

22 May 2007

Dear Member of Senate:

I advise you that a meeting of the Senate of Acadia University will occur **at 2:00 p.m., Wednesday, 23 May 2007** in the KCIC Auditorium. The AGENDA follows:

- 1) Minutes of the Meeting of 9 May 2007
- 2) Announcements and Communications
- 3) Business Arising from the Minutes
 - a) Academic Program Review Committee - Program Review of School of Music **(067-73-APR)** as in the minutes of 9 May 07 AND as attached *
 - b) *ad hoc* Acadia Advantage Review Committee - Report for Senate Discussion **(067-74-AAP)** as attached to minutes of 9 May 07
 - c) 2006-2007 Annual Reports from Senate Committees **(067-71-REP)**
 - i) Admission & Academic Standing (Appeals) - Addition
- 4) New Business
 - a) Senate Membership - Notice of Motion Regarding Additional Student Senator **(067-77-THE) ***
- 5) Other Business

Yours sincerely,

Rosemary Jotcham
Registrar and Secretary of Senate

Items Carried Over/Tabled:

Academic Integrity - Policy on Conflict of Interest (as per minutes of 10Oct06)
Admissions & Academic Standing Committee (Policy) - Procedure for Memoranda-of-Understanding (067-61-AAS)

RESPONSE TO THE REVIEW OF THE SCHOOL OF MUSIC ACADIA UNIVERSITY

(Final Version of Unit Response, January 2007)

ACADIA SCHOOL OF MUSIC MISSION STATEMENT

We Grow Musicians

Our mission, within an innovative and collaborative environment, is:

- *To nurture the student's innate passion for music so that he or she develops a lifelong disposition to expertise in music;*
- *To offer a diversity of experiential learning opportunities as a path to career success, enabling our graduates to become leaders, enriching the changing 21st century world;*
- *To train the musician who is an advanced specialist in their chosen area of music within the context of a well-rounded understanding of music.*

PREAMBLE: An external program review of the School of Music was conducted in March, 2006, with a corresponding report submitted in July, 2006. A review committee consisting of four external faculty members (two from other Acadia departments and two music faculty from other universities) met with concerned faculty, staff, administrators, and students over a two-day period. The review report's recommendations followed from these interviews. The School of Music wishes to thank the review committee members for their time and effort. The review process has initiated a period of self-reflection on the identity of the School of Music and its role within the university. Several of the report's recommendations are fully endorsed by all concerned parties within the School.

We must also point out however the limitations of conducting a departmental program review by simply gathering and collating opinions. The review committee performed well under these limited terms of reference, but a number of recommendations are not backed up with evidence or a rationale. We feel that a more comprehensive review should have included the following:

- Comparison with other schools of music of similar size regarding curriculum, faculty complement, resources, and teaching facilities
- Detailed and transparent financial data (both specific to Acadia and comparative with music programs at other universities) to justify recommended program and curriculum deletions

- Comparison of School of Music enrolment trends with that of other departments within, and for the university as a whole; and
- Reference to the Strategic Plan of Acadia University

In drafting our response, the School of Music has considered all of this data and has determined that certain recommendations in the review report are simply not viable, and may even conflict with the university's renewed mission statement and approved Strategic Plan. Other recommendations have been adopted carefully so as to address the stated concerns while still maintaining our core values, enrolment levels, and national standards. A response to each of the report's twenty-eight recommendations follows.

It is important to acknowledge that at the same time that the Acadia School of Music is undergoing this period of renewal and regeneration, the university itself is establishing its own new identity. In addition, university schools and faculties of music across North America are adapting to a rapidly changing world. Change is inevitable. Our official response outlines those changes that we feel are necessary to provide stability, to attract strong students and faculty, and to confirm the School of Music as a vital component of the Acadia liberal arts vision.

Unit's Response to the Recommendations of the Review

1. *The School of Music should develop a vision/mission within the context of the Acadia Strategic Plan.*

We have developed a mission statement. We will establish a committee to develop a three to five year plan to match our mission with the overall vision of the university. The School of Music agrees that achieving a broad consensus as to our identity and role in the university is paramount. Most music programs across the country are in the process of adapting to changing student demographics and higher education priorities, and the contemporary demands of music performers, teachers, and scholars. We note, for example, that one of the largest and most well-funded music faculties in the country at the University of Toronto is currently conducting its own strategic planning exercise to better position itself for the future. We also recognize that Acadia's mission and vision has recently changed in accordance with the Strategic Plan. We propose that the School of Music strike a committee of faculty and students to draft the required three and five-year plan in consultation with the Faculty of Arts, and within the context of the university's strategic plan. This plan will include a mission statement, but must also include a comprehensive list of priorities and actions.

2. *Reduce the number of advertised concentrations to the following:*

Music Education
Performance

Music Therapy

The Review Committee suggests the elimination of the following program concentrations:

- *BM - Theory/History*
- *BM - Music Theatre*
- *BAM - Music Technology*

The School of Music recognizes that without an infusion of new and sufficient resources it is not able to maintain quality degree programs in all areas of specialization that it currently offers. At the same time, the Strategic Plan mandates all departments to embrace interdisciplinary approaches to teaching, curricular flexibility, the support of undergraduate research, and a global perspective. The theory/history programs are primarily research-oriented and provide opportunities for students to engage in scholarship and interdisciplinary learning opportunities. These programs are also inexpensive to administer, and require minimal support from part-time faculty. Music Technology and Music Theatre are, by definition, interdisciplinary programs that respond to the contemporary demands of a rapidly changing music industry. The School of Music believes that these recommendations do not go far enough in redefining our place within the liberal arts vision of the university, and may even make the Strategic Plan more difficult for the School of Music to realize.

At the same time, we recognize that some of these programs place excessive demands on faculty resources and limited operating budgets. The School understands that this review process provides an opportunity to undertake major curricular renewal in line with the main themes articulated in the Strategic Plan and we therefore propose the following changes, which we see as bolder, more transformative, and more likely to meet the needs of the university as a whole. Please refer to Appendices A, B, and C which document program and course deletions that address this issue and which have been recently completed or proposed for the near future.

i) Eliminate specific degree programs in Music Technology and Music Theatre.

We are acting on this recommendation but must note that the report contains no argument based on a qualitative or quantitative analysis to justify this recommendation. The School of Music must point out that reducing the number of program offerings will inevitably reduce the number of students it will be able to recruit. This recommendation goes against the university's mission statement, against the Strategic Plan, and, in affecting recruitment, against the financial crisis in the university. Current enrolment in music theatre and music technology is 40

students. This represents at least \$250,000 in tuition income, while these programs cost less than \$90,000. The School of Music must not be penalized with further reductions to its teaching complement or its operating budget, when mandated reductions in program offerings will obviously result in lower enrolments.

- The School of Music will cease advertising music technology and music theatre as specific degree programs.
- The Music Technology program will no longer be offered as a specific concentration, but several of the courses in this program will be redesigned and offered on a rotating basis. The School of Music believes it is essential that music graduates have ample exposure to the ways in which technologies have impacted the practice and study of music. The School of Computer Science has expressed interest in offering a joint degree in music technology and computer science. As an opportunity to increase interdisciplinary teaching, a central tenet expressed in the Strategic Plan, we propose to explore this option.
- The Music Theatre Program will no longer be offered as a separate degree stream, but will instead be integrated into the BM in Vocal Performance. This will allow for the elimination of certain graduated course offerings within music theatre, but will still allow students the opportunity to pursue music theatre as a performance option. We also continue to encourage interdisciplinary partnerships with the Theatre unit in the Department of English.

ii) **Redefine our program offerings as majors under each of the three degrees offered: Bachelor of Music, Bachelor of Arts in Music, and Bachelor of Music Therapy.**

We will reduce to three, from six, the major areas of concentration offered within the Bachelor of Music degree: Performance, Education, and Musicology. The School of Music recognizes that a large offering of individual degree programs places difficult administrative and financial burdens on a limited pool of resources. Instead we will concentrate on three individual degree offerings, each with their own core requirements. Each major area will require the completion of courses in areas of specialization but will also provide ample opportunities for pursuing courses of interest outside the major area. We believe this offers the best combination of specialized training and curricular flexibility that can be tailored to the needs of the individual learner in keeping with the theme of personalized education that is stressed in the Strategic Plan. The Bachelor of Arts in Music programs will continue to be offered as a General or Double Major option.

iii) **Redefine the core course requirements for each degree.**

We maintain that the rigorous study of Western Art music is essential to any music program. However, we also recognize that music by its very nature is

an evolving interdisciplinary subject, and is an essential aspect of culture worldwide. Core musicology courses should strive to provide students with a forum for the exchange and creation of ideas, while recognizing music's place in the global cultural network. Our curriculum will reflect sensitivity to interdisciplinarity and to the internationalization of education.

iv) Provide students with a diverse range of course offerings so that they may pursue an individualized curriculum that best fits their interests and career paths.

We note that the Academic Program Review charges that the Acadia School of Music "cannot be everything to everyone". While diversity defines our unique profile, we are reducing programs but will maintain a healthy diversity of course offerings through planned course rotations. We can continue to offer a varied curriculum if we are provided with sufficient resources. We feel this variety is important in supporting one of the themes in the Strategic Plan which emphasizes the individual learner who can chart his/her own degree path. We maintain that our curricular diversity is part of our identity and distinguishes music study at Acadia from that available elsewhere. We strive to be a school that nurtures serious performers, scholars, educators, therapists, and composers who seek a well-rounded music education within a liberal arts university environment.

v) Create or adapt courses that will appeal to students from other disciplines.

Many music courses are open to all students at the university regardless of their faculty or degree program. We currently offer service courses as electives to arts and science students, as well as IDST course electives in music technology and music appreciation. In addition to these, we propose the creation of courses in the areas of popular music, non-Western music, and music and society that will appeal to a large number of both music and non-music students, as well as advanced seminar courses in the cultural study of music with possible interdisciplinary partnerships in history and classics, Canadian studies, political science, theatre studies, philosophy, women's studies, sociology, psychology, education, mathematics, physics, computer science, and business. We believe our students have a great deal to gain from interaction with students from other disciplines. It is important to note that our dedication to a well-rounded liberal arts education is already reflected in the fact that our music majors, at a minimum, are required to take 33 credit hours outside of music.

