



March 9, 2018

Dr. Leonard Lock
Director of Instruction and Special Projects
Alabama Commission on Higher Education
P.O. Box 302000
Montgomery, AL 36130-2000

Dear Dr. Purcell:

Please find attached the University of West Alabama's proposal to award the Bachelor of Arts degree in Music under CIP Code 50.0999.

Please contact me if you have any questions.

Sincerely,

A handwritten signature in black ink, appearing to read "Tim Edwards", is written over a horizontal line.

Tim Edwards
Provost

cc: Dr. Mark Davis, Dean, College of Liberal Arts
Mr. Erik Larson, Chair, Department of Fine Arts
Dr. Christopher Shelt

PROPOSAL FOR A NEW DEGREE PROGRAM – NEW APPLICATION TOOL

Please check one: Baccalaureate Program Graduate Program

A. General Information

1. Institution:

The University of West Alabama

2. Institutional Contact Person:

Dr. Tim Edwards, Provost
Telephone: 205-652-3531
Fax: 205-652-3591
E-mail: tedwards@uwa.edu

3. Program Identification--

Field of Study/ Program Title: Music, Other
Degree: Bachelor of Arts in Music
CIP Code: 50.09999

4. Date of Proposal Submission:

March 9, 2018

5. Proposed Program Implementation Date:

Fall, 2018

6. Program Administration:

Name of College/School: College of Liberal Arts
Name of Dean: Dr. Mark Davis
Name of Department: Department of Fine Arts
Name of Chair: Erik Larson

B. Program Purpose and Description

1. In no more than one paragraph describe the purpose of the proposed program. Please also include a brief statement regarding how the program's purpose is related to the University's mission and goals.

Consistent with The University of West Alabama's institutional challenge to all its students-- "Do Something that Matters," The Department of Fine Arts Music program exists to multiply

professional and amateur musicians who “Do Music that Matters.” Our degree program is flexible, allowing students with differing music interests to prepare for music occupations and life activities that may be pursued full-time, part-time, or as an avocational endeavor. We seek to produce not only graduates that are excellent performing artists, singers, church musicians, educators, and technicians, but also graduates who have strategic leadership, communication, and business skills who can gainfully and meaningfully position themselves in a very diverse and radically changing musical world. Fully committed to the vision and values of the University as a whole, the program proactively promotes a vibrant musical culture of excellence on the UWA campus and beyond – one that positively represents our University; thoughtfully reflects our rich multi-ethnic and global diversity; and, powerfully impacts our City of Livingston, Alabama, our Black Belt region, our State of Alabama, and our world.

2. Please provide a description of the specific kinds of employment opportunities, post-graduate professional degree programs, and other graduate programs that will be available to the graduates.

Employment Opportunities:

- 1) Performer: Vocalist, Instrumentalist, Conductor, Musical Theatre performer
- 2) Private Teacher: Vocal or Instrumental
- 3) Music Educator: School Teacher (would require additional preparations as required by various districts if certification required.)
- 4) Church Musician: Church Music Administrator, Church Keyboards, Church Instrumentalist, Worship Leadership
- 5) Music Industry: Sound and Recording Technician, Music Agent / Manager. Music Production.

Graduate Opportunities:

- 1) Master of Music, Doctor of Musical Arts, Doctor of Philosophy in Music,

3. Succinctly list at least four (4) but no more than seven (7) of the most prominent **student learning outcomes** of the program. These outcomes should lend themselves to subsequent review and assessment of program accomplishments.

- 1) Performance Skills in Solo and Ensemble Contexts - Through faculty jury evaluated applied instruction, faculty jury evaluated live performances, and other informal public performances appropriate to the discipline, students will develop competent proficiency in their area of music performance, both in their principal instrument and any other secondary instrument necessary for the student’s academic goals. Through small and large group performing experiences, students will gain vital developmental musical experiences through performance of diverse music literature. Music ensembles develop many professionally significant social skills and ethics as well. The “team sport” mentality of music-making is essential to any working music ensemble, and, is vital to any musical group’s artistic success.

- 2) Musicianship - Through a series of competency hurdles in music literacy, ear training, melodic dictation, rhythmic dictation, chord progressions, conducting, and keyboard proficiency, students will develop the practical competencies needed to function as music professionals.
- 3) Music Theory - Through courses in Music Theory, students will develop sufficient mastery of the theoretical development of Western music for them to understand major musical forms and compositional techniques so that they can make educated analytical decisions in preparing their own musical performances.
- 4) Music History and Literature - Through courses in the development of Western Music, students will gain familiarity with the composers, compositions, historical contexts, and the distinctive aesthetic perspectives which characterized the various historical periods of Western music. Besides being familiar with the history, students should be foundationally equipped to make historically well-informed decisions in preparing music performances from each of the periods. Standard performance practice bibliography should be introduced for future reference.
- 5) Cultural Context – Through seminars exploring various layers of culture context from local to global, students will be able to demonstrate an understanding music in culture. By exploring various layers of local to global cultural context, students will be made aware that, though music is a globally universal phenomenon, it is not a universal language. Students will become aware that musical culture does not exist in isolation from other aspects of culture, but, is impacted by every dimension of culture and can likewise impact every aspect to some degree. Musical cultures can vary from being highly isolated in remote areas to true a melting pot, a fusion of ideas, in urban contexts. Students will see that music technology, media, and the Internet are powerful influencers of musical culture in our day. Students will be challenged to see their own musical art as part of a larger, constantly changing, global context.
- 6) Music Technology - Through practical hands-on experiences and instruction, students will be introduced to foundational music technology. Students should be aware of the constantly changing landscape of music technology that exists and be aware of career opportunities that emphasize the technical aspects of music.
- 7) Leadership and Business Skills - Through seminar instruction, all music students will gain an understanding of the foundations of leadership and will be able to demonstrate an understanding of the topics of business administration pertinent to music organizations.

