expertise to draw students to Rowan and to compete successfully with the above named institutions. The current performance faculty is among the most highly qualified in the State of New Jersey, attracted to Rowan because of the university's location and its early programmatic insistence on a strong performance component in the music education specialty. Faculty members hold advanced degrees from the most prestigious graduate music programs in the nation and the world, including the Juilliard School, the Curtis Institute, Indiana University, the University of Cincinnati, the Eastman School of Music and Yale University. All are gifted musicians of significant musical accomplishment competent to teach at the graduate level. Because of their academic and musical experience and competencies, they also are qualified to teach the cognate courses in their own fields, such as String Literature or Piano Pedagogy.

Additionally, proximity to major cities allows Rowan to hire quality adjunct faculty as needed, such as members of the Philadelphia Orchestra, the Philadelphia Ballet Orchestra or world-famous jazz artists such as Joe Morello. Also, our faculty maintain international ties to foreign conservatories in the former USSR that allows an on-going pool of international students to consider Rowan. Our conductors are among the best in the region. Currently, they include the former Lieutenant Commander of the U.S. Navy Band in Washington, the Assistant Conductor of the Pennsylvania Ballet, and the former