We maintain that the study of music should form an important component of any liberal arts education. Courses in popular music attract large numbers of general university students. We will introduce these courses next fall term. We view these new high-enrolment courses as a mechanism through which the School will be able to continue to off-set the costs associated with its more specialized seminars and performance courses, a strategy that has already been adopted by

other units across campus including mathematics, physics, philosophy and the second languages of French, Spanish and German.

The School of Music believes that these recommendations will provide the necessary overhaul of our curriculum while still maintaining a diverse range of course offerings that appeal to a greater number of students. We also believe that these recommendations are more clearly in line with the university's strategic planning exercise than the recommendations from the external program review, and that these changes will maintain our distinct profile in recruiting strong students and heighten the School as a vital component of Acadia's liberal arts vision.

3. *Other concentrations should be deleted/phased out over a period not to exceed three years.*

The Arts Administration program will graduate its final student in 2007. This program will therefore be deleted for the calendar year 2007/2008. The Music Technology and Music Theatre programs will be phased out as specific areas of concentration over the next three years, at which time all students currently enrolled in these programs will have graduated. Specific courses in each of these programs will be revised and included as options within the major areas. Resources must be maintained during the three-year phase-out period for those students currently enrolled in these programs.

4. *Once the reduced number of concentrations has been accomplished, it should be clearly established who is responsible for each concentration.*

Certain degree programs and major areas fall naturally under the purview of individual faculty members with specific areas of expertise. Music therapy, education, and composition currently have assigned faculty members who oversee the planning and execution of these programs. Other programs such as performance, musicology, and the Bachelor of Arts programs require continuing input from several faculty. All music degrees and majors are ultimately the responsibility of the Director of Music.

5. *Principal Applied Study and Secondary Applied Study should remain as required courses in the B.Mus. Education & Performance concentrations.*

Applied music study is perhaps the component of a comprehensive music education that differs most from other academic degree programs. As such, it is the least understood and most scrutinized aspect of the music degree.

The School of Music maintains that applied music study is absolutely essential to the Bachelor of Music and Music Therapy programs. As stated in the national guidelines of the Canadian University Music Society: “Programs leading to the degree of Bachelor of Music normally contain a core curriculum which includes three or four years of individual applied study in an instrument or voice (preferably a one-hour lesson per week); (and) three or four years of active participation in an ensemble.” Please refer to the CUMS website at:

(http://www.cums-smuc.ca/publications/scim_guidelines.html#1_bm_prog).

Individual 1-hour lessons provide an opportunity for synthesis of ideas and information learned in the classroom, refinement of musical technique and musicianship, and most importantly attention to the individual learner. Student performers, teachers, therapists, and scholars gain tremendous insight from the close, personalized attention they receive as part of their individual study with professional musicians and scholars. Without this, our student graduates would face an enormous disadvantage compared to music students from other universities, and the reputation of our Bachelor of Music degree would suffer greatly. Appendix D includes additional information regarding applied studies, including responses from the chairs of music departments and schools at Dalhousie, Mount Allison, and Memorial Universities, and the full CUMS list of requirements.

At the same time, the School of Music recognizes that not all students who are interested in music studies desire or are prepared for applied music lessons. All students who enter the Bachelor of Music program must meet a minimum standard in an audition on an instrument or voice. Students in the Bachelor of Music Therapy program also pursue applied study with a successful audition. Although the Review Committee did not address the BAM program, after careful consideration, we believe there could be potential for cost savings by eliminating the applied study requirement for BAM students. Exceptions may be made for qualified students who pass an audition and elect to pay the established supplemental fee. We feel that this will reduce the strain on faculty and part-time budgets that result from the applied study component, while still preserving this essential component of the Bachelor of Music and Music Therapy degrees.

6. *Replacements, including positions available through planned retirements, should be used creatively to recruit new leadership and to establish strategic teaching concentrations that will define the Acadia advantage.*

The School of Music fully endorses this recommendation. We must point out, however, that the School of Music has faced a drastic reduction in its full time faculty complement over the past decade. Music schools of similar size across the country benefit from a significantly larger pool of full time professors and instructors. Our current full time complement of eight faculty members is barely sufficient to address the needs of our many students, and any reduction in this

complement will seriously threaten the viability of the school. The three and five-year plans will take into consideration planned future retirements in determining what type and how many faculty members the School requires to operate efficiently.

7. *An open search for a new Director of the School is desirable and necessary.*

The Eleventh Collective Agreement stipulates that the School may conduct an internal search for a new director, and may also be authorized to conduct an external search if a tenure-track vacancy exists. In light of this, we feel that it is in our best interests to consider all eligible candidates. The School of Music will conduct a search to fill two tenure-track vacancies in musicology and voice, with a view to finding the best candidates in each field. A new Director will be appointed, if possible, from one of these two positions.

8. *Employment status and support for part-time instructors must be addressed.*
Acadia should consider either longer term Contractually Limited Appointments

(two or three years duration), or a similar fixed term appointment that extends beyond one year, but is not connected to tenure. In addition to offering these appointments, Acadia should provide a new faculty orientation and access to ongoing university resources such as computers, library access, keys to facilities and web presence. As a beginning, we recommend that current part-time appointments be granted continued access to all services to which they are entitled during the regular academic session.

Part-time faculty are a vital part of the School of Music's recruitment strategy. Many elements must be in place to attract music majors to a specific post-secondary music program. One key factor in choosing the university they will attend is the instructor with whom they will study their instrument, in addition to the quality and leadership of the overall music performance opportunities, especially as provided by the ensembles.

At Acadia, a great cost savings is created by hiring part-time faculty. In addition to being cost-effective, part-time instructors represent a strong and essential recruiting tool for the School. Many of these instructors are prominent members of the wider musical community, including Symphony Nova Scotia, and students will

choose Acadia specifically in order to study with these well-known performer/teachers. Many of these individuals have demonstrated a strong commitment to Acadia University over many years. Continuity of employment for part time instructors is an asset for both the instructor and for the School, enhancing student recruitment and retention. We also recommend that the \$1000 part time travel allowance, in effect for 30 years, not be removed, although we are fully aware that the Office of the Vice-President Academic has announced that such allowances will not be in place in any future contracts beginning in those offered for the 2007-2008 academic year..

The School of Music fully endorses the recommendation to address the employment status of part time instructors with a view to creating new CLT positions or similar fixed term appointments. We also endorse the recommendation to provide part time instructors with computer accounts, laptops, library access, keys to facilities and web presence year-round. We should support the part-time Faculty by being allowed to advertise the names and duties of our Faculty on the website, even through the summer. A caveat should be published at the bottom of the list, which states “May be subject to change.”, to protect the University against any charge of false advertising if a particular part-time teaching Faculty is not rehired for any reason.. It is an important aspect of our recruitment strategy. These measures would be cost neutral to the university while providing tangible support to instructors and would enhance part time faculty retention over the long term.

Music faculty recommends that part-time hiring must be completed before the end of April in order to plan both budgets and course offerings in a rational way.

9. *The posting of available positions and/or re-appointments should be done in a more timely way. Earlier deadlines for all these positions should be established.*

The School of Music fully endorses this recommendation and recommends that senior administrative approval for new hiring be granted much earlier in the year. Part time hiring must be completed simultaneously with student registration in order to efficiently plan timetables and courses.

10. *The workload of the Administrative Assistant should be assessed to determine if a part-time assistant should be hired. Schools of Music are very complex organizations to manage. It appears that Acadia’s School requires at least an additional .5 position. This person could perform specific tasks to relieve the Administrative Assistant of some Office responsibilities. A schedule of Office procedures and deadlines should be produced for the benefit of all faculty members and for succession planning. In addition, all important School of Music protocols and procedures need to be written down to ensure consistency in decision-making and transparency for faculty and students alike.*

The School of Music fully endorses this recommendation. The Dean of Arts has offered to attempt to assist with the hiring an individual (probably an undergraduate student) to create a record of administrative procedures in the Faculty of Arts.

11. *An assessment should be undertaken of the current state of Denton Hall with the goal of establishing a schedule of infrastructure maintenance/improvements.*

The School of Music fully endorses this recommendation. In order to implement recommendations 11, 12, and 13, the university will need to hire a facility and equipment manager for Denton Hall to provide both technical support and to act as an instructor. The role would be similar to a laboratory technician in chemistry or biology. We ask the university to recognize that the music program requires specific expertise in the same way as departments in the Faculty of Science.

12. *Space constraints and conditions of practice rooms should be examined.*

The School of Music fully endorses this recommendation.

13. *Classrooms outside of the School should be considered for use at high demand times.*

If larger classrooms are available throughout the campus, the School of Music welcomes the opportunity to use them. Certain music courses however require specific classroom teaching aids including chalkboards with music staves, stereo equipment, pianos, and movable seating.

14. *The Festival Theatre should be a regular resource for rehearsals, teaching and performances.*

The outstanding facility of the Festival Theatre could act as a very strong recruitment tool for the music program. The School of Music is very open to the possibility of utilizing the Festival Theatre as an additional rehearsal, teaching, and performance venue if it were to be made available to us on a regular basis. In order to qualify as a viable academic space, the theatre must be dedicated to the academic requirements of the music and theatre studies programs for the full academic year. If outside groups interrupt the academic schedule during the year, viable course scheduling becomes impossible. The technical manager referred to in #11 above would also oversee the theatre, maintaining technical support for academic programs in that space as well as Denton Hall.

15. *The improved climate of collegiality and open consultation that was commented on by numerous people should be continued.*

The School of Music fully endorses this recommendation. It should also be noted that the school has consulted its students on the review—see Appendix F.

- 16. *The School should take direct responsibility for Summer Programs and/or receive revenue from the Division of Distance and Continuing Education from activities run jointly.***

Music faculty sees summer programs as another essential recruiting tool. We recognize that the Continuing and Distance Education department offers the potential for alternate forms of program delivery. We will examine the possibilities for distance education course offerings combined with some programs that may be offered directly by the School. The recommendation regarding summer course offerings as a potential revenue source are not realistic for a rural university with limited access to a pool of summer students. One economic factor that has had a negative impact on enrolments in summer music camps has been the costs associated with room and board. We recommend these costs be reviewed towards establishing a potentially more flexible approach. For example, can room and board be provided on a break-even rather than a for-profit basis?

- 17. *Teaching loads of all faculty should be reviewed to determine if there is an equitable distribution of instruction and to ensure that full-time faculty teaching responsibilities align with the central teaching priorities of the School.***

The School of Music agrees with this recommendation. However, it should be made clear that ten years ago, the School had a full-time faculty complement of 13 tenured professors. Many of these professors who once taught core curriculum have retired and have not been replaced. The School of Music will ensure that planned replacement faculty positions relieve some of the part-time teaching burden.