C. Need for the Program

1. State need. Briefly describe why the program is specifically needed for the State of Alabama (State need is considered a priority in the review process.)

The University of West Alabama is a vital educational institution serving an economically disadvantaged, and, therefore, an artistically disadvantaged region of our state and nation. The area is remote enough that local manifestations of artistic culture and musical culture exist, but, they are far too rare. Churches have trouble finding trained directors and pianists and many churches must import musicians from Tuscaloosa or Meridian, MS, or they simply do without musical professionals, relying on recorded music in worship. Many

schools must utilize music teachers without proper certification due to a lack of local music graduates and there are few properly trained private teachers. Musical talent exists in low income areas just as much as it exists in wealthy urban centers; but, great talent often remains unexpressed when there is a poverty of early musical experiences. Many extraordinary talents in Alabama’s Black Belt are being unrealized due to a lack of artistic investment. Many times, extraordinarily talented people don’t even realize the musical gifts they possess when there is no opportunity for discovery. The University of West Alabama can identify and impact local talent by reaching out to local schools and creating avenues for advanced musical growth and ultimately professional training at UWA.

UWA Music acknowledges the region’s economic conditions. We intend cutting-edge training for musicians that includes training in leadership and business skills, teaching graduates to market their musical talents for their own well-being as well as for societal impact. The University of West Alabama wants to lead the way in higher education music training by refashioning music training to include entrepreneurial acumen. Trained musical graduates fortify the musical culture in a region. Musical culture is either spiraling up or is spiraling down. Multiplying trained musicians through a music major at UWA will help end a downward spiral in West Alabama and replace it with an upward one.

For many of our graduates, finances are a major reason they chose UWA. We have several existing students who would be a major in music but could not afford to go to a school that has a music major. The University of West Alabama already has an extraordinarily talented music faculty that can serve these students and many others simply by redeploying them in a strategic music major curriculum. They can help gifted musicians focus on their skills on their music aspirations rather than dilute them in a generic interdisciplinary degree. Developing a music major at the University of West Alabama is a needed change that will serve existing and future students. The major is designed for cultural impact – a catalyst for the advance of a diverse musical culture that will musically enrich a large, artistically needy region of the State of Alabama and beyond.

2. Employment Opportunities. Based on your research on the employment market for graduates of this program, please complete the following table reporting the total projected job openings (including both growth and replacement demands) in your local area, the state, the SREB region, and the nation. These job openings should represent positions that require graduation from a program such as the one proposed.

Career and College Readiness/Preparation -- Projected Job Openings

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Local	25	26	27	28	29	135
State	190	195	200	206	212	1003
SREB	4640	4779	4922	5070	5222	24633
Nation	15940	16418	16910	17417	17939	84624

Please briefly describe your methodology for determining employment opportunities – projected job openings. Be sure to cite any data sources used in formulating these projections. The actual survey instrument, detailed results, and associated data file(s) must be maintained internally by the institution for five years from the implementation date. The survey upon which the proposal is based must be available for ACHE Staff examination upon request for that five-year timeframe. The survey instrument, detailed results, or associated data file(s) should not be included in the proposal.)

Data based on <http://www.projectionscentral.com/Projections/ShortTerm> assuming 3% growth.
Florida has a largest music job demand in SREB

3. Student Demand - Enrollment projection. Please briefly describe your methodology for determining enrollment projections. If a survey of student interest was conducted, please briefly describe the survey instrument, number and percentage of respondents, and summary of results. (The survey instrument, and associated data file(s) need not be included in the proposal. This proposal information should be maintained for ACHE Staff review for five years from the actual implementation date.)

LIST OF PROSPECTIVE UWA MUSIC MAJORS (Informal Survey Over last Two Years)

Current UWA Students Expressing a Serious Interest in Majoring in Music

Kawanis Johnson, David Sullivan, Phillip Ramey, Jennifer Belcher, Ethan Glass, Tonya Burroughs, Virginia Latimore, Quincey White, Justin Tolbert, Kiara Payton, Gordon Warner, Roben Campbell (grad student currently), Dayton Prochazka, Hadyn O’Cain, Brianna Pinion, Wesley Joyner, Charles (Drew) Johnson, Amanda Ausborn, Tyler Sessions, Adam Gambrell, LaMia Hernandez, Colleen Ketterer, Ashanti Walker, Luke Beech, Cain Tidwell, Austin Galvan, Nathaniel Sanford, Colin Wilson, Marquese Manuel, Isaiah Kyles, Jaylon Henley, Damion Neighbors, Cody Thompson, Tavion Lee, Nicholas Davis, Tarron Daniels, Sophia Thompson.

Interdisciplinary Arts (IDA) Graduates who went on to pursue Master’s Degree in Music

Adam Greene

Interdisciplinary Arts (IDA) Graduates Who Would Have Majored in Music

Preston Thomas, Adam Greene

UWA Graduates (non IDA) Who Pursued a Different Major at UWA Because of No Music Major

T.J. Odom

Students Who Left UWA Specifically to Study Music Elsewhere

Holden Tullier, Scott Walker, Matthew Lipscomb, Steven Ausborn, Brady Greene, Donald McNeese,

Students Who Left UWA But Wanted to Study Music While Here

Dakota Fisher, Jessie Kate Cederberg, Martell Pearson, Myles Reecer

D. Specific Rationale (Strengths) for Program

What is the specific rationale (strengths) for recommending approval of this proposal? List no fewer than three (3) and no more than five (5) potential program strengths.

