

Proposal for a Music Minor at John Carroll University

1. CONTEXT FOR ADDITION OF NEW PROGRAM

Rationale

As a Jesuit institution, John Carroll University is dedicated to educating the whole person through a rigorous curriculum in the liberal arts. Unquestionably, the College of Arts and Sciences at JCU boasts excellent academic programs throughout the physical sciences, social sciences and humanities. Moreover, the university offers robust academic programs in creative writing, theatre arts, and art history. Even with these strengths, however, the university lacks broader curricular offerings in the fine arts, particularly in music. Over the past several years, various groups of faculty and administrators in the College of Arts and Sciences have discussed ways to make fine arts a more present and vibrant part of academics and campus life. Like those who participated in these earlier discussions, we agree that the lack of degree offerings in fine arts—and more specific, music—compromises our ability to attract students who would like to pursue music both in curricular and extra-curricular settings. We argue that a music program would support the University’s strategic initiatives, particularly the aim to recruit, enroll, retain, and graduate a talented, diverse student body prepared for today’s global realities and committed to learning, leadership, and service that engages the world. A more prominent presence of music in the College of Arts and Sciences will enhance the experiences of students and faculty on our campus and will support JCU’s status as a premier liberal arts institution.

Moreover, the music minor will expand course offerings, which is necessary and appropriate for the new Core Curriculum, recently approved by the JCU faculty and scheduled to be implemented in Fall 2015. The new Core requires all students to complete a course in the creative and performing arts; the applied music courses and JCU music ensembles will offer several options for students to complete this Core requirement. In addition, both the introductory music courses and the more advanced musicology courses have the potential to be included among the integrated courses, particularly in the “Examining Human Experience” component of the Core.

Supporting the University Mission

The curriculum we propose for the music minor at John Carroll reinforces our university mission and vision: to inspire individuals to excel in learning, leadership, and service in the region and in the world. This curriculum also speaks directly to the university’s core values. First, studies in musical forms, music history, and music performance will offer students various opportunities to enrich, enliven, and inspire themselves and others. Music provides a unique vehicle for individual expression and creativity. Music is a fundamental element of the human experience, and accordingly, we have designed this curriculum to equip students of diverse backgrounds and skills with the tools necessary not only to understand and perform music, but also to appreciate music’s role in human history and its potential to enhance the lives of all people intellectually, emotionally, and spiritually.

The music minor program we propose supports many of John Carroll’s Institutional Academic Learning Outcomes, but most notably the following:

- Develop habits of critical analysis and aesthetic appreciation;
- Apply creative and innovative thinking;
- Communicate skillfully in multiple forms of expression;
- Act competently in a global and diverse world;
- Employ leadership and collaborative skills;
- Understand the religious dimensions of human experience.

Our proposed curriculum in music study supports and strengthens John Carroll University's goal to "engage the world" and our evolving goal to globalize the curriculum. The courses we offer will allow students to explore diversity through music and to understand better international cultures (through world music). They also have the potential to support JCU's commitment to enrich cross-disciplinary conversations with musicology courses that naturally bridge the arts, history, politics, and the sciences. Finally, the curriculum demonstrates our commitment to high impact pedagogies through experiential learning. Not only will students be required to make music (through ensembles and individual lessons), but they will have the opportunity to attend concerts and other events that take advantage of the rich musical resources Cleveland offers: the Cleveland Orchestra, Apollo's Fire Baroque Orchestra, CityMusic Cleveland, the Cleveland Chamber Music Society, Cleveland Classical Guitar Society, the Rock and Roll Hall of Fame, Beachland Ballroom, Roots of American Music, the Cleveland Jazz Orchestra (and other jazz ensembles and festivals), and the many fine music programs and performances in area churches (from classical to gospel).

John Carroll University has long had a strong tradition in liturgical music, and the music minor curriculum will build on this tradition. While this music minor will provide opportunities to study a broad range of musical forms and genres, our students will also have the opportunity to focus on sacred and liturgical music. Few music programs in the country offer this focus in their music education, as Dr. Cynthia Caporella and Dr. Sheila McGinn discovered when they worked with a recent graduate, Mark Ehrbar, to create a self-designed major in Liturgical Music. The degree that Mr. Ehrbar received in May 2012 is based on the existing strengths of JCU's co-curricular music program and Theology and Religious Studies department. Because few universities in the United States offer a concentration on liturgical music, this degree has the potential to be a signature program for John Carroll University. As proof of the personal and professional impact of the self-designed major in Liturgical Music on Mr. Ehrbar, please see his application letter for graduate programs, included in Appendix B.

JCU compared to other Jesuit Universities

While all colleges and universities in our region offer academic programs in music, it is worth noting the music education other Jesuit universities provide. Most other Jesuit universities offer either a music major or a music minor, in various forms. Those offering both a music major and minor:

- Boston College
- Canisius
- Creighton
- Fairfield
- Fordham
- Georgetown

- Gonzaga
- Holy Cross (major only)
- Loyola, Baltimore
- Loyola, Chicago
- Loyola Marymount
- Loyola, New Orleans
- Regis
- St. Joseph's
- St. Louis
- Santa Clara
- San Francisco
- Xavier

Jesuit universities offering a music minor:

- Le Moyne
- Marquette
- Rockhurst
- St. Peter's
- Wheeling Jesuit

Jesuit universities offering no music major or music minor:

- Detroit Mercy
- Spring Hill
- John Carroll

To position John Carroll University among the best of the Jesuit universities—and among the best liberal arts institutions in the region—it is imperative that we provide students with more curricular offerings in music and provide a path toward a degree. As noted in the new Core Curriculum document, the creative and performing arts have historically distinguished Jesuit education by providing students “a new mode of expression, a new voice” (20). A music curriculum will deepen John Carroll University’s dedication to its Jesuit heritage.

2. CURRICULAR REQUIREMENTS

This curriculum combines introductory courses in music/music appreciation and theory, surveys and focused study of music genres, and applied study/performance. The 100- and 200-level courses will include an experiential component to them, taking advantage of Cleveland’s rich and varied music offerings. The 300-level courses may also have an experiential component depending on their specific focus. The introductory course, Introduction to Music, is designed to be a foundational course for the degree. Note: in Appendix C we have included syllabi for sample courses.

The Music Minor requires, at minimum, 18 credits hours.