- 18. *The music librarian should be included in regular School meetings and planning sessions.***

The School of Music fully endorses this recommendation.

- 19. *It is recommended that groups like the Acadia University Band be used as partners and models for strategic recruitment initiatives.***

The School of Music fully endorses this recommendation. Recent faculty additions have provided new leadership for the band program. This underscores the

need for more full time faculty who can provide the necessary direction for ensembles and degree programs.

20. *The weighting of ensemble credit should be reviewed.*

We recognize there are issues surrounding ensemble credit. Ensembles at the university level are critical to the overall atmosphere and success of the students who perform in them. The quality of the large ensemble experience is a huge recruiting factor in attracting the highest quality students. The student response to the review raised a valid point about the current practice of awarding of only two hours of credit for a year of ensemble experience. Three websites from comparable Canadian university music departments were examined; each offered more academic credit than Acadia for their ensemble programs. The most common situation is to offer a half-course 3h credit over the full academic year. Standard practice in North America considers ensemble credits supplemental to the 120 credit hours needed for the music degree; thus at Acadia, we require 120 credit hours plus 8h of ensembles to graduate

In summary: music students must have comprehensive experience in ensemble performance throughout their degree programs. Currently our students receive 2 credit hours for a full year of ensemble participation. Problems arising from this are:

- A 2h credit does not reflect the hours of student participation (minimum of 3h per week all year).
- Interdisciplinary, non-major students find it difficult to integrate this 2h credit into the normal 3h credit system; raising the credit to 3h would make music ensembles more accessible to non-music majors from across campus.
- Awarding 3h ensemble credit is standard practice in Canada.
- Increasing the credit to 3h will not result in increased costs. Ensemble directors are currently credited with a 3h course load.

In light of the above, the School of Music will increase the credit allowance for a full year of ensemble participation to a three hour credit. This would raise the current 8h to 12h ensemble credits above the 120h academic credits for the degree for music majors.

21. *The role of student representation should be reviewed.*

Acadia music students have their own political body (Society of Acadia Music Students). From this, representatives are elected to music faculty council and standing committees. These representatives have always been invited to participate in the decision-making process for all major initiatives. Again see Appendix F for additional information on student input and consultation on the review of the school.

22. *All faculty members who handle student advising should be familiar with curriculum requirements and general regulations.*

The School of Music fully endorses this recommendation. Only full-time faculty will act as student advisors.

23. *A review should be conducted of student access to Denton Hall to determine if the hours for building access can be extended so that students can practice during the evening hours.*

It has always been our intention that Denton Hall is open daily from 07:30 until 23:30. Sometimes Security locks the building earlier and the music office promptly will remind them of “Denton Standard Time”.

24. *The availability of collaborative pianists and the processes by which they are assigned to students/studios should be reviewed, clarified and codified in writing.*

This issue has been resolved by hiring an additional accompanist through our part-time budget.

25. *A higher standard for entering students should be established.*

All students who are admitted to the School of Music must achieve a minimum academic standard as determined by the university admissions office. The School of Music can only audition students who have already been accepted by the university. Historically, all students are required to audition on an instrument or voice. The entering audition standards were variable depending on the degree program for which the student was interested. The School of Music will move to adopt standard audition requirements across all programs, while recommending that students in the Bachelor of Arts in Music program no longer be required to perform an audition or to register for applied studies. A recruitment and retention committee has been struck to address these issues. Please refer to Appendix E for more details on this issue. Again refer to Appendix F for student input on this issue.

26. *The Performing Arts Series should no longer be a required activity for students.*

The School of Music disagrees with this recommendation. Music students in larger metropolitan centres have access to a wide variety of professionally staged performances. We feel it is important for our students to have some of the same exposure. The Performing Arts series provides music students with an opportunity to experience important cultural events, and observe professional performers in action.

Music faculty will investigate the possibility of offering a concert series of our own to act in place of the current Performing Arts Series attendance requirement for students. See Appendix F on this issue.

- 27. To address student concerns about outdated software music programs, we recommend that the “Acadia Advantage” be updated and made more relevant to the specific needs of the School of Music.***

The Acadia Advantage program is currently under university-wide review. The School of Music will wait for guidance following completion of the Senate Committee to Review Acadia Advantage as to the future role of the laptop program in the university before initiating any updates to current technology. See Appendix F for student input on this issue.

- 28. A more equitable, transparent process across all concentrations for awarding scholarships should be implemented.***

The School of Music has created a Scholarship Committee to review potential candidates. This will allow the necessary oversight of scholarship awards while still maintaining confidentiality of sensitive information. Lastly, see Appendix F regarding student input and consultation on this issue.

**Appendix A
 “Curriculum”**

From September through October of 2005, the *Program Committee* recommended changes to the School of Music faculty. These changes were approved by music Faculty Council. Here is a summary of the program and course changes to be in effect for 2007 – 2008.

Table 1: Deletions and Additions

	Number	Name	Form
Delete			
Program	BAM	Arts Administration	
	BMus	Jazz Studies	
Course	1033	Materials of Music for Non-Majors 1	
	1043	Materials of Music for Non-Majors 2	
	IDST 2073	Music for Film, Television, and Drama	
	2253	Jazz History 1	
	2293	Jazz History 2	
	2323	Treble Brass Methods	
	3313	General Music for Adults and Teen	
	4313	Principles and Practice of Secondary School Music	
	4323	Instrumental Principles and Processes	
Add	4343	Jazz Education	
	4153	Advanced Conducting	
	4373	Music Festival	

Table 2: Modifications

	Current Course		Becomes
1153	Introduction to Composition 1	2183	Introduction to Composition 1
2153	Introduction to Composition	2193	Introduction to Composition 2
3123	Instrumental Conducting	4143	Conducting 1
3316	Instrumental Ensemble Techniques	3316	Principles and Practices Of Instrumental Education
3323	Bass Brass Methods	3323	Brass Methods
4303	Choral Principles and Processes	4306	Principles and Practices of Choral Music Education

In summary, one can see that this most recent change means that:

- 3 Programs have been deleted
- 30 hours of courses have been deleted
- 18 hours of courses have been added

The goal of the *Curriculum Committee* has been to rationalize the Program and Course offerings to fit within the fiscal and human resources capabilities of the School.

Appendix B

“School of Music: New Curriculum and Summary”

The following is a summary of curriculum changes recommended by the School of Music Curriculum Committee, but not yet presented to a meeting of the Faculty of the School of Music for discussion or approval. These are mainly (though not wholly) in response to the current Senate Review of the School of Music. Details are available in Appendix C.

I. Degree Programme changes

1. Core courses:

The music Core is rationalized, for clarity, separating the **Music Core** from the **Non-Music Core**. This in itself results in no change to **Core** requirements.

Further changes to the **Core** are:

Music Core courses (39h + 8h)

- Replacing two 1hr introductory courses in music technology (Music 1161/1171) with one of two single 3hr courses adapted to the needs of specific groups of students (Music 2163 or 2173);
- Adding 1hr credit to return each first-year musicianship course to 3hr credit (to match other normal one-term courses: Music 1113/1123; presently 1112/1122) and to integrate credit for the chorus lab requirement into these classes (previously two separate 1hr credits as Music 2711 repeated each term). [The lab credit for Music 1113/1123 is being approved as part of 2006–2007 course changes, now before Senate: Music 1110L/1120L.]

Non-Music Core courses (33h)

- No change is proposed; the non-music portion of the **Core** remains the same as previously.

2. Specific degree requirements:

Bachelor of Music (128h)

- Music Theatre, Composition, and Music History (Musicology) are removed as separate programmes and integrated into the normal **Bachelor of Music** major. All specializations within the **Bachelor of Music** have the same general requirements, though each will have courses appropriate to the specialty. For example, Music Theatre students have the same applied lessons as other performance majors, but these integrate study of theatre repertoire into the lessons; Composition and Musicology students have only three secondary applied courses (9hr of performance lessons for the degree), the remaining credits being classes in composition or music history. While Performance students have a senior graduation recital, Composition and Musicology students have a final graduation thesis. (The present Music 4953 Composition Recital is deleted and the requirement integrated into Music 4993, Thesis—currently a requirement only for Theory-History students.)

Bachelor of Music: Music Education (128h)

- This degree is rationalized (without sacrificing content needed to conform to requirements of the Provincial Department of Education) into a more compact layout that will be clearer and easier for students and advisors to understand.
- The three streams will share common requirements for **Music and Non-Music Core**, and applied studies. They will be differentiated as follows:
 - **Elementary Stream:** 6h music electives, Music 3326, 4143, 4153, 1563, 3143, 4306, (30h);
 - **Grade 7-12 Instrumental Music Stream:** Music 2343, 2333, 4143, 4153, 1563, 3323, 3333, 3316, 4343 (30h);
 - **Grade 7-12 Choral Music Stream:** 3h music electives, Music 1363, 4143, 4153, 3143, 3383, 4306, 4303, 4343 (30h).

Bachelor of Arts in Music (128h)

- The concentration in Music Technology is discontinued. (The concentration in Arts Administration was discontinued as of the current Calendar.)
- The degree is greatly streamlined with more electives.
- The principal applied study component is removed as a requirement (though available as electives for students who pass an audition)
- Other than the **Music and Non-Music Core** and secondary applied requirements, the remainder of the degree is music and non-music electives. Every student must take at least 48hr and as many as 54hr of non-music courses for the degree.

II. Course changes

The above curriculum changes require some alterations to music courses. In addition, several music courses are rationalized by merging requirements of two or more courses into single courses, either by streamlining the contents, or by using a seminar or an open approach to course requirements, allowing students to follow different paths within a common framework. (This open approach has already been practiced for several years with success in Music 4213/4223. In the Humanities and Social Sciences, seminar courses are a standard method of achieving diversity within a single course.¹)

New Courses:

MUSI 1110L/1120L CHORUS WORKSHOP FOR MUSIC 1113/1123

[This already is part of 2006–2007 course changes, now before Senate. This is *not* an addition of new courses, rather a joint numbering with the already existing Music 2711.]