1. The University of West Alabama's greatest rationale for approval is the profound state need as outlined previously. The West Alabama region needs a college level music school due to the deep societal need in our region.
2. The University of West Alabama has a vision for introducing cutting-edge innovations in providing entrepreneurial training as part of our degree program. Historically, this has been a seriously neglected element in college music programs. Well-trained musicians often graduate without a clue as to how to market their craft. We feel that foundational skills in leadership and business are essential, especially in today's musical world.
3. The University of West Alabama is committed to serving the very talented students who may be musically underprivileged and, as a result, underprepared to enter most college music programs. "Elite" schools of music simply reject students that do not have both talent and adequate training. Talented, but underprivileged students, simply have no chance. UWA wants to serve these students. We are already doing studies using Orff and Kodaly methodologies, originally used to train children in musicianship, to help UWA "fast track" these talented but underprepared students in developing music literacy, rapidly equipping them to succeed in a music school. Furthermore, we plan to develop programs that will help to identify musically talented children in our region and provide developmental assistance so that the cycle of music deprivation in our region is broken.

Please note that letters of support may be included with the proposal.

D. Similar Programs

Using the ACHE Academic Program inventory found at

<http://www.ache.state.al.us/Content/Departments/Instruction/StudentInfo.aspx>

List below all programs at the same degree level (by institution) that utilize the same 6-digit CIP code as the one being requested in the program proposal.

Also, list any programs at other CIP codes that may be offering similar instruction.

If there are no similar programs place a "0/none" by 1. in the listing directly below.

Note: Institutions should consult with ACHE Staff during the NISP phase of proposal development to determine what existing programs are considered duplicative of the proposed program.

The following institutions offer similar programs with CIP50.0999:

Calhoun Community College, Associate of Applied Science in Music Industry. 500999

- a. Only degree using same CIP code
- b. Not a four-year degree.

The following institutions offer similar kinds of instruction but with CIP50.0901:

Alabama State University, Bachelor of Arts in Music

University of North Alabama, Bachelor of Music, Bachelor of Arts in Music, Bachelor of Science in Music

Auburn University, Bachelor of Music, Bachelor of Arts

Alabama A&M University, Bachelor of Music

Troy University, Bachelor of Science, Bachelor of Arts

University of Alabama in Huntsville, Bachelor of Arts

University of Montevallo, Bachelor of Arts, Bachelor of Music

University of South Alabama, Bachelor of Music

University of Alabama, Bachelor of Arts, Bachelor of Music

University of Alabama at Birmingham, Bachelor of Arts

Jacksonville State University, Bachelor of Arts

The institutions above offer a similar program. However, due to basic skills required for all musicians, all music programs will be similar in core courses. Each of the institutions is in a very different geographical area and cannot immediately or adequately impact the Black Belt region of West Alabama which has deep needs for societal impact and the revitalization of musical

culture. Our program addresses the talented but underprepared student through innovative methods currently being researched. In addition, our degree includes Leadership and Music Business training, a rarity in music higher education.

If the program duplicates, closely resembles, or is similar to another program already offered in the State, provide justification for that duplication.

Also, if a graduate program, please identify and list any similar programs at institutions in other SREB states.

F. Collaboration With Other Institutions/Agencies

Does the institution plan on collaborating with other institutions in the delivery of this program?

Yes No

If yes, please indicate below which institutions and describe the basis of this collaboration.

If no, please indicate your reasons why.

While we have no plans for formal, ongoing collaborations in delivering degree content, we are already engaged in informal collaborations which are educationally healthy. We have already done performance collaboration by performing with a regional High School. We are tentatively planning a joint Concert with Shelton State next year.

G. Curriculum

1. Program Completion Requirements: (Enter a credit hour value for all applicable components, write N/A if not applicable)

Credit hours required in major courses	66
Credit hours required in minor	0
Credit hours in institutional general education or core curriculum	52
Credit hours required in support courses	NA
Credit hours in required or free electives	2
Credit hours for thesis or dissertation	0
Total credit hours required for completion	120

2. Will this program be related to other programs at your institution? Yes

If so, which ones and how?

UWA's existing Theatre faculty are vital to students interested in Musical Theatre. Musical Theatre training requires collateral education in Theatre because the Musical Theatre discipline requires strong multiple skillsets – Voice, Acting, and Dance.

Because Music Business will be an interest for some of our music students, we expect a symbiotic relationship with UWA Business faculty and possibly Integrated Marketing faculty. Existing courses in business and marketing would be helpful to these students.

In addition, UWA currently offers an Interdisciplinary Arts degree. Many of the courses approved for the IDA degree will be included in the Music Degree.

3. Please identify any existing program, option, concentration or track that this program will replace at your institution.

This will not replace any other program at UWA.

4. Is it likely that this program will reduce enrollments in other graduate programs at your institution? If so, please explain.

No, this will not reduce enrollments in graduate programs.

5. If this is a graduate program, please list any existing undergraduate programs at the institution which are directly or indirectly related to the proposed graduate program. If this is a doctoral proposal, also list related master's programs at your institution.

Not applicable to this proposal.

6. Please complete the table below indicating the proposed program's courses. Include the course number, and number of credits. (If feasible/useful, please group courses by sub-headings within the table.)