- I. Introductory Courses (6 credits, both courses required for the minor)**
- a. Introduction to Music (3 credits at 100 level) *This course is a prerequisite for music theory and all musicology courses.*
 - b. Introduction to Music Theory (3 credits at 100 level)
- II. Musicology (9 credits—at least one of the three courses must be at the 300 level)**
- a. 200-level (each course, 3 credits); courses may include the following:
 - Survey of Western Music
 - Survey of World Music
 - Survey of U.S. Music
 - Survey of Sacred Music
 - b. 300-level (each course, 3 credits); courses may include the following (see below for more detail):
 - Seminar on Gospel Music
 - Seminar on Rock and Roll
 - Seminar on Jazz
 - Seminar on Christian and non-Christian chant
 - Seminar on Jesuits and Musical Traditions
 - Seminar on the Operas of W. A. Mozart
 - Seminar on Chinese Opera
 - Seminar on South African Vocal Music
 - Seminar on the Bach Cantatas

Some JCU courses already offered could count as a 300-level course, such as TRS 372, Theology of African American Sacred Music and FA 399, History of Sacred Music in the Roman Catholic Tradition. It may also be possible for a student to take an independent study in advanced music theory or composition.

- III. Applied Music and Ensemble (3 credits, at least 1 credit must be from participation in an ensemble)**
- a. Ensemble (1 credit each semester)
 - Chapel Ensemble
 - Schola Cantorum
 - Cantors
 - Jazz Band

b. Applied Music (1 credit each semester)

- Piano
- Liturgical Keyboard
- Classical Guitar
- Liturgical Guitar
- Voice
- Cantoring in the liturgical setting
- Other instrument instruction possible as needed
- We are also pursuing opportunities to have individual musicians or groups as artists-in-residence; in addition to offering performances on campus they could also provide individual lessons and perhaps ensemble experiences for students. For example, if we have students with expertise in string instruments, they could play in an ensemble with a visiting string trio or quartet. According to Dr. Cynthia Caporella, the Carroll Trio, a group of professional string musicians in the area, who frequently perform at JCU musical events, is interested in working further with JCU students as artists-in-residence. Dr. Caporella is also currently working on a residency with the Cleveland Classical Guitar Society, to begin Fall 2015. [Note: these ensembles will also assist the university in offerings for the Creative and Performing Arts component of the new, integrated core curriculum.]

In summary:

The musicology curriculum will offer broad categories at the 200 level:

1. Western
2. World
3. U.S.
4. Sacred

For each of these categories, we would offer a 300-level seminar, which would be more focused:

1. Western: seminar on one or more composers, a genre or period such as Handel or Mozart Operas, Schubert Lieder, Wagner Symphonies, From Schubert to Schumann.
2. World: Chinese opera, or Noh-drama and music, Latin American instrumental music, Bollywood and Classical Indian music, South African vocal music.
3. U.S.: rock 'n roll, blues, jazz, Shaker music.
4. Sacred: Gospel, Christian and non-Christian chant, Jesuit composers, or Bach cantatas.

In the university catalogue, the courses could be listed as the following:

- FA 101. Introduction to Music (3 credits)
- FA 150. Introduction to Music Theory (3 credits)
- FA 110. Class Guitar (1 credit)
- FA 115. Applied Guitar (1 credit)
- FA 120. Class Voice (1 credit)
- FA 125. Applied Voice (1 credit)

FA 130. Applied Piano (1 credit)

FA 135. Special Topics in Applied Music (for other instrumental instruction) (1 credit)

FA 210. Survey of Western Music (3 credits)

FA 220. Survey of World Music (3 credits)

FA 230. Survey of U.S. Music (3 credits)

FA 240. Survey of Sacred Music (3 credits)

FA 310. Special Topics: Seminar in Western Music (3 credits)

FA 320. Special Topics: Seminar in World Music (3 credits)

FA 330. Special Topics: Seminar in American Music (3 credits)

FA 340. Special Topics: Seminar in Sacred Music (3 credits)

Course Rotation:

Each semester we would normally offer at least one introductory course and one 200 or 300 level course; the focus on the musicology courses would change each semester on a rotating basis. Each semester students would have the opportunity to take applied music or participate in an ensemble. A possible course rotation would be the following:

Fall 1

Introduction to Music

Class Guitar

Class Voice

Ensembles

Note: for the first semester we would offer only one introductory course and no advanced course since Introduction to Music is the pre-requisite for subsequent courses.

Spring 1

Introduction to Music Theory

200-level seminar on Western Music

Class Guitar

Applied Guitar

Applied Piano

Class Guitar

Applied Voice

Ensembles

Fall 2

Introduction to Music

300-level survey on Western Music

Class Guitar

Applied Guitar

Applied Piano

Class Guitar
Applied Voice
Ensembles

Spring 2

Introduction to Music Theory
200-level seminar on World Music
Class Guitar
Applied Guitar
Applied Piano
Class Guitar
Applied Voice
Ensembles

Fall 3

Introduction to Music
300-level survey on World Music
Class Guitar
Applied Guitar
Applied Piano
Class Guitar
Applied Voice
Ensembles

Spring 3

Introduction to Music Theory
200-level seminar on U.S. Music
Class Guitar
Applied Guitar
Applied Piano
Class Guitar
Applied Voice
Ensembles

Fall 4

Introduction to Music
300-level survey on U.S. Music
Class Guitar
Applied Guitar
Applied Piano
Class Guitar
Applied Voice
Ensembles

Spring 4

Introduction to Music Theory
200-level seminar on Sacred Music
Class Guitar
Applied Guitar
Applied Piano
Class Guitar
Applied Voice
Ensembles

The rotation would require some flexibility; the topics of the musicology courses would depend on the expertise of the instructors available to teach them. Depending on student demand, we could possibly offer both a 200-level course and a 300-level course in a single semester, which would allow for more variety of subject matter within a given semester. Also depending on student demand, we could offer other options for applied music, such as strings, woodwinds, percussion.

We also imagine that the musicology courses could be designed as integrated courses (for Engaging the Global Community, Examining Human Experience, and Exploring the Natural World) and therefore support the new Core Curriculum.

We would also encourage students to take lessons at other institutions (CIM, CSU, CWRU) if we are not able to offer lessons in a particular instrument. Likewise, if students are interested in cross-registering for other music courses at CSU, CWRU or other institutions, we would consider their requests through standard academic petition procedures.

Course Instruction:

Dr. Cynthia Caporella would be available to teach each semester, either a musicology course or applied music/ensemble. Other members of the John Carroll faculty with music expertise and academic training in musicology may be available on occasion to teach a course, including Dr. Valentino Lassiter and Dr. Marc Lynn. For semesters when they are not available, we would need to hire an adjunct instructor to teach. JCU has already offered class guitar instruction each semester for several years; and we have introduced class voice instruction recently (Spring 2014, Fall 2014, Spring 2015). We would continue with these regular offerings but also draw on the deep pool of musical talent near JCU's campus for instructors to teach applied guitar, voice, piano, and other instruments (such as strings and brass) as student need demands. Dr. Caporella would oversee the program (advise students and recommend/supervise adjunct instructors).