MUSI 3283 MUSIC SINCE 1945

Deleted Courses:

MUSI 1161 [integrated into Music 2163/2173]

MUSI 1171 [integrated into Music 2163/2173]

MUSI 1673 [integrated into Music 2673]

MUSI 1683 [integrated into Music 3683]

MUSI 2683 [integrated into Music 4683]

MUSI 3103 [integrated into Music 4213/4223]

MUSI 3113 [integrated into Music 4213/4223]

MUSI 3300

MUSI 4300

MUSI 4303 [integrated into Music 4306]

MUSI 4333

MUSI 4363 [integrated into Music 3383/3393]

MUSI 4673 [integrated into Music 3673]

MUSI 4953 [integrated into Music 4993]

IDST 3183

IDST 4173

IDST 4973

¹ For example, HIST 3366, 3663 and all fourth-year level courses in the History Department are seminars, as are POLS 3103, 4293, 4443, 4593, 4603, 4713, 4943, and almost all fourth-year level courses in the Sociology Department. An open approach method is also common in the Humanities; examples include POLS 3833, 3936, HIST 3693, SOCI 4906, 4913.

New Course Descriptions (mainly resulting from integration of deleted courses):

These result in no new course. The new descriptions are available in the separate curriculum report.

MUSI 1333 VOCAL WORKSHOP

MUSI 1353 GUITAR CLASS

MUSI 2163 MUSIC TECHNOLOGY 1

[Music technology modified for Music Education and Music Therapy majors.]

MUSI 2173 MUSIC TECHNOLOGY 2

[Music technology modified for other Music majors.]

MUSI 2673 DANCE 1

MUSI 3163 ELECTRONIC MUSIC COMPOSITION

MUSI 3233 PERFORMANCE LITERATURE

MUSI 3383/3393 PEDAGOGY 1/2

MUSI 3673 DANCE 2

MUSI 3683 SCENE STUDIES IN MUSIC THEATRE 1

MUSI 4113 SPECIAL TOPICS IN MUSIC THEORY

MUSI 4213/4223 SPECIAL STUDIES IN MUSIC HISTORY

MUSI 4683 SCENE STUDIES IN MUSIC THEATRE 2

MUSI 4993 THESIS

MUSI 1013 UNDERSTANDING MUSIC FOR NON-MUSIC MAJORS 1

MUSI 1023 UNDERSTANDING MUSIC FOR NON-MUSIC MAJORS 2

MUSI 1063/1073 MUSIC THEORY FOR NON-MUSIC MAJORS 1/2

IDST 3173 INTRO TO RECORDING STUDIO

Appendix C

“Proposed New Curriculum for the School of Music”

Music Core courses (39h + 8h)

1. MUSI 1113, 1123, 1133, 1143, 1253, 1263, 2113, 2123, 2133, 2143, 2163 or 2173, 2263, 2283, 1110L, 1120L each of these courses must be completed with a grade of C- or better (39h)
MUSI 1110L must be used as a co-requisite for MUSI 1113 and MUSI 1120L for MUSI 1123.
2. Eight consecutive courses from band, chorus, orchestra, jazz ensemble, vocal ensemble, accompanying, or production ensemble. These are counted in addition to the 120h credits required to graduate. In a single year, each student must complete first and second term in the same ensembles. (8h)
3. Music majors must complete MUSI 2870, Concert Credit, in each year of their program.
Applicants for all degree programs should possess minimum keyboard competence to the Grade 4 Conservatory level. Those who do not meet this requirement may elect Music 1400 Keyboard Skills, supplementary to their degree program until the requirement is met or may elect to achieve this level outside the School of Music. In any case, it is the responsibility of all music majors to achieve the Grade 4 Piano Conservatory level in order to graduate.

Non-Music Core courses (33h)

4. 6h Engl at 1000 level (6h)
5. Non-music elective, 18h of which shall be from the Faculty of Arts or Pure and Applied Science (27h)

Bachelor of Music (128h)

1. The Music Core (39h + 8h)
2. The Non-Music Core (33h)
3. Applied Studies (24h)
Performance major: 24h Principal Applied Studies (24h)
Music Theatre major: MUSI 1663, 2663, 3663 & 4663 (Voice), 1663, 2663, 3663 & 4663 (Music Theatre) (24h)
Composition major: MUSI 1663, 2663, 3663, 2193, 3156, 4156 (24h)
Musicology major: MUSI 1663, 2663, 3663, 2273, 4213, 4223, 6h music history (24h)
4. Performance majors: MUSI 4943 (3h)
Composition & Musicology majors: MUSI 4993 (3h)
5. 21h additional Music (21h)
Composition major: MUSI 3163, 18h additional Music (21h)

Bachelor of Music: Music Education (128h)

1. The Music Core (39h + 8h)
2. The Non-Music Core (33h)
3. Principal applied study 1 and 2, secondary applied study 3 and 4 with permission of the instructor (18h)
4. Elementary Stream: 6h music electives, Music 3326, 4143, 4153, 1563, 3143, 4306 (30h)
Grade 7-12 Instrumental Music Stream: Music 2343, 2333, 4143, 4153, 1563, 3323, 3333, 3316, 4343 (30h)
Grade 7-12 Choral Music Stream: 3h music electives, Music 1363, 4143, 4153, 3143, 3383, 4306, 4303, 4343 (30h)

Bachelor of Arts in Music (128h)

1. The Music Core (39h + 8h)
2. The Non-Music Core (33h)
3. 12h from the following: MUSI 1663, 1666, 2663, 2666, 3663, 4663 (students registering for 1666 or 2666 must pass an entrance audition on an instrument or voice) (12h)
4. 15h Music elective (15h)
5. 33h from any department or school, including 12h in one subject with 6h above the 1000-level to constitute a minor. Courses for the minor must be completed with a grade of C- or better. (33h)
6. No more than 72h (+ 8h ensemble credit) in music may be offered for the degree.

New Courses:

MUSI 1110L/1120L CHORUS WORKSHOP FOR MUSIC 1113/1123

University Chorus for Music majors enrolled in Music 1113 and 1123, to serve as a practical workshop to supplement training in aural comprehension and sight singing and provide applied instruction in large ensemble performance.

Students may not be concurrently registered in Music 1110L or 1120L and Music 2711.

MUSI 3283 MUSIC SINCE 1945

Major developments of Western music from 1945 until today with an emphasis on contemporary arts movements, new and improvised music and recent advancements in technology. Structural and formal analysis of select repertoire.

May be offered as a structured seminar or an independent study.

Prereq: MUSI 2283 with C- or better

New Course Descriptions:

MUSI 1333 VOCAL WORKSHOP

Small group instruction in voice production and performance. The fundamentals of singing are explored: anatomy, breathing-for-singing, resonance, articulation, vocal health. This course is open to students of music therapy. Students of music education and theatre studies need permission of the instructor. For students who do not have voice as their principal applied.

MUSI 1353 GUITAR CLASS

An introduction to the guitar and skills related to playing guitar. Topics covered include: rudimentary theory, scales, technique, strumming, finger picking, learning to read music, chord diagrams, and other various forms of tablature. Throughout the course various styles of music are used including classical, folk and blues. No previous guitar knowledge is required. Note: there is a \$200 surcharge for non-music majors. This course cannot be used for credit if the student has received credit for Continuing Education's MUSI 2903 "Introductory Guitar."

MUSI 2163 MUSIC TECHNOLOGY 1

Music technology for Music Education and Music Therapy majors. Music technology tools for the classroom and individual therapy. MIDI ensemble improvisation. Digital music instruments, computer music notation, basic MIDI/audio sequencing, editing and recording. Includes practical laboratory in the Acadia MIDI Lab.

MUSI 2173 MUSIC TECHNOLOGY 2

Fundamentals of computer music notation, basic MIDI and digital audio sequencing. Practical MIDI instrument applications. Basic audio recording and digital audio production technique. Includes practical laboratory in the Acadia MIDI Lab.

MUSI 2673 DANCE 1

Basic Western theatrical dance forms and dances used most often on the stage. Fundamental movement principles essential for ease and command in performance.

Prereq: open to music theatre majors or by permission

MUSI 3163 ELECTRONIC MUSIC COMPOSITION

The history, theory and practice of electro-acoustic and computer music production, including practical work in the recording studio.

Prereq: Musi 2163 or 2173

MUSI 3233 PERFORMANCE LITERATURE

A study of form, style and performance practices as applied to the history of musical repertoire for selected instruments. Includes extensive score analysis and discriminative listening.

Prereq: Musi 2123, 2143 with C- or better

MUSI 3383/3393 PEDAGOGY 1/2

Techniques and materials, Discussions and demonstrations of all aspects of teaching music performance from the beginner to the more advanced student, for group and individual instruction.

MUSI 3673 DANCE 2

Theatrical dance movement; "show dance." Movement as a basis for music and sound production. Principles of support and ease in the body for clear, intentional

and articulate performance; advanced movement techniques essential for ease and command in performance and for creative expression.

Prereq: Musi 2673 with C- or better

MUSI 3683 SCENE STUDIES IN MUSIC THEATRE 1

This course synthesizes acting, movement, communication and musical skills to prepare the student for effective Music Theatre stage performance. Excerpts from the historical and contemporary repertoire emphasize ensemble interaction between performers. 1.5 hours weekly, both terms. A class performance will be given at the end of second term.

Prereq: open to music theatre majors or by permission

Musi 3683 may be repeated for credit.

MUSI 4113 SPECIAL TOPICS IN MUSIC THEORY

Selected topics in music theory, analysis, and counterpoint. May be offered as a structured seminar or an independent study. May be repeated for credit.

Prereq: Musi 2143 with C- or better

Musi 4113 may be repeated for credit.

MUSI 4213/4223 SPECIAL STUDIES IN MUSIC HISTORY

Selected topics in music history and literature, musicology, and counterpoint.

May be offered as a structured seminar or an independent study. May be repeated for credit.

Prereq: Musi 1143 and one Music History course with C- or better

Musi 4213/4223 may be repeated for credit.

MUSI 4683 SCENE STUDIES IN MUSIC THEATRE 2

A continuation of Musi 3683, The Singing Actor: Improvition, movement, and acting exercises, character study, and solo scenes explore the personal potential of the young Music Theatre performer. Excerpts from the historical and contemporary repertoire, as well as original material, emphasize solo performance. 1.5 hours weekly, both terms. Performance(s) will be given at the end of second term.

Prereq: Musi 3683 with C- or better

Musi 4683 may be repeated for credit.

MUSI 4993 THESIS

Final project for graduating Musicology and Composition majors.

Composition major: This will be presented as a full program of original works composed by the graduating student. The program will include a sampling of works for various ensembles and give evidence of both originality and command of contemporary idioms. Student must concurrently be enrolled in Musi 3156, or Musi 4156.