BA in Music – General 66 Credits

Course Number and Title	Number of Credit Hours	* If New Course
APPLIED MUSIC INTERMEDIATE - 4 Hours of the following		
MU 240. Applied Music: Intermediate Voice	1	
MU 241. Applied Music: Intermediate Flute	1	
MU 242. Applied Music: Intermediate Oboe	1	
MU 243. Applied Music: Intermediate Clarinet	1	
MU 244. Applied Music: Intermediate Bassoon	1	
MU 245. Applied Music: Intermediate Saxophone	1	
MU 246. Applied Music: Intermediate Piano	1	
MU 247. Applied Music: Intermediate Organ	1	
MU 248. Applied Music: Intermediate Guitar	1	
MU 250. Applied Music: Intermediate Percussion	1	
MU 251. Applied Music: Intermediate Trumpet	1	

MU 252. Applied Music: Intermediate Horn	1	
MU 253. Applied Music: Intermediate Baritone Horn	1	
MU 254. Applied Music: Intermediate Trombone	1	
MU 255. Applied Music: Intermediate Tuba	1	
APPLIED MUSIC ADVANCED – 8 Hours of the following		
MU 340. Applied Music: Advanced Voice	2	
MU 341. Applied Music: Advanced Flute	2	
MU 342. Applied Music: Advanced Oboe	2	
MU 343. Applied Music: Advanced Clarinet	2	
MU 344. Applied Music: Advanced Bassoon	2	
MU 345. Applied Music: Advanced Saxophone	2	
MU 346. Applied Music: Advanced Piano	2	
MU 347. Applied Music: Advanced Organ	2	
MU 348. Applied Music: Advanced Guitar	2	
MU 350. Applied Music: Advanced Percussion	2	
MU 351. Applied Music: Advanced Trumpet	2	
MU 352. Applied Music: Advanced Horn	2	
MU 353. Applied Music: Advanced Baritone Horn	2	
MU 354. Applied Music: Advanced Trombone	2	
MU 355. Applied Music: Advanced Tuba	2	
MUSIC LITERACY / MUSIC KINESTHETICS / MUSIC THEORY / EAR TRAINING – 18 Hours		
MU 116. Orff / Music Kinesthetics / Basic Conducting Lab I	2	NEW
MU 117. Kodaly Ear Training Lab I	1	NEW
MU 216. Orff / Music Kinesthetics Lab / Basic Conducting Lab II	2	NEW
MU 217. Kodaly Ear Training Lab II	1	NEW
MU 122. Music Theory I	3	NEW
MU 222. Music Theory II	3	NEW
MU 322. Music Theory III	3	NEW
MU 422. Music Theory IV	3	NEW
PROFESSIONAL KEYBOARD SKILL LABS - 4 Hours		
MU 118. Basic Keyboard Progressions in All Keys Lab I	1	NEW
MU 119. Advanced Keyboard Progressions in All Keys Lab II	1	NEW
MU 120. Major / Minor Piano Proficiency Lab I	1	NEW

MU 121. Major / Minor Piano Proficiency Lab II	1	NEW
MUSIC SURVEYS / MUSIC HISTORY / MUSIC LITERATURE / WORLD MUSIC - 9 Hours		
MU 309. History and Literature of Western Music I	3	NEW
MU 311. History and Literature of Western Music II	3	NEW
MU 304. World Music and Comparative Aesthetics	3	
SCHOOL OF MUSIC ENSEMBLES – 6 Hours		
MU 273. UWA Choral Union	1	
MU 274. UWA Choral Camerata	1	
MU 277. UWA Woodwind Ensemble	1	
MU 278. UWA Brass Ensemble	1	
MU 279. UWA Percussion Ensemble	1	
MU 280. UWA Flex Ensemble	1	
MUSIC LEADERSHIP / BUSINESS / TECHNOLOGY – 6 Hours		
MU 381. Leading, Equipping, and Managing Musical Organizations	3	NEW
MU 382. Music Technology and Production	3	NEW
REQUIRED MUSIC ELECTIVE COURSES – 6 Hours of the following		
MU 305. Introduction to Jazz	3	
MU 306. Twentieth-Century Music	3	
MU 307. Independent Study in Music	1-3	
MU 308. Selected Topics in Music	1-3	
MU 303. American Music	3	
COMPREHENSIVE RETROSPECTIVE / RECITALS - 5 Hours		
MU 383. First Recital 25-30 minutes	1	NEW
MU 323. Second Recital 50-60 minutes	2	NEW
MU 326. Comprehensive Retrospective	2	NEW

6. Enumerate and briefly describe any additional requirements such as preliminary qualifying examination, comprehensive examination, thesis, dissertation, practicum or internship, some of which may carry credit hours included in the list above.

Auditions for Admission to Major - In addition to the requirements for admission to UWA, potential music students must be admitted by appropriate faculty for entrance into the music emphasis programs. Faculty must assess each student's aptitude to be able to be a successful graduate in the degree emphasis.

Auditions for Admission to Minor - In addition to the requirements for admission to UWA, potential music students must be admitted by appropriate faculty for entrance into music

minor program. Faculty must assess each student's aptitude to be able to be a successful graduate with a music minor.

Auditions for Admission to Private Study – Auditions are required for admission to private study. Beginning non-majors in piano, voice, and guitar, are generally taught in fundamental, group lesson, courses. Student's with sufficient background can be admitted into private study by audition.

Auditions for Admission to Ensembles – Auditions are required for admission to ensembles. A music emphasis major must qualify for at least one ensemble.

Juries for Applied Lessons – As is typical in all music schools, individual Applied Lessons are performance courses, requiring a graded performance evaluation by a jury of the music faculty.

Proficiency Juries – For non-pianists, proficiency is required in piano as a secondary instrument. Student must pass a performance jury, according to the established rubric for proficiency in piano. Students who are not proficient upon admission should take lessons in the required instrument until proficiency is achieved, preferably by the end of the Sophomore year.

Juries for Recitals and Projects: Every First or Second Recital / Project must pass a jury of the music faculty, followed by a three-week recital/project settling interval, allowing for several stabilizing run-through rehearsals, before a recital is presented to the public.

Literature Exams – Each musical discipline has a body of literature with which a music major in that discipline should be thoroughly familiar. Literature exams ensure sufficient time has been spent listening to the standard literature within the major and that the major works can be identified by auditory samples.