The Director of the program (in consultation with the Advisory Board—similar to procedures in EAS and PJHR), the faculty teaching in the program, and the Associate Dean for Humanities in the College of Arts and Sciences would approve new courses for the program. If courses have the potential for cross-listing or to be an integrated course for the new Core Curriculum, the Director will work with chairpersons of the appropriate departments.

3. ORGANIZATION AND ADMINISTRATION OF MUSIC MINOR PROGRAM

Job Description for Director

The primary responsibilities are the following:

- a. Teaching each semester, either one music course or applied music/ensemble
- b. Hiring part-time instructors for additional music courses (intro, theory, musicology) and applied music instruction, as necessary
- c. Supervising, facilitating, and evaluating all instruction in music courses and liturgical music on campus
- d. Advising students (in selection of courses/applied music/ensembles, declaring the minor, evaluating their progress)
- e. Overseeing the budget
- f. Managing assessment of the program
- g. Submitting an annual report to the Dean of the College of Arts and Sciences

Recommended line of reporting

The Director will report directly to the Dean of the College of Arts and Sciences, as do the directors of the East Asian Studies and Peace, Justice, and Human Rights programs.

Structure of governance

An advisory board—faculty members and academic administrators who formed the committee creating this proposal—will oversee the program for at least its first three years, after which a formal report on the program’s progress will be submitted to the Faculty Council and the Dean of the College of Arts and Sciences. After three years, a new advisory board may be formed, and members of this board will be recommended by the Director of the program and officially appointed by the Dean of the College of Arts and Sciences.

Current members of the advisory board:

- Cynthia Caporella (Liturgical Music and Musical Arts)
- Maryclaire Moroney (English and Associate Dean, CAS)
- Marc Lynn (Management, Marketing, and Logistics)
- Leslie Curtis (Art History)
- Sheila McGinn (Theology and Religious Studies)
- Pam Mason (Political Science and East Asian Studies, and Associate Dean, CAS)
- Val Lassiter (Theology and Religious Studies)
- Chris Sheil (Biology)
- Peter Kvidera (English)

4. IMPLEMENTATION TIMETABLE

Our goal is to launch the music minor program in Fall 2015. The Advisory Board, in conjunction with the Dean of the College of Arts and Sciences and the program Director, would oversee the program for a three-year probationary period. Within this three-year plan, we include the following:

Assessment Plan

Student learning outcomes—program level:

Learning outcomes for the music minor (at the program level) are based upon recommendations of the National Association of Schools of Music (NASM). See NASM’s “Advisory Statement on Undergraduate Minors in Music” (*Handbook*, 2011-2012) in Appendix D.

The program goals for this proposed music minor support JCU’s vision, mission, and core values, as well as the university’s Academic Learning Outcomes as explained in the rationale above. More specifically, we have designed the music minor to include a range of musical studies from areas such as history, theory, musicianship, and performance, all within the liberal arts context. The program offers introductory and advanced courses in musicology (focusing on history, culture, and aesthetic understanding of periods, movements, and individuals central to musical study); the program offers both introductory and the possibility of advanced study in musical notation, listening, and theory; and the program offers performance opportunities, both individually (though applied study) and collaboratively (though ensembles). Though a “minor” program, we designed the music curriculum to raise the level of overall proficiency in music and to provide a comprehensive view of the discipline. At the same time, the program requirements will demand of the student perseverance, cooperation, tolerance, reliability, timeliness, commitment, leadership, and acceptance of diverse musical styles. We believe this music minor, therefore, will promote the artistic and intellectual development of students enrolled in its courses and participating in the other musical activities the program supports.

More specifically, through the various courses required for the music minor—which involve the making, listening to, and studying of music—students should gain the following competencies. [We have noted in brackets the courses by which we can assess the achievement of these goals.]

- The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, and texture. [*assessed in Introduction to Music, Introduction to Music Theory, applied music and ensembles*]
- An understanding of and the ability to read and realize musical notation. [*assessed in Introduction to Music, Introduction to Music Theory, applied music and ensembles*]
- An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces. [*assessed in Introduction to Music, Introduction to Music Theory, 200-level and 300-level musicology courses*]
- An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources. [*assessed in Introduction to Music, 200-level and 300-level musicology courses*]
- The ability to develop and defend musical judgments. [*assessed in Introduction to Music Theory, applied music, and ensembles*]

Note: Particular assignments in these courses will be used to measure the success at achieving these goals, including exams and research essays, as well as in-class aural/vocal testing and end-of-semester juries for those taking applied music. The program Director and Advisory Board will gather material for review, especially during the three-year probationary period.

Student learning outcomes—course level:

Below are the more specific learning outcomes from courses that compose the minor.

Introductory courses will teach students to

- Recognize and identify aurally and intellectually various genres and styles of music and specific works by title and composer
- Identify, describe, and apply the basic elements of music
- Describe chronologically the characteristic musical elements, styles, genres, and compositional techniques of music from a global perspective
- Define the terms and concepts used to describe these elements, styles, genres, and compositional techniques
- Describe the events, significant persons, groups, and places in world history associated with the development of music within the global historical tradition
- Develop beginning skills of melodic and harmonic analysis
- Identify properties of musical scales, intervals, chords, chord progressions, and rhythms
- Develop and improve skills in sight singing, ear training, and musical dictation

Advanced musicology courses will teach students to

- Recognize and identify visually, aurally, and intellectually details of music by a particular composer or within specific styles or genres
- Identify and place composers and their compositions (the development of compositions) within an historical context
- Describe the characteristic musical elements, styles, and compositional techniques of a particular composer, genre, style, or period of music
- Develop a deeper understanding of particular musical styles and compositions in a global context with a focused study of western music, world music, and/or sacred/liturgical music
- Develop abilities to appreciate and critique music heard in performance (through the experiential component of these courses)

Applied music courses will teach students to

- Learn and develop proper, solid techniques
- Learn and develop a refined musicianship and sound interpretive skills
- Develop necessary skills for sight-reading
- Begin to build a repertoire and understand the compositional techniques, musical elements, and historical traditions of individual works within this repertoire
- Develop self-discipline through individual practice and preparation for lessons
- Develop greater confidence in one's own musicianship and ability to perform for others

Program Evaluation and Review

Program outcomes:

The music minor program will have several positive outcomes for John Carroll students and the university as a whole. First, it will provide an academic program that many current and prospective students have asked for (students who may not want to be music majors, but have strong interests in music study and performance and, in many cases, would like to continue music study and performance at the college level, even while they pursue other academic majors). Second, developing our curricular offerings of music provides the potential to make music study and performance more prominent at the university. The benefit of such an outcome, we believe, moves beyond students to faculty, staff, and the outside community.