Musicology major: This will be a research paper or project in musicology or the history of music theory. Student must concurrently be enrolled in Musi 4213/4223.

MUSI 1013 UNDERSTANDING MUSIC FOR NON-MUSIC MAJORS 1

[** Possible alternate suggestion: History of musical style from the Middle Ages to 1900. Examines selected masterpieces of Western art music until 1900, as well as emphasis is upon developing an understanding and appreciation of style through listening and selected reading. Requires no previous formal training in music. This course is not available to music majors for credit in the degree.]

MUSI 1023 UNDERSTANDING MUSIC FOR NON-MUSIC MAJORS 2

History of musical style from the Renaissance to the present day. Examines selected masterpieces of Western music as well as recent phenomena including serialism, minimalism, electronic, and computer music. Emphasis is upon developing an understanding and appreciation of style through listening and selected reading; requires no previous formal training in music. These courses are not available to music majors for credit in the degree.

Prereq 1023: Musi 1013 with C- or better

[** Possible alternate suggestion: History of musical style from 1900 to the present day. Examines selected masterpieces of 20th century Western art music including recent phenomena including serialism, minimalism, electronic, and computer music. Emphasis is upon developing an understanding and appreciation of style through listening and selected reading; requires no previous formal training in music. This course is not available to music majors for credit in the degree.]

MUSI 1063/1073 MUSIC THEORY FOR NON-MUSIC MAJORS 1/2

Preliminary music fundamentals and practical skills. Introduction to music theory: melody, rhythm, intervals, chords, harmony and styles of musical expression. Students learn to read and write music signs and symbols from the traditional language of tonal music. Examples drawn from classical through to popular music; requires no previous formal training in music. This course is not available to music majors for credit in the degree.

Prereq 1073: Musi 1063 with C- or better

IDST 3173 INTRO TO RECORDING STUDIO

Introduction to principles of sound recording, including acoustics and psychoacoustics. Recording equipment, from microphones, signal processing and consoles, to analog and digital audio systems. Pre- production, production and post-production, including editing, and master tape/CD preparation. The course includes practical work in the Acadia digital recording studio.

Prereq: Musi 2163 or 2173

Deleted Courses

MUSI 1161
MUSI 1171
MUSI 1673
MUSI 1683
MUSI 2683
MUSI 3103
MUSI 3113
MUSI 3300
MUSI 4300
MUSI 4303
MUSI 4333
MUSI 4363
MUSI 4673
MUSI 4953
IDST 3183
IDST 4173
IDST 4973

Appendix D

“Applied Instruction at Acadia University”

Compiled by Mark Adam

This document acts as a compilation of various sources that addresses the importance of maintaining a strong and supported private (one on one) applied studies program in the Acadia University School of Music.

It is presented as follows

1. Letters from various members of the Acadia School of Music Faculty.
2. Letter from an Acadia School of Music student.
3. Writings from other Atlantic University music department heads.
4. A brief outline of the music degree requirements at some other Maritime universities.
5. A listing of the guidelines set out by the Canadian University Music Society regarding the requirements for the granting of various degrees in Canada.

One of the most compelling arguments for a strong and supported applied studies component comes from Professor Paul Lauzon regarding the Music Therapy program and is easily projected through all of the School of Music’s offerings.

Bachelor of Music Therapy
Professor Paul Lauzon
Concerning Applied Music

In the document entitled:

Standards and Procedures for the Approval and Accreditation of Undergraduate Music Therapy Programs

The Canadian Association for Music Therapy (CAMT) presents the following list of recommended musical performance competencies:

Music Performance Skills

1.1 Primary Instrument

- Perform repertoire at an advanced proficiency level
- Perform solo and in small/large ensembles
- Demonstrate musicianship, technical proficiency and interpretive understanding
- Improvise in a variety of musical styles

1.2 Keyboard Skills

- Accompany self, individual or group with a moderate level of proficiency
- Play chord progressions in a variety of keys
- Sight read compositions reflecting a variety of musical styles
- Play repertoire encompassing a variety of styles with and without printed music
- Harmonize and transpose compositions
- Improvise accompaniment to compositions reflecting a variety of musical styles

1.3 Guitar Skills

- Accompany self, individual or group with a moderate level of proficiency
- Play chord progressions in a variety of keys
- Sight read compositions reflecting a variety of musical styles
- Play repertoire encompassing a variety of styles with and without printed music
- Harmonize and transpose compositions
- Improvise accompaniment to compositions reflecting a variety of musical styles
- Utilize a variety of strumming and finger picking techniques

1.4 Percussion Skills

- Accompany self, individual or group with a moderate level of proficiency
- Play various time signatures and tempi
- Sight read compositions reflecting a variety of musical styles

- Play repertoire encompassing a variety of styles with and without printed music
- Improvise accompaniment to compositions reflecting a variety of musical styles

1.5 Vocal Skills

- Sing in tune, in a variety of keys and with adequate volume
- Sight sing compositions reflecting a variety of musical styles
- Sing repertoire encompassing a variety of styles with and without printed music
- Harmonize and transpose compositions
- Improvise accompaniment to compositions reflecting a variety of musical styles

1.6 Songwriting

- Compose songs with varying degrees of complexity
- Compose instrumental accompaniment
- Compose lyrical accompaniment

1.7 Arranging & Conducting

- Arrange musical compositions for various instruments
- Arrange and adapt musical compositions for appropriate skill level of client(s)
- Sight read repertoire with a moderate level of proficiency
- Conduct with a moderate level of proficiency

1.8 General Knowledge

- Demonstrate knowledge of various musical styles and genres
- Demonstrate knowledge of technology, media and instruments used in the practice of music therapy
- Demonstrate knowledge of care and maintenance of various instruments

Simply put, training in music therapy is incomplete without Applied Study. The clinical music therapist must be able to focus on the needs of the client, and to do so, she must be able to sing and play music with an ease that comes from expertise. Also, it is highly unlikely that the *Bachelor of Music Therapy* degree and the *Certificate in Music Therapy*, both offered at the Acadia University School of Music, would have been approved (and continue to be approved) by the CAMT without the current level of Applied Music instruction.

Paul Lauzon, MMT MTA
Music Therapy
School of Music
Acadia University

The Importance of Applied Study to the Emerging Music Educator:

There is an old adage that everyone who works in education agrees *should* be untrue:

“Those who can, do; those who cannot, teach.”

For future music educators, the application of this statement is perhaps even more urgent than any other discipline. It implies that it does not matter if the teacher is able to perform well. ***Nothing could be further from the truth.*** Every good music educator is also a strong musician. All of our teaching flows from our personal musicianship. There are a few hard truths in music education:

- understanding how to play provides the foundation of our personal teaching process
- great teaching requires that the student carries within a superb model of excellence, with very high standards and expectations
- *our personal musicianship defines how musical our students will be* – it is through the struggle and practice of being a musician that we prepare ourselves to teach

I would go a step further, and state that if a teacher is a weak musician, he/she will create more weak musicians and be less successful in the field of music education as a result. The teaching profession needs strong musicians with a passion to teach, *not failed performers*. Further, every teacher needs to exercise his/her musical imagination, meaning, teachers need to keep playing their principal instrument after university as a part of their ongoing development.

Every strong music education training program places emphasis on personal musicianship and ability on the principal instrument. I am pleased that Acadia University School of Music recognizes this fundamental truth in the philosophy of the School and the requirement for four years of applied study.

Finally, applied study can benefit from master class situations, but ***it is not feasible to deliver appropriate applied instruction in a group or classroom situation.*** No school, however small or under-funded, in Canada or the US, attempts to deliver applied instruction to two or more students at the same time. The only way for the Acadia B.Mus. degree to be credible is to continue with one-on-one applied instruction. There are many benefits to the use of sessional applied instructors, not the least of which is cost effectiveness. For instance, at Memorial University there are 19 full-time Faculty, including most of the applied instructors. We have about half that amount. By paying instructors on a “per service” basis, the University is saving a tremendous amount of money while delivering a high-quality program. More to the point, we are able to deliver a strong program to our undergraduates.

Mark Hopkins
Music Education
Director of Bands, School of Music
Acadia University

**Applied Skills/Music Theatre
Acadia University
2006**

The focused streams of applied skill acquisition make this a program designed to create highly skilled music theatre performers. Applied skills are the cornerstone of *any* music program. At University level, there is *no replacement* for the individual instruction required to develop each performer's ability. The instruction received at the post-secondary level must be to refine and focus the student's abilities in order that the resulting quality of performer is competitive in the job market. Performance, as a career, is intensely rewarding, and equally difficult. It is a lifelong commitment to the pursuit of perfection and creative expression. The skills necessary to maintain and expand are currently offered at the Acadia Music Department at this level, resulting in a higher quality performer. Anything less would result in questionable validity of a music program. There is not a single university level music program in Canada that does not offer individual applied skill instruction. In fact it is a required element that is constantly tested as to its successful application. One hour weekly is also the normal minimum requirement at any other University music program. Bare minimum – most will offer the student *more* time in individual lessons as they advance through the system.

Individualized instruction offers the student of music theatre a unique focus while pursuing studies in this field. In particular, it is the emphasis on the development of the individual qualities in a performer that is absolutely of paramount importance in order for a performer to remain competitive in the business. In my personal experience of years of auditioning young performers, I can always tell who went to which school before the end of the audition. A mass-creation of performers tends to remove any of the uniqueness that first brings these people to music theatre. Not so at Acadia – this uniqueness is developed in the individual attention given each student. These students will continue to develop as individuals and professionals long after they have left Acadia and that is, simply, the definition of a good education.

**Lisa St.Clair
Music Theatre Faculty
Acadia University**

Regarding the question of the value of individual instruction of instrumental and vocal technique for the music and music therapy students:

What we are looking at here, basically, has to do with the success-rate of a programme; the proper development of good playing and singing habits, and over-all technique, relies heavily on an institution being able to provide individual, private instruction. One-on-one exchange facilitates, in a dramatic sense, not only the process of learning, but, equally important, how much a student can potentially accomplish.