Retrospective Comprehensive Exam – After a retrospective review of a student's music emphasis topics, UWA Music administers to all graduates with a BA in Music a comprehensive test, touching all areas of their major emphasis, in their last semester of study as a requirement for graduation and for the School of Music's use in its own self-assessment.

7. Does the program include any options/concentrations. If so, please describe the purpose and rationale and list the courses in the option.

Not at this time

9. State and list if the program has any special admission requirements. If none, state: "The program has no special admission requirements".

The program has no special admission requirements beyond already stated admission auditions.

H. Program Review and Assessment

In the final analysis, the institution and its governing board are accountable for the quality, utility and productivity of this and all other programs of instruction.

With this in mind, please describe the procedures that will be used in assessing the program's outcomes.

Be sure to include:

1. An assessment process for the student learning outcomes;
 - a) Performance Skills in Solo and Ensemble Contexts – Solo skills will be assessed through faculty jury assessment each semester of study. Music faculty juries are required for required recitals and projects. Ensemble skills are assessed by students meeting satisfactory participation requirements as established by ensemble syllabi.
 - b) Musicianship – Musicianship is assessed by using required hurdles of competency demonstration in each area of musicianship in ever increasing difficulty levels.
 - c) Music Theory – Music Theory is assessed by traditional examinations and demonstrated competencies.
 - d) Music History and Literature – Music History knowledge is assessed by traditional examinations. Music History literature is assessed by traditional examinations that include auditory recognition samples. Performance practice knowledge should evidence itself in a student's public performances.
 - e) Cultural Context – World Music knowledge is assessed through traditional examinations. Aesthetic discernment is assessed through analysis projects followed by class feedback and discussion.
 - f) Music Technology – Music Technology knowledge is assessed through traditional examinations and through demonstrated technical competencies.
 - g) Leadership and Business Skills - Leadership and Business Skills are assessed through traditional examinations and through presented projects that require skill usage in real or imagined situations. As part of every student's Comprehensive Retrospective class, each student will develop a personal leadership / business plan for themselves as relates to their musical discipline.
2. A follow-up plan to determine accomplishments of graduates such as obtaining relevant employment or being admitted to a masters or doctoral program (graduate or professional).

We intend to maintain contact with UWA music emphasis graduates through Facebook and other social media, as well as through direct contact, requesting updates on their career paths and keeping records of collected data. In addition, UWA's Career Center conducts a First Destination Survey of all completers to determine employment and/or continuing education.

I. Accreditation

If there is a recognized (USDE or CHEA) or other specialized accreditation agency for this program, please identify the agency and explain why you do or not plan to seek accreditation. If there is no accrediting or similar body for this degree program state as such in your response.

The National Association of Schools of Music is the specialized accrediting agency for college music programs. Our goal is to apply for accreditation with this organization soon. We are formulating present curriculum based on NASM standards so that the transition to specialized accreditation will be smooth in the days ahead.

J. Instructional Delivery Method

1. Describe which instructional delivery methods will be utilized in delivering this program.

Private and group applied instruction, participatory ensembles, classroom instruction, music laboratory experiences, concert attendance, and seminar / masterclasses.

2. If distance technology is being utilized, indicate an approximate percent of the total program's courses offered that will be provided by distance education _____ %

3. If distance education is not being utilized, please explain why not.

Music training is performance-based and therefore highly interactive; much is taught on an individual basis. It does not lend itself to Internet-based media transmission. Certain kinds of music courses, that are informational and media intensive, could be modularized, but, would require careful preparation to be satisfactory, and, would only be developed once the degree program is well established. Such courses would always be very few whenever they might be developed, due to the essential interactive demands of music training.

K. Resource Requirements

1. *Faculty.* Do not attach the curriculum vitae of each existing or additional faculty members to this proposal. (The institution must maintain and have current and additional primary and support faculty curriculum vitae available upon ACHE request for as long as the program is active.) *Please do provide a brief summary of Faculty and their qualifications specific to the program proposal.*

Current faculty:

Erik Larson has one graduate degree, an MM with Certificate of Performance. He has a DMA in progress. He is the Chair of the Fine Arts Department at the University of West Alabama. He is currently on sabbatical from the position of Assistant Principal Oboe for the Manhattan Chamber Philharmonic. He has 27 years of undergraduate and graduate teaching experience as an oboe professor, woodwind instructor, music history teacher, ensemble director, chamber music coordinator and coach, community outreach coordinator, and academic administrator. He frequently leads clinics and masterclasses in high schools in the Chicago, St. Louis, and Atlanta metro areas, and in universities throughout the United States. His primary responsibilities at UWA will be Woodwind instruction, Music History classes, faculty coordination, and degree administration.

Dr. Manley Blackwell has two graduate-level degrees in Piano Performance (MM and DMA) He has 26 years of full-time university teaching experience in piano, organ, music history, and music theory. He has served on numerous committees at the departmental, collegiate, and university-wide levels. He will be a prominent professor in UWA courses in Piano Performance and for the general Music Theory and Music History courses.

Mark W. Turner has a MS in Music Industry. He has 6 years of full time experience as a High School Band Director as well as teaching experience at the college level. Mr. Turner has 18 years of part time experience as a performer of timpani/percussion, and as an Instructor of Concert and Marching Percussion. His demonstrated proficiencies include: Conducting, Instrumental

Orchestration/Arranging, Concert Production, Music Business, Music Copying/Engraving, Music Publishing, and Basic Audio Production. He will be a prominent instructor at UWA in Applied Percussion, Percussion Ensemble, Musicianship, Music Theory and Music Industry topics.