Regarding the success of the music minor to enhance and deepen JCU's liberal arts curriculum, it will provide students greater opportunities to develop and refine their cultural and artistic knowledge, a desired learning outcome as established by the academic community at John Carroll University.

Key indicators of program success (enrollment and course evaluations):

We anticipate student demand for opportunities in applied music and music ensembles, in part because of the Creative and Performing Arts component of the new Core Curriculum. Our existing guitar courses routinely fill, and the two sections of classroom voice—offered for the first time in Spring 2014—are full or nearly full. We also expect good enrollments in the Introduction to Music course and 200-level music courses, especially if some sections become part of Core offerings as integrated courses. Other courses, particular at the 300-level, may have smaller enrollments initially (as is often true with new academic programs); but we anticipate that the enrollments will grow as more students learn of the minor.

Courses and instruction of them will be evaluated regularly by the Director of the program, primarily, and by the Advisory Board. The Director will review syllabi and observe a number of courses to ensure that the course content and its delivery meet the program standards and those of the NASM. All courses, including applied music will be required to have course evaluations, and these will be reviewed by the Director of the program.

Budget (Expenses)

Many of the expenses required to run this program are already covered by the JCU budget that supports The Department of Liturgical Music and Musical Arts, housed in Student Affairs. With an agreement between the Dean of the College of Arts and Sciences and the Vice President for Student Affairs, The Department of Liturgical Music and Musical Arts and its current budget would be relocated in the College of Arts and Sciences.

The additional costs to the university would mainly be in instruction: we would need to hire one or two adjunct instructors per semester to teach an introductory course and/or a musicology course, and we would need to hire one or two musicians per semester to teach applied piano and voice.

Please see the proposed budget in Appendix E.

Budget (Revenue)

While we expect the university to gain modest revenue through ticket sales to community members for musical events on campus (we anticipate making these free to students, faculty, and staff) and potentially from a lab fee for applied music courses, our primary focus on revenue is through student enrollment in courses supporting the music minor and students declaring the music minor. Again, please see the proposed budget in Appendix E for this projected revenue.

We have also consulted the Division of Enrollment for data on interest in the study of music among potential students. Their report follows:

- Impact on prospective student interest in JCU: The following information was provided by Brian Williams and JCU’s Division of Enrollment:

Music/Fine Arts Data Points
2012-10-20
Enrollment Division

- 1) Interest in Music at regional/national level
From College Board test taking data, across all national tests for students graduating between 2012-2016, there were 90,855 records of students took the SATs an indicating major/academic interest in music-related categories (performance, history, theory, voice, etc.). With national growth projections, it is expected this base will grow to 157,145 students in the years ahead. To put this volume into perspective, the entire Visual and Performing Arts category of majors/occupations, which includes all the music as well as art and design currently has 407,066 records available, with a projection of 705,934. So, music interest accounts for about 22% of the entire group. While there is music interest, there is significantly more interest in fine and studio art, theater, graphic design, digital art, etc.
- 2) Among our applicants each year, we still ask if their decision to not enroll was affected by their choice of major. 8% of survey participants stated that the presence of music/fine arts might have changed their mind about enrolling at JCU.

If JCU offered any of the following majors would it have changed your mind about enrolling at JCU?	
Answer Options	Rating Average
Engineering	13%
Graphic Design	5%
Healthcare Management	6%
Music/Fine Arts	8%
Nursing	9%
Nutrition/Dietetics	8%
Pharmacy	8%
Social Work	6%
Special Education	9%

Sport Management	12%
Sports Medicine/Athletic Training	12%

3) JCU prospective student information. Among students that do not apply to John Carroll, Music/Fine Arts does play a role as well but, earlier in the cycle, the scale is different. From withdrawn student surveys (students that are on our JCU mailing list but never apply for admission) we know that:

- 24% of students decide to not apply because *JCU does not offer the academic program in which I am interested;*
- 4.8% of that population might have changed their mind and applied if JCU had more Music/Fine Arts offerings.

4) Qualitatively, over the past four year survey data among both prospects and applicants, open ended comments do not provide a much information or feedback specific to music, but one comment from a 2012 applicant that decided to not enroll this past year is of note:

“My decision had nothing to do with the customer service or the people or the campus, it was simply the lack of music and art. Those two thing are very potent in my life and i dont think i could have gone four years without them. I had a very pleasant experience otherwise while I was visiting on campus and in the town, everyone was very accommodating and some were the nicest people I have ever met in my college search.”

Summary: Adding a music minor will likely be of more help to *yield* students that have already expressed an interest in JCU rather than be a driver of new markets and new potential growth of applications for the University. The pool of national interest in music as a major is not of significant size. There are many other academic programs in the fine and performing arts that could benefit JCU. Nonetheless, approaching music as a minor can enrich the presence of music in the curriculum and elevate our offerings outside of the classroom at the same time.

Notes from the music minor committee: While, according to this report, music does not appear to be a “driver of new markets and new potential growth of applications for the university,” prospective students have expressed interest in music at JCU. As this report demonstrates, and as anecdotal evidence suggests, prospective students have not chosen JCU because of its lack of curricular musical offerings. Moreover, it is important to keep in mind that “Music” at JCU has been difficult to find on the university web site (one has to click several times in Student Affairs to find mention of music and musical offerings at JCU). This lack of presence may also have an impact of students expressing even initial interest in JCU.

- Projected enrollments in music courses:

As mentioned above, we anticipate student demand for performance opportunities in applied music courses and our music ensembles—from students declaring the minor and other students seeking to fulfill a Core requirement. Courses that are part of the integrated curriculum of the new Core would potentially enroll up to 25 students. Some of the musicology courses may be cross-listed, such as Dr. Lassiter’s TRS 372, Theology of African American Sacred Music; and if so, they likely will enroll approximately 25 students each. Initially, some other courses specific to the music minor may have lower enrollments (such as Music Theory); however, as the number of students declaring the minor increases, enrollments

will follow. Regarding applied music, we currently offer five sections of class guitar (each with a cap of five students, and they usually fill. We have also begun offering two sections of class voice each semester, also capped at five students each; these sections have normally filled. We anticipate similar student interest for applied piano.

- Revenue from “lab” fees for applied music

We propose that a “lab” fee be required of all students taking applied music/lessons on campus. Most schools require students to pay a lesson fee in addition to paying tuition for applied music. While currently students are not charged a lab fee for guitar and voice instruction, instituting a modest lab fee should not discourage students. Students regularly pay lab fees for language instruction, and a lab fee was recently added to our photography courses. Moreover, the fee for applied music would help the university off-set any additional costs of hiring the instructors and maintaining instruments and practice rooms.

- Revenue from campus events:

We anticipate programming several professional musical performances on campus each semester, and while we would like to make these performances free for our students, we will charge a modest ticket price for other members of the community to attend.