There are practical and compelling reasons to sustain and enhance individual instruction. Where each student has his or her own unique problems and strengths, marking different levels, each requires specific attention:

Progress for the individual occurs with greater proficiency and competence, and avoids wasting time, such as, significantly, on bad technique that may be otherwise overlooked, or hard to correct (specific to this particular issue is the very real concern for extreme bad habits that can destroy, sometimes entirely, a voice, a wrist, an arm, or a shoulder). Individual instruction provides an excellent opportunity for early detection and prevention. This is a problem that I have noticed, in many years as a musician as a teacher, that is far too often neglected, misdiagnosed, or simply misunderstood by many musicians and singers, professional and student alike. How can an instructor be certain that a student will successfully learn to use hands, fingers, breathing technique, proper positioning of the body, and pose?

What a teacher can provide individual students has far-reaching consequences, not least of which is the possibility for extensive, in depth and thorough knowledge, placing said student in a marked position of achievement that, it should go without saying, reflects immeasurably on the school. This is a highly favourable offering; it should qualify as a recognition of an exemplary system of teaching, that stands as having a competitive edge, for students and institution alike.

The School of Music of Acadia University is a prestigious institution with an outstanding reputation across this country and abroad. I am deeply concerned about the long-range repercussions of curtailing individual instruction, including the very real possibility of plummeting enrolment. I myself, after only one year of teaching here, am experiencing a growing accumulation of students largely through word-of-mouth. I attribute this not only to my abilities as a teacher, but also, significantly, to the fact that I am able to provide quality instruction on a one-on-one basis for these people who come to this school expecting to gain that competitive edge, with a strong, confident, and proficient knowledge in all the necessary areas of their chosen fields of study.

Daniel Heikalo
Applied Guitar Instructor
Acadia University School of Music

**The Importance of Applied Study
Paula Rockwell**

To start, I would like to take a quote from President David Naylor's message, of the University of Toronto:

"The various faculties at the University of Toronto necessarily possess a distinctive nature, but all of our multidisciplinary efforts endeavour to feed the overall vision of the University as a place for great minds. Yet, it is interesting how music, among our varied areas of study, can infiltrate all aspects of academic life- from English to physics, from history to math-enriching these programs while inspiring our students. From performance to composition, music is one of the fundamental media of creativity, as is fantastically exemplified within the Faculty of Music. Valuable experience can be found through personal exploration; through the mastery of a musical instrument, the creation of artistic works, the personal reward of a vocal performance, the spontaneous creativity of an improvisational session, and even the simple, passive enjoyment of music. As such, I am profoundly encouraged by the continued strength of our Faculty of Music and recognize that our university is fortunate to have such a thriving resource of great events, concerts and operas".

As an aside it is worth noting that David Naylor's brother Steven is currently a part-time faculty member of the Acadia University School of Music.

I think, to most of us, a community without music is a community without a soul. It is the essence of what makes us humans. We can listen and experience music but also reap its benefits. When one is given the opportunity to learn how to express themselves through music, learning to play a musical instrument or learning the techniques of vocal production, it gives many of us an individual voice. It builds confidence, sensitivity, intelligence and social awareness. Everyone knows the importance of introducing Mozart to a baby, even in utero. Research has proven the children are more attentive, outgoing and intelligent.

The thought of a School of Music not offering "applied" study is like having a School of Science without labs, a School of Computer Science without the hardware and a School of Recreation/Athletics without equipment. As the word implies, it is application that makes learning meaningful. The individual, hands on, one-on-one experience with a professional instructor is what makes coming to a university unique. This is especially true when you are referring to a music school where individual instruction is not a luxury it is a requirement. The confidence gained from applied study and performance is an invaluable skill beyond the field of music. A few years ago, I had a student who completed her degree in Music Theatre then went on to study law. By having the experience of a music degree she was able to put herself in front of a court of law with ease, confidence and a keen awareness of her vocal apparatus.

I trust that the decisions being made, on behalf of the School of Music, will be ones that will continue the absolute necessity of applied study and all that it encompasses.

**Paula Rockwell
Professor of Voice
School of Music
Acadia University**

“The Importance of Applied Study”

As a Performance major, I cannot stress enough the importance of individual applied study instruction in all four years of a music degree. One of the main elements a prospective student looks at in a university’s music program is the frequency and quality of applied instruction. Students recognize that applied study is the single most important part of a musical education.

I remember the process of applying to undergraduate music programs. I applied to schools across the country 4 years ago. I poured over university calendars, comparing the various program curriculums and courses I would be required to take. All of the universities I looked into had an hour of applied lessons per week in all 4 years of study for a performance degree. Some universities had 4 years of applied lessons even in non-performance streams. If any of the universities I had looked into had not offered applied study in all 4 years, that university would have immediately become an undesirable option. The frequency and quality of applied instruction was a main determining factor in which school I decided to go to. Students expect individual applied instruction throughout their whole degree. The vast majority of music schools in North America and Europe offer and require this. Any university that did not would be offering lesser quality program, and could therefore expect lower enrollment.

Group lessons are not a viable option in most circumstances. Every student has different learning needs which need to be addressed and coached individually. The whole point of applied instruction is to coach a student to be a better musician and performer. This cannot be achieved unless a student’s individual needs can be addressed. Especially for voice instruction, which is so personal. The voice is an especially individual instrument. There is no value in group lessons where the time cannot be totally devoted to a student’s individual challenges and problems.

In conclusion, Acadia would have a seriously deficient music program if it did not match other music school’s applied study curriculum. And group lessons are a totally inefficient teaching tool. Individual applied instruction is the most important element in a music degree. It cannot be substituted or compromised if Acadia’s music programs are to remain valid and competitive with other universities.

Kathryn Humphries
4th year Vocal Performance Major
School of Music
Acadia University

Letter of Support for Applied Music

I believe that the applied skills (performance) component of any degree offering in music is essential in the formation of solid musicianship. While the implications within a performance concentration are obvious, a strong performance background for a music educator, theorist, musicologist or therapist is equally fundamental to the success of those choosing careers in these areas. If a musician cannot hear or demonstrate what they are teaching, their efforts will be seriously compromised and uninspired. Music is live art and performance is what keeps it alive.

Prof. Lynn Stodola, Chair
Department of Music
Dalhousie University

Letter of Support for Performance Instruction

I have been asked to comment on the importance of well-supported performance instruction to the wider study of music at universities. I do so as the Head of the Department of Music at Mount Allison University.

In my view, this importance is central. In Europe, instruction in higher-level music performance is often the task of music conservatories; performance studies are often divorced from the academic study of music, that controlled by universities. In the North American tradition, however, there are few higher-level music conservatories, and universities seek to integrate all aspects of advanced music study.

The results can be confusing or disconcerting for university administrators. Some of the activities of music departments – especially private performance instruction, instruction in composition, and ensemble performance activities – differ notably from the classroom-based norms of university instruction. Though music departments are often found within Arts faculties, their infrastructure needs and budgets are more akin to those of the sciences. And, in the end, isn't it all just "playing" music anyway? Is it really necessary?

Yes, it is really necessary. (And it's not "play," but highly concentrated work!) Even for those students who are not destined to build careers as music performers – the majority – an experiential understanding of music as performed is irreplaceable. The deep appreciation and the practical musical skills students acquire in their performance studies centrally inform their abilities to teach music, to compose it, to study it academically, and to use it therapeutically. (The sciences, too, rely on this experiential understanding. Why bother to hold labs, where science students can do science? Isn't just reading about it sufficient?) It has also long been known that the secondary abilities acquired in performance study – intense focus on long-term goals, teamwork, problem-solving – fit music students for many types of careers. And no matter what their eventual career choices, students entering B.Mus. programs tend to be highly focused on performance. The brightest and most talented students will simply not choose a music school whose performance reputation is weak.

University communities, too, directly benefit from the presence of strong music performance studies. For music departments, public recitals, concerts, master-classes and workshops are an integral part, not an extra, of their educational mission. Music departments typically mount more such public events than most other departments combined. When universities boast – as Acadia surely can – that they enrich their wider communities culturally, they can thank the musicians in their midst for a great deal of this enrichment.

In the Maritime region, the music programs of Acadia and Mount Allison have been traditional rivals in attracting and training the best musicians. This amicable and fraternal rivalry, within a shared pursuit of musical excellence, has been of benefit to us both. It has produced a long line of splendid performers, music scholars, and music educators. The recent initiatives undertaken by Acadia's Music Department have helped to position it uniquely in the Atlantic region. To be successful in attracting the best students, however, strong performance studies should continue to lie at the centre of these initiatives.

Gary Tucker, Ph.D.
Associate Professor and Head
Department of Music, Mount Allison University

**“A Brief Review of Degree Requirements for Bachelor of Music Programs
in the Maritimes”**

This information is culled from the music websites of the following institutions:

Memorial University

Director: Tom Gordon

“I can encourage you to wade through our undergraduate degree program requirements (www.mun.ca/music follow link to undergraduate programs) where you will find the applied studies requirements of all our programs spelled out clearly (if uninspiringly clinical in tone). These requirements are obviously rooted in the belief that the complete development of every kind of musician is assured by a full apprenticeship in applied studies. We would not maintain this exorbitantly costly part of the program if we did not believe it was essential.”

BACHELOR OF MUSIC DEGREE REGULATIONS

A. Major

B. Core Program

C. Performance Major

D. General Musical Studies Major

E. Conjoint Degrees Program: Bachelor of Music and Bachelor of Music Education

F. Theory and Composition Major

G. History and Literature of Music Major

H. Joint Major in Music Performance and History and Literature of Music

I. Joint Major in Music Performance and Theory and Composition

Regulations for the Honours Degree of Bachelor of Music

B. CORE PROGRAM

All Bachelor of Music students, regardless of major, must complete the following courses (44 credit hours):

Applied Music (10 cr. hrs.): 140A/B, 240A/B, 2 credit hours of 2611.

Music History (12 cr. hrs.): 1002, 1003, 2002, 2003.

Music Theory (22 cr. hrs.):

- Written Theory: 1107, 1108, 2107, 2108, 3107.

- Aural Skills: 1117, 1118, 2117, 2118, 3117.

- Keyboard Harmony: 1127 or 1137, 1128 or 1138, 2127 or 2137, 2128 or 2138.

The remainder of the credits required for the degree are determined according to the student's major, as below.