Dr. Christopher Shelt has four graduate-level degrees, two in Vocal Music (MA and DMA), two in Bible and Church Ministry (MA and MDiv). He has held academic leadership roles as Chair of Music and Coordinator of Vocal Arts. He has 20 years of college teaching experience as a full-time vocal professor, choral conductor, musical theatre producer / director, and opera producer / director. He has done vocal workshops and masterclasses internationally. He has 15 years in full-time Church Music ministry experience and 20 years part-time Church Music experience. He will be a prominent professor for courses in Music Leadership / Equipment/ and Management and in Vocal Performance (both Classical and Contemporary), Musical Theatre, Vocal and Choral Training, and Church Music Ministries.

a) Please provide faculty counts for the proposed program:

Status	Faculty Type	
	Primary	Support
Current- Full Time	4	
Current-Part Time		
Additional-Full Time (to be hired)		
Additional-Part Time (to be hired)		

b) Briefly describe the qualifications of new faculty to be hired.

2. Equipment. Will any special equipment be needed specifically for this program?

Yes No

If "Yes", please list:

Group Piano Lab

The cost of the new equipment should be included in the table following (Section K.).

3. Facilities. Will any new facilities be required specifically for the program?

Yes No

If "Yes", please list. Only new facilities need be listed. Their cost should be included in the table following (Section K.).

4. Library. Are there sufficient library resources to support the program?

Yes No

Please provide a brief description of the current status of the library collections supporting the proposed program.

UWA LIBRARY COLLECTION ASSESSMENT: MUSIC

The Resources and Technical Services Division of the American Library Association (ALA) has drafted descriptive codes, or guidelines, for use in identifying existing collection strength and current collection intensity for colleges and universities. These guidelines were applied to the UWA collections in Music to determine collection strength for supporting a Music major. According to these guidelines, a library that is ranked at Level 3 in a particular field can support instruction and research in that field at the undergraduate level and most graduate programs. Analysis of the University of West Alabama's collection in Music clearly indicates that it reaches Level 3 in collection strength and intensity for a Music major.

The Expert Appraisal was one method used to arrive at the current Level 3 collection strength. This appraisal is based on the Reaffirmation Report of the Southern Association of Colleges and Schools (SACS) that visited The University of West Alabama in 2013, and the Reaffirmation Report of the National Council for the Accreditation of Teacher Education (NCATE) that visited The University of West Alabama in 2014. The Visiting Committees found no deficiencies in the Library's holdings in music.

The level of library appropriations for the Fine Arts Department also supports the Level 3 collection strength for the proposed major. This financial commitment is shown in the following data:

FY2015

Expenditures for Books	1912
Expenditures for Online Full Text Databases and Periodicals	158,060
Expenditure for Infrastructure	31,497
Total	191,469

FY2016

Expenditures for Books	2053
Expenditures for Online Databases and Periodicals	177,575
Expenditure for Infrastructure	31,497
Total	211,125

FY2017

Expenditures for Books	2016
Expenditures for Online Databases and Periodicals	136,532
Expenditures for Infrastructure	31,497
Total	170,045

Moreover, the Library has a book collection of 4528 titles to support study and research in the field of Music. Also, a random sample of 100 titles listed in *Books for College Libraries* and checked against the Julia Tutwiler Library's holdings indicated that the Library houses 63% of the recommended music titles. The Library also houses a substantial collection of music scores.

Although *Books for College Libraries* is a good source for identifying basic recommended titles for college library collections, *Choice Magazine* is a monthly publication that reviews and recommends books for college and university libraries. Along with the monthly magazine come the individual review cards. These cards are circulated to the faculty to guide them in their selection of books for the Library. For the last forty-seven years, the vast majority of titles added to the collection, including titles in Music, have been the highly recommended books by *Choice Magazine*. Thus, the collection in Music is a quality collection that represents highly recommended books for the past forty-seven years.

In addition to housing a quality basic book collection, the Library subscribes to fifteen online full text databases that support the field of Music. Through these online databases and hardcopy subscriptions, students have access to full text articles in 1058 peer reviewed journals, which include full text journals that date back to the nineteenth and early twentieth centuries. In addition, the databases provide a sizeable collection of full text access to monographs, papers, proceedings, and conference reports in the field of Music (See Table I).

The University of West Alabama has been able to provide the databases to its students because of consortia pricing through the Network of Alabama Academic Libraries (NAAL). In addition to the UWA databases, students have access to other databases that support the Music program through the Alabama Virtual Library (AVL). The Julia Tutwiler Library provides links to these databases on its homepage, thus allowing students direct access to the AVL.

In summary, the resources of the Julia Tutwiler Library are more than adequate to support the music major at Level 3 collection strength and collection intensity. This level supports research and study at the undergraduate level and most graduate programs.

The Level 3 collection strength and collection intensity is based on the Expert Appraisal of the collection by the visiting Reaffirmation Committees of SACS (2013) and NCATE (2014); the current level of library appropriations for Music; the quality of the book collection in music; the number of peer reviewed journals available in hardcopy or online full text; and a sizeable collection of full text access to monographs, papers, proceedings, and conference reports in the field of Music, (See Table 1).