Marketing and Communication Plan

Once the music minor program is approved by the JCU faculty and administration, the Advisory Committee would work with Josh Tyschiasney, who oversees integrated marketing and communication for the College of Arts and Sciences, to plan a marketing campaign. This campaign would include information on the JCU website and print materials for the campus to alert students to the new program. Along with Mr. Tyschiasney, the committee would also work with Brian Williams and enrollment services to ensure that prospective students are also aware of the new program. In these promotional materials we would emphasize the ways that a music minor program will enhance John Carroll University’s academic learning outcomes and its goals and vision as a Jesuit, liberal arts institution.

Appendix: Additional materials

A. Faculty and Administrative Support

Letters [attached]:

B. Application letter from Mark Ehrbar, referencing his self-designed major in Liturgical Music at JCU

Life as I most recently knew it was filled with endless possibilities of student collaboration, picking a professor's mind to prompt a conversation about a career, politics or life. I was consumed with activities in my co-curricular life and inspired by my campus job supervisors or a text from a discussion-based class. My bookshelf grew while questions and curiosity seemed to only multiply. Syllabus day was filled with anticipation for the scheduled lecture or wondering what subject my writing topics would pursue. In short, I loved being a student after finding my academic passion.

During my early years of college, I did not give up my hobby of music. I continued to be involved in whatever ways I could, leaving me with a desire to study the subject in a more in depth manner. I wanted to transform my hobby into my career and lifestyle. Unfortunately, my undergraduate university did not offer any such major. After intense research, hours in deans' offices, and getting some faculty members on board, I was able to have a self-designed major approved. Knowing that I would graduate with a Bachelors of Arts in Liturgical Music changed my career inspiration and opened my mind to a whole different option than my childhood desires of working in media. As I pursued this coursework, I found myself excited about this new pursuit, experiencing a passion for musical study that had formerly escaped me in my previous curricular involvements.

My last two years of college doubled as the beginning of my career in the field. I had a part-time church job where I started and directed a children's choir and a contemporary ensemble. Along with these directing responsibilities, I was also directing and accompanying the university chapel ensemble at one of the weekend religious services, as part of the degree program. The networking from this job coupled with the knowledge I was digesting across the street at the university paved the way into my current job as full-time director of music at a suburban church.

In the past year I found myself consistently looking into degree programs. The search began broad and seemed to narrow. When I came across the curriculum for the Master of Music in conducting from Kent, it was obvious that the course work would directly apply to my career. I would once again have a similar relationship of academic experience feeding into applied work. I saw that I would learn more literature, be exposed to conducting techniques, be challenged as an ensemble member again and have collaboration with other students. The prospect of joining the graduate program in choral conducting at Kent State University seems to unite the musical passion of my undergraduate years, while expanding my applied abilities and advancing my academic knowledge in a new and different campus environment. The School of Music at Kent State seems to be the next logical step in my musical development.

C. Sample Syllabi from Proposed Music (FA) courses

1. Introductory Courses

Introduction to Music

Instructor: Dr. Cynthia Caporella

Office: Music Room #24, D.J. Lombardo Student Center

Phone: 216-397-4721/1609

Email: ccaporella@jcu.edu

Office Hours: By Appointment

Required Texts: *The World of Music* by David Willoughby

What to Listen For in Music by Aaron Copland

Course Description

The goal of this course is to demonstrate the diversity that exists in music, both in the context of the world as well as in American society. Presentations will include examination and discussion of the various elements of music, as well as its forms, styles, and composers. The history of various musical traditions from America and around the world will be examined and explored in order to gain a working knowledge of the intrinsic traits and characteristics of music. Critical listening skills will be intentionally developed.

Learning Outcomes

Specifically, this course should further the student's ability to:

1. Recognize and identify aurally and intellectually various genre and styles of music as well as specific works by title and composer.
2. Identify, describe and apply the basic elements of music.
3. Describe chronologically the characteristic musical elements, styles, genre and compositional techniques of music throughout a diverse musical world.
4. Define the terms and concepts used to describe these elements, styles, techniques and genre.
5. Describe the events, significant persons, groups and places in world history associated with the development of music within the global historical tradition.

Written assignments

a) Concert Reports

The student will research and attend two live concerts of music during the term. Concerts must have pre-approval of the instructor. The student will then submit two 3-5 page papers, each describing one of the concert experiences, including a description and evaluation of the performance, commentary on the program line-up, program notes, description of solo and/or ensemble make-up, musical interpretation, and the acoustical space along with any other reactions to the musical experience. The individual hard-copy concert programs will be submitted along with the paper. Grading is based on a thoughtful and well-written text describing and assessing the musical performance and overall event.

b) Research Paper

The student will research a specific topic of music and write a research paper of 7-10 pages in length, complete with bibliography and footnotes. The instructor must approve the topic. The paper is due on the

last day of the course. An outline must be submitted three weeks prior to the due date of the paper. Grading is based on a thoughtful and well-written text.

Listening assignments

The student will have listening assignments generated by the instructor. These listening assignments and activities will complement the reading assignments. There will be aural identifications taken from these listening assignments on the course examinations. It is therefore prudent to spend time listening to the repertoire with a focused and discerning ear.

Attendance

Consistent and regular attendance at weekly classes results in the best completion of this course. Some material may be presented in class that is not found in the text. Therefore it is best to attend class! In addition, the material in the latter part of the course will build on the material presented in the first part of the course. The final will be comprehensive.

Evaluation

1. Semester examinations. (25%)
2. Paper (20%)
3. Two Concert Reports (20%)
4. Final Examination. (35%)

Grading

Grading Scale:

A = 93%-100%

A- = 90%-92%

B+ = 87%-89%

B = 83%-86%

B- = 80%-82%

C+ = 77%-79%

C = 73%-76%

C- = 70%-72%

D+ = 67%-69%

D = 60%-66%

F = 59% and below

Introduction to Music Theory

Instructor: Dr. Cynthia Caporella

Office: Music Room 24, D.J. Lombardo Student Center

Phone: 397-4721/397-1609

E-Mail: ccaporella@jcu.edu

Office Hours: By appointment

Course Description

The purpose of this course is to develop a working knowledge of the basics of music theory through both a theoretical and practical approach. The subject matter will explore theoretical and aural skills. The study of theoretical skills will encompass melodic and harmonic analysis, including the music fundamentals of scales, intervals, chords, chord progressions and rhythms. The study of aural skills will develop the areas of sight singing and ear training.

The text will be *Theory Essentials Vol. 1: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills*.

Course Requirements

1) **Class Participation:** Competency of the subject matter is determined by successful participation in weekly class sessions. This success will be determined by completed written assignments demonstrated in class participation as well as class sight-singing and ear-training exercises.