Mt Allison University

Chair: Gary Tucker

7.6.4 Group A. The Required Core
 57 credits - all Music

- 1101-1111 Materials of Music I-II
- 2101-2111 Materials of Music III-IV
- 3241-3251 Twentieth Century Music I-II
- 1201-1211 Music History and Literature I-II
- 2201-2211 Music History and Literature III-IV
- 1500-3500 Chief Practical I-III**

University of Prince Edward Island

Chair: Greg Irvine

YEAR I (common to both Bachelor of Music and Bachelor of Music Education Programs)		
Semester Hours of Credit		
Music 113-114	Theory	6
Music 115	Sight Singing and Dictation	2
Music 116	Keyboard Harmony	1
Music 123-124	History	6
Music 131-132	Major Instrument or Voice	6
Music 143-144	Choral Techniques	4
Arts and/or Science Electives		6
Total		31

NOTE: ENSEMBLE REQUIREMENTS: All students enrolled in a music program are required to satisfactorily complete the requirements for participation in a minimum of six full-year ensembles for a Bachelor of Music Degree as follows:

- Brass, woodwind & percussion majors – 2 years Concert Choir and 4 years Wind Symphony
- Piano majors – 2 years Concert Choir and 4 years Collaborative Piano (or serving as a pianist in a large ensemble)
- Voice majors – 4 years Concert Choir and 2 years Diction Lab

Placement is at the discretion of faculty.
 Unless the ensemble requirement is fulfilled, graduation will be denied.

YEAR II (common to both Bachelor of Music and Bachelor of Music Education Programs)		
Semester Hours of Credit		
Music 213-214	Theory	6
Music 215	Sight Singing and Dictation	2
Music 216	Keyboard Harmony	1
Music 223-224	History	6
Music 231-232	Major Instrument or Voice	6
Arts and/or Science Electives at 100-200 level (German recommended)		9
Total		30

NOTE: Ensembles required (see note at end of Year I).

YEAR III Bachelor of Music		
Semester Hours of Credit		
Music 313 -314	Theory	6
Music 331-332	Major Instrument or Voice	6
Theory and History Electives		6
Music Electives		6
Arts and/or Science Electives		6
Total		30

NOTE: Ensembles required (see note at end of Year I)

YEAR III Bachelor of Music Education		
Semester Hours of Credit		
Music 251	Philosophy of Music Education	2
Music 313-314	Theory	6
Music 331-332	Major Instrument or Voice	6
Music 353-354	Elementary Music Education Methods	4
Music Education Electives		3
Education 474	Technology in Education	3
Arts and/or Science Electives		6
Total		30

NOTE: Ensembles required (see note at end of Year I).

YEAR IV Bachelor of Music	
Semester Hours of Credit	
Music 413	Orchestration 3

Music 431-432	Major Instrument or Voice	6
Music Electives		12
Arts and/or Science Electives		9
Total		30

YEAR IV Bachelor of Music Education			
Semester Hours of Credit			
Music 431-432	Major Instrument or Voice		6
Music 453-454	Secondary Music Education Methods		4
Music 462	Teaching Internship I		3
Music Education Electives		3	
Music Electives (not from Music Education Electives)		6	
Education 415	The Inclusive Classroom		3
Arts and/or Science Electives		6	
Total			31

Applied Study

The importance of one hour individual applied lessons.

Degree requirements set forward by the Canadian University Music Society.
 Please note number 3, Core Curriculum.

Taken from the webpage of the Canadian University Music Society
http://www.cums-smuc.ca/publications/scim_guidelines.html#1_bm_prog
October 29, 2006

D. Bachelor of Music Degree Programs

1. Description and Duration. The Bachelor of Music is a professional degree. Many students enrolled in Bachelor of Music degree programs aspire to careers as professional musicians and music educators, while for other students, the Bachelor of Music degree serves broader personal and educational purposes.

Programs leading to the degree of Bachelor of Music will include a variety of courses in music, including music history and literature, music theory and composition, aural skills, and applied music, as well as courses in the arts and/or sciences. Normally 65% to 85% of the courses in the degree program will be in music.

Programs of study leading to the degree Bachelor of Music generally require four years of full-time study. For present purposes, the two-year collegial program (Diplôme de 'études collégiales) required for admission to Québec universities' three-year baccalaureate program is considered to be the equivalent of the first year of a four-year program.

2. **Admission Requirements.** To be admitted to a program of study leading to the degree Bachelor of Music as a regular student, a candidate should:
 - a. demonstrate technical and musical ability and potential;
 - b. demonstrate a firm grasp of the rudiments of music and sufficient ability in aural recognition to undertake courses in music theory and aural skills. A candidate admitted with a weak background in theory and/or aural skills will normally be required to take preparatory course work before entering the first-year credit courses in these areas; and
 - c. satisfy the university's general admission requirements.
3. **Core Curriculum.** Programs leading to the degree Bachelor of Music normally contain a common core of courses. This core curriculum represents approximately half of the degree program:
 - a. three or four years of individual applied study in an instrument or voice (preferably a one-hour lesson per week);
 - b. three or four years of active participation in an ensemble;
 - c. two or three years of music history and literature, including Canadian music;
 - d. three years of music materials, including writing and analytical skills, sight-singing, aural comprehension, and twentieth-century techniques;
 - e. keyboard harmony for all students, as well as basic keyboard skills if necessary for students whose major instrument is not keyboard.
4. **Areas of Concentration.** The distribution of the remaining music courses for the degree Bachelor of Music determines whether or not the degree should be designated as having a specific major or area of concentration. If a concentration or major is to be mentioned, the recommended minimum course content in the various areas of concentration is as follows:
 - a. (a) **Performance Major:** approximately one-third of the total degree program should consist of individual applied study and ensembles (including accompanying, and conducting). A minimum of four years of individual study in the major instrument or voice is essential for a performance program. A public recital is normally required in the final year of the degree program.

- b. (b) **Composition Major:** approximately one-third of the degree program should consist of courses in composition and music theory. These courses should include the equivalent of three or four years of composition, including electronic music. A recital of original compositions is normally required in the final year of the program.
 - c. (c) **Theory Major:** one-quarter to one-third of the degree program should consist of courses in the writing and analysis of music. A major research or analysis paper is usually required in the final year of the program.
 - d. (d) **Theory/Composition Major:** approximately one-third of the degree program should consist of courses in the writing and analysis of music. A major project, such as a research paper or a recital of original compositions, is usually required in the final year.
 - e. (e) **History and Literature Major:** at least one-quarter of the program should consist of courses in music history and literature, including bibliography and research techniques. A major research paper is normally required in the final year of the program.
 - f. (f) **Music Education:** CUMS strongly recommends that teacher training programs in music leading to certification be of at least five years duration. Such programs often lead to the awarding of two degrees, the Bachelor of Music, and the Bachelor of Music Education or Bachelor of Education. In some programs, the music degree is completed before the music education degree; in others, the two degrees are awarded conjointly at the end of the five-year program. In either case, at least one-fifth of the courses in the five-year program should be in music education (e.g., general music methods, vocal and instrumental techniques, conducting).
5. **Non-Music Courses.** Courses in areas other than music usually comprise about 15% to 35% of the entire degree program. Some of these courses may be specified (requirements for study in a first and second language are common), but there should also be sufficient opportunity for students to choose courses that are appropriate to their own interests and goals.

Appendix E

“Recruitment and Retention Committee”

A recruitment and retention committee was struck early last year, to examine auditions, admissions, and outreach to expand the applicant pool. The following steps have been implemented, and an ongoing outreach effort is in progress.

Auditions

- (a) Dates are published to faculty with a much longer lead time.
- (b) Auditions will be held on Thursdays, to allow more faculty to attend.
- (c) The audition invitation letter has been updated – more specific information about auditions is available on the revised website.
- (d) Live, remote auditions are being held in Ontario, on Thursday February 22, 2007.
- (e) The Faculty are exploring offering the option to re-audition weaker students deemed to have potential, sometime in June.
- (f) A discussion of what constitutes an ideal cohort is underway, with an eye to the reduction of the overall size of the SOM as a result of cutting certain programs.
- (g) Prospective students are guided to a new page of information for applicants, which lists levels and selected repertoire for admission on each instrument
- (h) Prospective students are guided to an online music theory website to prepare for the theory entrance exam
- (i) Students auditioning on-site must provide their own piano accompanist, or one will be provided for them at a cost of \$50 – the prospective student must along audition music for accompanist in advance of the audition date
- (j) A new audition form has been developed, with a general rating scale and questions about probable program after the core.
- (k) Prospective students must provide two letters of recommendation as part of the application process.
- (l) Every effort has been made to retain the best aspects of the audition process at Acadia, meaning that the SOM will maintain the informal and welcoming atmosphere (use of Faculty lounge, student hosts, etc.)

Outreach

- (a) The SOM website has been redesigned and updated – an ongoing system of updating specific information is now available, to keep information absolutely current.
- (b) Scholarships are being examined, and awarded by a committee on merit and the needs of the “ideal cohort”.
- (c) Concerts are being listed on-line. A new Large Ensembles committee has been struck, to smooth out booking of facilities, and provide a very long lead time for advertising.
- (d) The Acadia Recruitment Office has agreed to collaborate on a SOM sampler CD, to promote the music programs.
- (e) Acadia Wind Ensemble performed a showcase concert at the Nova Scotia Music Educator’s Conference. We must encourage Acadia Faculty presence and performance/presentation at conferences, especially in Eastern and Central Canada (NSMEA is a must – there should be one

or two Acadia ensembles performing here every year, meaning we need transportation and accommodation funding for entire ensembles.)

(f) Acadia University School of Music needs long-term support for publicity and promotion of SOM events, to improve our local, regional and international public image in the Arts. This could be a new Faculty position, similar to the athletic assistants, who organize and publicize the Athletics events.

(g) Acadia University School of Music needs long-term support in the form of a Facilities Coordinator, to manage use of the hall, setup, teardown, lighting and sound. This could be a new Faculty position, similar to the chemistry assistants, who manage laboratory resources.

(h) Acadia Bands have instituted Open Rehearsals – invite local ensemble conductors to bring their ensembles to any Acadia rehearsal – they can observe – then the Acadia Bands plays their music with them.

(i) The Acadia SOM has initiated an outreach program for educators, bringing them on campus for Board of Education professional development workshops, and offering summer courses aimed at the needs of music educators.

(j) Free tickets to SOM performances are now available to the Recruiting office and to any interested school ensembles in Nova Scotia.

(k) The SOM is seeking a source of funding to pay for busses for “run-out” concerts for local and regional school programs.

(l) Internal Flow of Program is being improved, by developing clear and transparent guidelines for the flow of students into various streams. For instance, in Music Education, a student will declare his/her intent to become a teacher at the 2nd year. Acceptance will be based on GPA, letter(s) of recommendation, and an essay component.