TABLE I

ONLINE FULL-TEXT DATABASES THAT SUPPORT RESEARCH AND STUDY IN THE FINE ARTS

DATABASE	DESCRIPTION
Academic OneFile	Academic OneFile is the premier source for peer-reviewed, full text articles from the world's leading journals and reference sources, with extensive coverage in the Arts, Music, Theatre and other subjects. Academic OneFile is both authoritative and comprehensive. With millions of articles available in both PDF and HTML full text with no restrictions, researchers are able to find accurate information quickly.
Academic Search Elite (EBSCO)	Academic Search Premier contains indexing for over 8,000 publications, with full-text for more than 4,450, including the Fine Arts, Music, and Theatre. Includes approximately 20 years of back files.
Directory of Open Access Journals (DOAJ)	This database provides access to full-text articles in 3569 scholarly journals, including the field of Music.
ECO Electronic Collections Online (OCLC)	ECO is a full-text electronic journal services that offers access to over 5,000 titles in a wide range of academic and professional journals, including the Fine Arts, Music and Theatre
Expanded Academic ASAP (Gale)	Expanded Academic ASAP is comprised of full-text articles in more than 3500 academic and professional journals, including the Fine Arts, Music, and Theatre. Includes 20 years of back file coverage.
General OneFile	Includes full text articles in over 3,600 refereed journals, including journals in the Fine Arts, music, and Theatre.
Info Trac/Full Text (Gale)	Includes over 75 million full-text articles in a number of academic areas, including the Fine Arts, Music, and Theatre.
Humanities International Complete	Humanities International Complete is a comprehensive database of humanities content, providing full text articles in more than 1700 journals. Major subjects include the Fine Arts, Music, and Theatre.
JSTOR Arts and Sciences III	JSTOR Arts and Sciences III includes full text articles in the major journals considered essential to the study of the Fine Arts, Music, and Theatre
Literary Reference Center	Literary Reference Center is a comprehensive reference center that provides users with a broad range of information across literary disciplines, including Theatre. Includes full text articles from 450 literary journals.
Literature Online (LION)	Includes full text articles in 312 literary journals, including journals in Theatre.
Papers First (OCLC)	An OCLC full-text database of more than 2.3 million records of papers given at conferences world-wide, including conferences in the fields Art, Music, and Theatre.
Proceedings First (OCLC)	An OCLC full-text database of proceedings of conference held world-wide, including proceedings of conferences in the fields of the Arts, Music, and Theatre

ProQuest Central Research Library Complete	ProQuest Central is the largest aggregated full-text database, with more than 13,970 titles, including journals in the Fine Arts, Music, and Theatre.
WorldCat Dissertations (OCLC)	This database provides fast and convenient access to over 8 million dissertations and theses available in OCLC member libraries. Many of the dissertations are available electronically, at no charge, directly from the publishing institution. Hardcopies are loaned free to member institutions. The Julia Tutwiler Library at UWA is a member of OCLC.

If "No", please briefly describe how any deficiencies will be remedied; include the cost in the table following (Section K.).

5. Assistantships/Fellowships. Will you offer any assistantships specifically for this program?

Yes No

If "Yes", how many assistantships will be offered? Be sure to include the amount in the table following.

Number of assistantships offered

Be sure to include the cost of assistantships in the table following (Section K.).

6. Program Budget. The proposal projected that a total of \$ in estimated new funds will be required to support the proposed program.

A projected total of \$ will be available to support the new program.

L. New Academic Degree Program Proposal Summary Form

- In the following "NEW ACADEMIC DEGREE PROGRAM PROPOSAL SUMMARY" table, please provide a realistic estimate of the costs of the program.
- This should only include the additional costs that will be incurred, not current costs.
- Indicate the sources and amounts of funds available for the program's support.
- DO NOT LEAVE ANY PORTION/SOURCES OF THE NEW FUNDS OR FUNDS AVAILABLE BLANK. ENTER "\$0" IF THERE ARE NO NEW FUNDS NEEDED OR NO FUNDS AVAILABLE.
- THERE MUST BE AN ACTUAL DOLLAR AMOUNT PROVIDED FOR TUITION, SINCE THOSE FIGURES REPRESENT PROJECTED ENROLLED STUDENTS.
- **If it is stated that new funds are requested or if it is a reallocation of resources, please explain directly below from what source(s) the funds for the proposed new program, (e.g. faculty, equipment, etc.) will be attained.**

- **If tuition is used to support the program, what start-up revenue source will be used to initiate the program.**



Also, include enrollment and completer projections.

- New enrollment headcounts are defined as **unduplicated** counts across years. For example, if “Student A” would be initially enrolled in the program in year 2, and again is enrolled in the program in years 4 and 5; “Student A” is only counted in the new enrollment headcount in year 2.
- Total enrollment headcounts represent the actual number of students enrolled (both part-time and full time each year. This is a **duplicated** count).

NEW ACADEMIC DEGREE PROGRAM PROPOSAL SUMMARY

INSTITUTION The University of West Alabama

PROGRAM Bachelor of Arts in Music

ESTIMATED NEW FUNDS REQUIRED TO SUPPORT PROPOSED PROGRAM

	Year 1	Year 2	Year 3	Year 4	Year 5	TOTAL
FACULTY	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
LIBRARY	<u>1,500</u>	<u>1,500</u>	<u>1,500</u>	<u>1,500</u>	<u>1,500</u>	<u>7,500</u>
FACILITIES	<u>0</u>	<u>2,000</u>	<u>1,000</u>	<u>1,000</u>	<u>1,000</u>	<u>8,000</u>
EQUIPMENT	<u>8,500</u>	<u>6,000</u>	<u>10,000</u>	<u>3,000</u>	<u>3,000</u>	<u>42,500</u>
STAFF						<u>0</u>
ASSISTANTSHIPS	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
OTHER	<u>0</u>	<u>10,000</u>	<u>10,000</u>	<u>10,000</u>	<u>10,000</u>	<u>40,000</u>
TOTAL	<u>10,000</u>	<u>19,500</u>	<u>22,500</u>	<u>15,500</u>	<u>15,500</u>	<u>98,000</u>

SOURCES OF FUNDS AVAILABLE FOR PROGRAM SUPPORT

	Year 1	Year 2	Year 3	Year 4	Year 5	TOTAL
INTERNAL REALLOCATIONS						
EXTRAMURAL						
TUITION	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
TOTAL	<u>36,976</u>	<u>97,062</u>	<u>120,172</u>	<u>147,904</u>	<u>147,904</u>	<u>550,018</u>

ENROLLMENT PROJECTIONS AND DEGREE COMPLETION PROJECTIONS

Note: "New Enrollment Headcount" is defined as unduplicated counts across years.