2) **Exams:** There will be a mid-term exam and a final exam, both comprehensive in nature. Exams will include written analysis, sight-singing and dictation.

3) **Analytical Project:** There will be an analytical project, agreed upon by both student and instructor. A classical piece from either the Classical or Romantic period will be chosen. The project will then include a written portion in the form of a paper about the history of the piece as well as its interesting analytical characteristics. These characteristics include a look at its musical form, and its melodic and harmonic structures. Other qualities found particularly interesting, either in line with the period, or unique to the period, are also to be addressed. The project will include a full harmonic analysis of the musical piece.

4) **Quizzes:** There may be short, unannounced quizzes during the term based on both newly assigned material as well as material already covered.

5) **Attendance:** The attendance policy is the following:

Consistent and regular attendance and participation at class is essential.

Therefore, commitment to this course is a serious one. All absences, regardless of their nature, (including illness) must be reported and approved by the instructor before the scheduled class. (Obviously there may be exceptions to this.) This communication may be done by e-mail, phone or speaking directly to the instructor. Do not simply send word through another person. Three unexcused tardy appearances will constitute one absence. After three unexcused absences, your overall course grade will drop one letter grade with each additional unexcused absence.

Grading

Grades will be awarded based upon the following evaluations:

Quizzes:	5%
Class Participation:	15%
Midterm Exam:	20%
Analytical Project:	30%
Final Exam:	30%

100% - 93% A
92% - 90% A-
89% - 87% B+
86% - 83% B
82% - 80% B-
79% - 77% C+
76% - 73% C
72% - 70% C-
69% - 67% D+
66% - 60% D

2. Applied Music

Applied Piano for the Liturgical Musician FA399 2hrs Spring 2012

Instructor: Dr. Cynthia Caporella

Office: Music Room #24, D.J. Lombardo Student Center

Phone: 216-397-4721/1609

Email: ccaporella@jcu.edu

Office Hours: By Appointment

Required Texts: Selected assigned readings will be given throughout the term.

Course Description

The purpose of this course is to develop musicianship and technical proficiency as applied to basic piano technique, piano performance, beginning organ technique and liturgical music. In addition, the course is aimed at furthering the ability to sight-read, to accompany and to assimilate music without guidance.

Learning Outcomes

Specifically, this course should further the student's ability to:

- Understand and develop proper, solid piano technique and beginning organ technique
- Understand and develop a refined musicianship and sound interpretive skills
- Develop necessary skills for intermediate sight-reading
- Develop the elements of intermediate keyboard accompanying
- Continue to build a classical piano repertory and a beginning organ repertory

Requirements

Learning Tasks and Activities

Since applied music is taught on an individual basis, the course of study must of necessity be based on the student's background and current ability.

Students will be scheduled for one 40-minute lesson each week. Immediately following the weekly lesson each student is required to spend 20 minutes in a practice room reviewing their assignment. Weekly assignments will be made in the areas of scales, technique, and classical and liturgical literature. Students are expected to spend a minimum of 2 hours per day in the practice room preparing the assigned materials.

In addition, a practicum in liturgical music is required for this class. This practicum takes the form of involvement in the weekly weekend campus liturgy on Sundays at 10pm. Specifically, attendance at the one-hour rehearsal prior to the mass, the one-hour mass itself and select rehearsals during the week are required. Participation in the weekly weekend campus liturgy may take place in several ways, from playing select pieces during the service, to being responsible for the playing and facilitation of the entire service. The liturgical repertoire is dependant upon the skill level of the student.

Technique

The student will be expected to have accomplished certain minimum technical requirements during each semester of piano study and/or organ study, and will be asked at the jury to demonstrate these skills. Students will include technique as a regular part of their practice routine even if the instructor does not dictate a weekly assignment.

Repertory:

The instructor will determine the repertory requirement after evaluating the skill level of each student.

Practice

Your performance during lesson time is a direct reflection of your daily practice. How you practice is as important as how much you practice. You are expected to practice at least two hours per day. Practice rooms are available. Organization, concentration, and mental and aural engagement in the form of critical thinking and listening are key components for an efficient and productive practice. Learning to play an instrument requires **patience**. Therefore, you must practice slowly so that you have the time to think about, observe, and listen to what you are doing at the keyboard! Diligent and consistent practice will garner successful piano technique, appropriate performance practice and an interpretation that is musically sound and satisfying.

Competencies

1. Learn Proper Piano and Organ Technique and Musicality
 - a. Describe proper body posture for playing the piano.
 - b. Demonstrate proper hand position.
 - c. Plan and utilize practical fingerings.
 - d. Demonstrate the production of legato and staccato, slurs and phrasing as well as contrasts of dynamic levels and special musical markings.
 - e. Demonstrate correct scale fingerings.
2. Develop Necessary Skills for Beginning Sight-Reading
 - a. Identify the names of the notes on a grand staff.

- b. Relate the note names to the piano and/or organ keys.
 - c. Demonstrate rhythmic understanding through simple sight-reading examples.
 - d. Prepare solo keyboard, vocal and/or ensemble pieces to play at lessons.
3. Learn the Essentials of Keyboard Harmony
 - a. Demonstrate pentatonic (five-finger) patterns in both major and minor modes.
 - b. Play two-octave major and minor scales on all keys.
 - c. Demonstrate knowledge of all major and minor triads.
 4. Build a Piano and/or Organ Repertory
 - a. Prepare three keyboard pieces at a level of difficulty commensurate with the student's technical level of ability.
 - b. Learn the materials assigned from the keyboard texts and any supplemental materials and pieces supplied by the instructor, both classical and liturgical.

Reading/Written Assignment

The student will have assigned readings throughout the term. The student will then submit a 5 to 7-page paper in response to a subject commensurate with these readings. General topic and outline must be pre-approved by the instructor.

The student will create a practice log, delineating day, and time with a description of areas of practice within designated pieces in each daily practice session(s). The log will list the date, minutes of practice on each title, and then a short descriptor of what the FOCUS of the practice was for each entry. (These specifics would/could include rhythm, notes, phrasing, slow practice, practice *a tempo*, dynamics, technique, hand position, scales, introduction, continuity, "non-stop" practice, etc.) The student's log will accompany him/her to each applied weekly lesson and be submitted at the end of the term for review.

Attendance

Consistent and regular attendance at applied piano lessons is mandatory. All absences, regardless of their nature, must be reported and approved by the professor **before** the lesson. (Obviously there may be outstanding exceptions that fall outside of this directive.) Communication for these excused absences may be done through email, phone message or speaking directly to the professor. Do not simply send word through another person.