(m) The SOM will sponsor **BRASS DAYS** (a brass nerd weekend, which could be duplicated for any instrument or voice category) using Yamaha artist soloists, and can include master classes, Acadia Faculty, and Chamber Music

Appendix F

“Student Response to the 2006 Review of the School of Music”

Acadia University
Compiled by: Society of Acadia Music Students

Response to Recommendations by number:

1. *The School of Music should develop a vision/mission within the context of the Acadia Strategic Plan.*

- The students feel that the School of Music vision/mission should include a mandate to providing quality programs that are not offered anywhere else.
- Along with finding a School of Music Identity/Mission, the students would like to know how the university views the music school, and its role in the university.

2. *Reduce the number of advertised concentrations to the following:*

Music Education

Performance

Music Therapy

- Students have varying opinions on this topic.
- All students agree that the special degree programs (Music Education, Music Therapy, Music Theatre, Music Technology) are the main selling point for the Acadia Music School. These specialized degree programs draw students from across the county. The music school would lose its individuality, and enrollment would drop if these programs were to be eliminated.
- There isn't enough financial and logistical support for the Music Theatre program; from the University. The ideal situation would be to sufficiently fund the program and have cooperation between the Theatre and Music departments. The only other viable option would be to eliminate the program and stop attracting students here under the pretense that they will get substantial musical theatre performing experience and acting instruction. The students feel that this program has great potential for putting the Acadia School of Music “on the map” in Canada. It draws students from across the country.
- Students feel that there is no value in eliminating the Theory/History programs, as it is extremely inexpensive to run.

3. *Other concentrations should be deleted/phased out over a period not to exceed three years.*

- Students agree that no more students should be accepted into a program that will be cut, for the upcoming September 2007 school year.

4. ***Once the reduced number of concentrations has been accomplished, it should be clearly established who is responsible for each concentration.***
 - The students feel that this is established already.
5. ***Principal Applied Study and Secondary Applied Study should remain as required courses in the B.Mus. Education & Performance concentrations.***
 - Students agree that Applied Study should remain as required courses for the B.Mus Education and Performance concentrations. These programs lead to careers that require practical skills in music performance.
 - In fact, music students would like to see Principal Applied Study available for all 4 years of study to all music majors, without having to pay supplementary lesson fees. Other music schools which are comparable to Acadia's offer this.
 - Students agree that the reduction of lesson time length to a half-hour lesson would severely compromise a student's practical skills.
6. ***Replacements, including positions available through planned retirements, should be used creatively to recruit new leadership and to establish strategic teaching concentrations that will define the Acadia advantage.***
 - Students have no comments about the allocation of faculty positions.
7. ***An open search for a new Director of the School is desirable and necessary.***
 - The students agree that an external search for a new Director is necessary.
8. ***Employment status and support for part-time instructors must be addressed.***
 - Students sympathize with the predicament of their part-time professors. Students agree that more full-time positions need to be created for music professors.
 - One transfer student pointed out that over 20 full-time positions exist for music professors at Memorial University of Newfoundland; a music school with roughly the same number of students as Acadia.
9. ***The posting of available positions and/or re-appointments should be done in a more timely way. Earlier deadlines for all these positions should be established.***
 - Students agree that the hiring process needs to be completed sooner. Students have the right to make course registration decisions based on who will be teaching them. Students also feel sympathy for their professors who don't know if they have been re-hired until 3 weeks before classes begin.
10. ***The workload of the Administrative Assistant should be assessed to determine if a part-time assistant should be hired.***

- The students are satisfied with the secretarial situation in the School of Music office. Barbara Jordan and Heather Rushton seem to have things well under control.

11. An assessment should be undertaken of the current state of Denton Hall with the goal of establishing a schedule of infrastructure maintenance/improvements.

- Students suggest that a five-year plan is needed for the improvement of facilities and expensive renovations. The air circulation and heating problems are especially unacceptable.

12. Space constraints and conditions of practice rooms should be examined.

- This issue is of paramount importance to students. We suggest that the extra pianos in the student practice rooms be removed, and that the ventilations problems be fixed immediately. Practice effectiveness is severely hindered under the current practice room conditions; extreme heat, poor air quality, and cramped rooms with useless, decrepit pianos.
- Students suggest that extra practice rooms be set up in unoccupied Residence rooms. The extra pianos in the existing practice rooms could be used in these new practice rooms. This would free up practice and studio space in the Denton building. A student assistantship could be created for maintenance of these practice rooms, and the posting of weekly practice schedules.

13. Classrooms outside of the School should be considered for use at high demand times.

- Students suggest that classes which don't require the use of pianos may be conducted in the BAC, or other spaces.

14. The Festival Theatre should be a regular resource for rehearsals, teaching and performances.

- The students are very excited about the prospect of using the Festival Theatre for practice, rehearsal and performance space. The students suggest that the ATF be made the permanent home of the percussion instruments and studios. There is much more room for percussion storage in the ATF.
- Ensemble rehearsals and concerts could be held regularly at the ATF to free up the Denton Stage during busy times (like during juries, auditions, and during the Operas and Musicals).
- It is possible that one set of percussion instruments could be kept in Denton for concert in the Denton Hall, and one set kept in the ATF for concerts at that venue.
- The music school should buy a piano to be kept at the ATF permanently. This would make the space completely compatible for regular use by the music school.

15. The improved climate of collegiality and open consultation that was commented on by numerous people should be continued.

16. *The School should take direct responsibility for Summer programs and/or receive revenue from the Division of Distance and Continuing Education from activities run jointly.*

- Students agree that it would be worthwhile to have revenue coming into the school; whatever source it's from.

17. *Teaching loads of all faculty should be reviewed to determine if there is an equitable distribution of instruction and to ensure that full-time faculty teaching responsibilities align with the central teaching priorities of the School.*

18. *The music librarian should be included in regular School meetings and planning sessions.*

- The students are satisfied with the knowledge and expertise of Erin Patterson, the current music librarian, and feel that only good could come from having her input and vision present in planning processes.

19. *It is recommended that groups like the Acadia University Band be used as partners and models for strategic recruitment initiatives.*

- The Music School ensembles should be a huge recruitment tool for the School of Music. The students remember what a huge role university ensemble concerts played in shaping their opinion of the school. Presence at those concerts often solidified the decision to attend that school. The ensembles need to be present in the provincial and national music scene in order to raise the profile of the school.

20. *The weighting of ensemble credit should be reviewed.*

- The students feel that they are not being awarded appropriate credit hours for the amount of time they dedicate to their ensembles. However, they are aware that the situation is the same in most music schools across the country.

21. *The role of student representation should be reviewed.*

- The Society of Acadia Music Students has been present for a few years. This year's student representatives are trying to create more communication and cooperation between students and administration. Students have been invited by the faculty to be present in the decision making process.

22. *All faculty members who handle student advising should be familiar with curriculum requirements and general regulations.*

- The general consensus is that the student advising situation is better this year.

23. *A review should be conducted of student access to Denton Hall to determine if the hours for building access can be extended so that students can practice during the evening hours.*

- Students are always hungry for more practice space accessibility. In the past students suggested that a swipe-card system be set up for access to Denton after-hours. Students have been unsatisfied with Safety and Security's sporadic locking times. There have been no complaints this year, however.

24. *The availability of collaborative pianists and the processes by which they are assigned to students/studios should be reviewed, clarified and codified in writing.*

- Students are satisfied with the new staff accompanist situation. Students are thrilled with Tara Scott, the new addition to our Staff Accompanist team. We feel that the accompanists are more accessible and not stretched quite so thin. However, Jennifer King is still worked very hard, and has very long days.
- It is still not clear how students are assigned to studios. It seems to be quite random. However, students seem to be able to request an accompanist if they have a preference.

25. *A higher standard for entering students should be established.*

- Students feel very sensitively about this issue. Students recommend that enrollment be allowed to drop if it means that the caliber of students is higher.

26. *The Performing Arts Series should no longer be a required activity for students.*

- Student opinions vary on this topic. Some feel that the PAS series is a valuable part of the well-rounded music student experience. Some feel that our time would be better spent attending mandatory student recitals. There is no unified response to this topic.

27. *To address student concerns about outdated software music programs, we recommend that the "Acadia Advantage" be updated and made more relevant to the specific needs of the School of Music.*

- For the most part, music students feel like the Acadia Advantage is of no use to them. Computers are not used in the vast majority of music coursework. Music students would feel like laptops would be more worthwhile if updated music notation software (such as Sibelius or Finale) and the "SmartMusic" program were included. "SmartMusic" would be an efficient practice tool and would cut down on accompanist rehearsal time.

28. *A more equitable, transparent process across all concentrations for awarding scholarships should be implemented.*

- Students feel like the scholarship awarding process is a mystery. It is currently on an automatic-consideration system. However, students are not opposed to applying for individual scholarships. That way we may be assured that only genuinely deserving students are being awarded scholarships, not just students with the highest GPA's.
- Students would also like the scholarship notifications to be made earlier in the year. October is too late a date for scholarship notifications. Students should know by March so that they may make an informed decision whether or not to return to the school. This decision may be based on how they are valued by the school, which is manifested by how much scholarship money they are offered. Once again, the budget for the music school needs to be determined earlier in the year.

MOVED that a change be made to the Constitution and By-laws of the Senate of Acadia University to include another student on Senate, in order to allow for the SRC Theology Representative to have a seat.

The specific addition proposed is as follows:

Under II. Membership

Change the entry starting with “Five students...” to read:

Six students, at least one of whom shall be a Graduate Student

II. Membership

The membership of the Senate of Acadia University shall be as follows

(See Appendix A):

Chair

Deputy Chair

Chancellor

President

Vice-President (Academic)

Vice-President (Student Affairs) (non-voting)

Chief Financial Officer (non-voting)

Dean of Arts

Dean of Professional Studies

Dean of Pure and Applied Science

Dean of Theology

Dean of Research and Graduate Studies

Director of Continuing Education

University Librarian

Registrar, Secretary to Senate (non-voting)

Student Union President (non-voting)

Twenty-seven members of Faculty, to include nine from each of the Faculties of Arts, Professional Studies, and Pure and Applied Science. This membership shall include one representative from each school.

A member of the Faculty of Theology (non-voting)

Three members of the Board of Governors

Five students, at least one of whom shall be a Graduate Student

Three lay persons, nominated by the Senate Nominating Committee who are not eligible for membership under the roles and categories laid out above provided they are not full-time employees of Acadia at the time they are appointed lay members.

Submitted By:

Colin D. Hoult
VP Academic, ASU