	Year 1	Year 2	Year 3	Year 4	Year 5	5-YEAR AVERAGE
FULL TIME HEADCOUNT	<u>4</u>	<u>10</u>	<u>12</u>	<u>15</u>	<u>15</u>	<u>11</u>
PART TIME HEADCOUNT	<u>0</u>	<u>1</u>	<u>2</u>	<u>2</u>	<u>2</u>	<u>1.75</u>
TOTAL HEADCOUNT	<u>4</u>	<u>11</u>	<u>14</u>	<u>17</u>	<u>17</u>	<u>12.6</u>
NEW ENROLLMENT HEADCOUNT	<u>4</u>	<u>7</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>7</u>
						<u>AVERAGE</u>
DEGREE COMPLETION PROJECTIONS	<u>0</u>	<u>0</u>	<u>0</u>	<u>3</u>	<u>5</u>	<u>1.6</u>



March 5, 2018

Alabama Commission on Higher Education
P.O. Box 302000
Montgomery, AL. 36130-2000

To Whom It May Concern:

The addition of the Bachelor of Science in Music Degree at the University of West Alabama is good news for our area. Dr. Manley Blackwell, a friend of many years, asked me if I would write this letter of support.

For more than four decades, I have been a music instructor and church musician in the Meridian, MS area. I have taught classroom music and strings in Lauderdale and Jasper counties for public, parochial, and private schools. In addition, I have also maintained a home studio for piano and strings students within a sixty mile radius. Through the years, I have been associated with numerous area churches and professional organizations. Currently I serve on the board of the Meridian Symphony Orchestra. I am also Choirmaster-Organist for the Episcopal Church of the Mediator.

Your new music degree program will be an asset to our area. We continue to need school or studio music teachers and we have an urgent need for more church musicians. Currently the closest study options, for music students in Meridian, are all ninety to a hundred mile away. Your school's distance will cut their travel in half, which will be a great convenience for many students. It is good to know that UWA is committed to preparing new music students to serve this area. I will be pleased to refer music students to your school. Working together we make our community a better place.

Sincerely yours,

Lora Burt Tucker

Jan McDonald
1002 South Main Avenue
Demopolis, AL 36732

Alabama Commission on Higher Education
P.O. Box 302000
Montgomery, AL 36130-2000

To Whom It May Concern:

Rural Alabama often is seen as a wasteland when it comes to music, art and literature. For the University of West Alabama to offer a bachelor's degree in music again is an opportunity that shouldn't be missed for many reasons.

Demopolis is a cosmopolitan city some 30 miles from the UWA campus in Livingston. The small community can't always draw on the resources to provide the exposure to good music, but its citizens still provide occasions for musical enjoyment.

Each year the city hosts the Hwy. 80 Songwriter's Festival. The band programs in the local schools are growing. The Two Rivers Arts Council brings in artists, and the local Demopolis Singers community chorus and the Canebrake Players little theater groups provide musical entertainment during the year. With an expanded music program at UWA, its students would be welcomed to perform outside the academic environs.

Those same UWA students also can serve as mentors to our local students, become directors-in-training with local bands or choruses and provide positive examples of the role music plays in the lives of our country.

Here in Demopolis there is a growing need for our students to find outlets beyond high school for honing artistic talents. Not all graduates are able financially to pursue further studies. Even if they are, many would choose to study nearer to home and share their talents.

As past president of the Demopolis Music Study Club and retired executive director of the Demopolis City Schools Foundation, I have seen the thirst for more opportunities to enjoy music and the need of our students to fulfill their dreams.

Please consider reinstating the Bachelor of Science degree in Music at UWA and providing the chance for greater cultural growth in west Alabama.

Yours truly,
Jan McDonald

Alabama Commission on Higher Education
P.O. Box 302000
Montgomery, AL 36130-2000

To Whom It May Concern:

Since Sumter County Fine Arts Council began 45 years ago, the Council has worked to enrich the cultural environment of our community. The Council has brought programs and artists that have been seen by audiences all over the world to our area. In addition, we have enjoyed a long-standing partnership with the University of West Alabama.

This partnership has resulted in offering their students and faculty an audience for their performances. Therefore, as a local arts organization we are excited about the possibility of UWA's ability to offer a bachelor's degree in music again.

The University serves a region in which the Arts are often cut for budgetary reasons. This cut may seem fiscally responsible, but it is not culturally responsible. The Arts reflect community values. The Arts bring people together. People come together at performances and venues who might not otherwise come into contact with each other. The Arts create dialogue. The Arts create a sense of belonging. The Arts educate and inform. The Arts entertain and bring joy. The SCFAC believes that the Arts increases the attractiveness of the area for businesses as it directly improves community image and status. The Arts create a sense of pride in a community.

Each year, the SCFAC brings the Mississippi Symphony Orchestra to our county, and each year, the MSO travels to local schools and presents informances where they introduce instruments, play music and talk about musical careers. Each year, we watch as the children's eyes spark with excitement when they realize that people can earn a living making music, and that music can be a skill they can hone for the rest of their lives. However, how can they grow when their options for continued education is limited?

With an expanded music program at UWA, its students would not only enjoy community support for performance, but there is a ready-made pipeline of local students who would consider making UWA their academic home should a four-year program be available. As such, I ask that you consider reinstating the bachelor's degree in music at UWA and providing the chance for greater cultural growth in West Alabama.



Sincerely,

Tina Naremore Jones, Ph.D.
President