Evaluation

- Evaluation of participation in the weekly lesson and review of the weekly practice log. (20%)
- Evaluation of practical applied skills during rehearsals and liturgies throughout the term. (20%)
- Written paper. (10%)
- A final jury at the end of the term. This jury will evaluate progress in assigned repertoire, scales, chords, arpeggios and sight-reading. (25%)
- A final evaluation of the student as soloist and accompanist during a specified liturgy at the end of the term. (25%)

Grading

Grades are based on attendance, overall progress and effort demonstrated throughout the entire semester, as well as performances in lessons, studio classes, weekend liturgies throughout the term and the final juried performance.

Grading Scale:

A = 93%-100%

A- = 90%-92%

B+ = 87%-89%

B = 83%-86%

B- = 80%-82%

C+ = 77%-79%

C = 73%-76%

C- = 70%-72%

D+ = 67%-69%

D = 60%-66%

F = 59% and below

3. Musicology courses

History of Sacred Music in the Roman Catholic Tradition

FA399 3hrs

Spring 2012

Instructor: Dr. Cynthia Caporella

Office: Music Room #24, D.J. Lombardo Student Center

Phone: 216-397-4721/1609

Email: ccaporella@jcu.edu

Office Hours: By Appointment

Required Texts: *Catholic Music Through the Ages* by Edward Schaefer

The Story of Christian Music: From Gregorian Chant to Black Gospel

by Andrew Wilson-Dickson

Course Description

This course is an examination of the elements, styles and history of music in the Roman Catholic tradition from its beginnings to current trends. Musical and liturgical styles, historical periods and significant composers along with their works will be explored in order to gain a working knowledge of the intrinsic characteristics of sacred repertory and its place within the Roman Catholic liturgical setting.

Learning Outcomes

Specifically, this course should further the student's ability to:

- Recognize and identify visually, aurally and intellectually various genre and styles of sacred music as well as specific works by title and composer.
- Identify and describe the placement and function of a work of sacred literature within the Catholic liturgical setting.

- Describe chronologically the characteristic musical elements, styles, genre and compositional techniques of sacred music throughout Roman Catholic history.
- Define the terms and concepts used to describe these elements, styles, techniques and genre.
- Describe the events, significant persons, groups and places in church history associated with the development of sacred music within the Catholic historical tradition.

Written assignments

a) Concert Reports

The student will research and attend two live concerts of sacred music during the term offering music literature that is appropriate to the subject matter of the course. The student will then submit two 3-5 page papers, each describing one of the concert experiences, including a description and evaluation of the performance, commentary on the program line-up, program notes, description of solo and/or ensemble make-up, musical interpretation, and the acoustical space along with any other reactions to the musical experience. The individual hard-copy concert programs will be submitted along with the paper. Grading is based on a thoughtful and well-written text describing the musical performance and overall event.

b) Research Paper

The student will research a specific topic of sacred music in the Catholic tradition and write a research paper of 15-20 pages in length, complete with bibliography and footnotes. The instructor must approve the topic by the last class before Easter break. The paper is due on the last day of the course. An outline must be submitted three weeks prior to the due date of the paper. Grading is based on a thoughtful and well-written text.

Listening assignments

The student will have listening assignments generated by the instructor. These listening assignments and activities will complement the reading assignments. There will be aural identifications taken from these listening assignments on the course examinations. It is therefore prudent to spend time listening to the repertoire with a focused and discerning ear.

Attendance

Consistent and regular attendance at weekly classes results in the best completion of the course. All absences, regardless of their nature, must be reported and approved by the professor **before** the class. (Obviously there may be outstanding exceptions that fall outside of this directive.) Communication for these excused absences may be done through email, phone message or speaking directly to the professor. Do not simply send word through another person.

Evaluation

Evaluation of participation in weekly classes (10%)

- Semester examinations (25%)
- Paper (20%)
- Two Concert Reports (20%)
- Final Examination (25%)

Grading

Grading Scale:

A = 93%-100%

A- = 90%-92%

B+ = 87%-89%

B = 83%-86%

B- = 80%-82%

C+ = 77%-79%

C = 73%-76%

C- = 70%-72%

D+ = 67%-69%

D = 60%-66%

F = 59% and below

Tentative Course Reading and Examination Outline

Week 1: (Introduction to Listening)

Week 2: Ages, chapters 1 and 2 (pp 1-29)

Week 3: Story, chapters 1-3 (pp 16-32)

Week 4: Story, chapters 4-7 (pp 33-48)

Week 5: Ages, chapter 3 (pp 31-55)

Examination

Week 6: Ages, chapter 4 (pp 56-71)

Week 7: Story, chapters 8-9 (pp 49-56)

Week 8: Spring, Break

Week 9: Ages, chapter 5 (pp 72-88)

Week 10: Examination

Week 11: Story, chapters 10, 13 and 14 (pp 58-63 and 72-82)

Week 12: Ages, chapter 6 (pp 89-104)

Week 13: Ages, chapter 7 (pp 105-132)

Week 14: Ages, chapters 8, 9 and 10 (pp 136-204)

Story, chapters 35-38 (pp 182-206)

Week 15: Story, chapters 41-47 with conclusion (pp 214-246)

*(Paper due last class!)

Final Exam

D. Statement on undergraduate minors in music from National Association of Schools of Music (NASM) Handbook (2011-2012): “Standards for Accreditation”

ADVISORY STATEMENT ON UNDERGRADUATE MINORS IN MUSIC

NASM encourages music programs in higher education to offer minors in music for undergraduate students. Minors enable students to advance and integrate musical knowledge and skills in a variety of areas and may be especially appropriate for students with substantial precollegiate backgrounds in music, but who intend to pursue careers in other fields.

NASM does not list minor programs in its publications since minors are considered part of an institution’s program of music in general education. The Association encourages accredited member institutions to organize, manage, and evaluate minors programs with the seriousness of purpose expected of all postsecondary artistic and educational activities. The following advisory points may provide assistance in this regard:

A. A clear relationship should be evident among the mission, goals, and objectives of the institution, the music unit, and the music minor programs. Mission, goals, and objectives should be considered in artistic, intellectual, educational, and curricular terms. Minors in music require attention to a variety of operational and policy issues. Minors programs are important in overall considerations about size and scope and in managing the music unit’s relationships among goals and objectives, resources, and program offerings. Each music unit is responsible for ensuring that resources are available to support the goals and objectives of minors programs for all students enrolled. Student/faculty FTE ratios deserve careful consideration.

B. Minors programs should have distinct structures, formats, and requirements. For example, there should be distinctions between minors and such music offerings as free-choice electives, general studies requirements, liberal arts majors at the associate or baccalaureate level, and special independent studies programs in music or music-related disciplines.

C. Minors programs should have specific curricular objectives. Normally, minors require 15–24 semester hours and involve a range of musical studies from areas such as performance, musicianship, theory, and history. The usual goal is to raise the level of overall proficiency in music and to provide a comprehensive view of the discipline. Requirements in at least two of the four areas previously mentioned are the norm. However, minors in music may be especially designed to be integrated with other liberal arts or pre-professional curricula. Whatever the curricular objective, balances between comprehensiveness and focus must be maintained to ensure program integrity.

D. Minors programs may be traditional or innovative in structure, content, and requirements. They may be traditional or innovative in their relationship to the music unit and to the institution as a whole. Whatever the approach, administrators and faculty associated with minors programs should seek and evaluate opportunities for developing creative relationships that promote the artistic and intellectual development of students. Multi- and interdisciplinary studies; individualized minors under a common goals framework; results-oriented requirements; involvement in upper division courses; electives; and special project opportunities all seem particularly appropriate.

E. Each minors program should have specific policies concerning admission, the awarding of grades and credit, retention, and completion consistent with the curricular goals of the program. Requirements for coursework, proficiency levels in performance and musicianship, and any recital or project activity should be clearly stated. Policies should be developed to define the relationship between minor and major

programs, especially in institutions where declarations of majors occur at the end of the freshman or sophomore year. Scholarships and other financial aid, transfer policies affecting minors, and special fees for studio instruction and counseling for minors, all require delineation and regular attention.

F. The minor in music is strongly recommended for individuals preparing to be general elementary school teachers, or specialist arts and sciences teachers at the junior high or high school level. However, the minor in music is inappropriate for the preparation of specialist school music teachers; offering such a possibility is a violation of NASM standards. NASM requirements for specialist teacher preparation are found in the *NASM Handbook* under Standards for Accreditation.

G. Introductory courses in music therapy are recommended for individuals preparing for careers in music, education, the behavioral and health sciences, and other related fields. However, a minor in music therapy is inappropriate because the curriculum content and time required cannot develop or provide for the professional competencies required for the preparation of music therapists. The use of a minor designation is misleading to members of the general public, including consumers and employers, who may construe the designation to imply the presence of professional qualifications. Such a possibility is a violation of NASM standards. Requirements for preparation leading to eligibility for certification as a music therapist are found in the *NASM Handbook* under Standards for Accreditation.

H. The music unit should also articulate the relationship of its minor programs in music to minor programs in other disciplines. It is also important to maintain policies concerning the minor as an option when a music major changes to another major.

I. Minors programs in music are attractive for multiple reasons. Therefore, it is essential that all written and spoken information be clear about the artistic, intellectual, educational, and curricular goals and limits of each minors program. Promotion and recruitment activities for minors programs should be carefully designed to emphasize the advantages of the program without promising or implying undocumentable career results.

NASM maintains texts addressing issues of content and evaluation that may be useful in developing, maintaining, and amending music minor programs. Handbook statements concerning artistic and intellectual goals and content for undergraduate degrees and programs in music can serve as starting points or guidelines for discussions about content. Self-study, assessment, and future analyses instruments can provide formats for studying results, prospects, and feasibilities.

As overall curriculum guidelines and policies are planned, NASM encourages continued attention to the potentials for music inherent in strong minors programs. The minors option provides tremendous opportunities to develop musical knowledge and skills at a basic collegiate level among large numbers of educated citizens. Evolving economic, demographic, and technological conditions provide increased incentive for creativity and leadership in the development and operation of music minors programs.

(pages 195-196)

E. Budget of Music Minor Program, years 1-3 [attached document]

Proposed Budget for a Music Minor				Appendix E	
	Yr 1		Yr 2		Yr 3
	Assuming 1516	Changes	1617	Changes	1718
Revenues -					
Incremental new students each yr	5	5	10	5	15
Attrition	-	(2)	(2)	(2)	(4)
Total across campus	5	3	8	3	11
Net tuition rate	13,000	-	13,000	-	13,000
Net tuition revenue	65,000	39,000	104,000	39,000	143,000
Lab Fee	-	-	-	-	-
	65,000		104,000		143,000
Total Payroll+ Fringes + Operating	227,940	(1,000)	226,940	(1,000)	225,940
Less Existing budget	(164,240)		(164,240)		(164,240)
Incremental Costs	63,700		62,700		61,700
Net Contribution (Loss)	1,300	40,000	41,300	40,000	81,300
Costs Details					
1 PAYROLL and FRINGES					
Director and Coordinator Payroll	82,000	-	82,000	-	82,000
Fringes	31,000	-	31,000	-	31,000
PT Faculty Payroll (4)	40,000	-	40,000	-	40,000
Fringes	3,200	-	3,200	-	3,200
Staff PT Payroll - Ass't + AA	22,000	-	22,000	-	22,000
Fringes	1,760	-	1,760	-	1,760
Other	-	-	-	-	-
PR+fringes	179,960	-	179,960	-	179,960
1A Less Existing budget	(121,640)		(121,640)		(121,640)
1B Incremental Payroll + fringes	58,320	-	58,320	-	58,320
2 OPERATING					
Operating	42,600	-	42,600	-	42,600
Student Help	2,380	-	2,380	-	2,380
Capital	3,000	(1,000)	2,000	(1,000)	1,000
Library	-	-	-	-	-
Rounding	-	-	-	-	-
Operating	47,980	(1,000)	46,980	(1,000)	45,980
2A Less Existing budget	(42,600)		(42,600)		(42,600)
2C Incremental Operating	5,380	(1,000)	4,380	(1,000)	3,380
2B Incremental Costs	63,700	(1,000)	62,700	(1,000)	61,700
1+2 Total Payroll+ Fringes + Operating	227,940	(1,000)	226,940	(1,000)	225,940
1A+2A Less Existing budget	(164,240)	-	(164,240)	-	(164,240)
1B+2B Incremental Costs	63,700	(1,000)	62,700	(1,000)	61,700

Payroll Costs										Appendix E		
						Less: existing budgeted payroll						
		Total Payroll Costs				costs			Incremental Payroll Costs			
Adjunct Instructor		Pay	Fringe	Total	Pay	Fringe	Total	Pay	Fringe	Total		
Applied Music (guitar) (Note A)		8,000	640	8,640	8,000	640	8,640	-	-	-		
Musicology (Note B)		16,000	1,280	17,280	-	-	-	16,000	1,280	17,280		
Applied Music (piano)		8,000	640	8,640	-	-	-	8,000	640	8,640		
Applied Music (voice)		8,000	640	8,640	-	-	-	8,000	640	8,640		
Total Adjunct Instructor		40,000	3,200	43,200	8,000	640	8,640	32,000	2,560	34,560		
Existing Staff		82,000	31,000	113,000	82,000	31,000	113,000	-	-	-		
Assistant for Liturgical Music programmin		8,000	640	8,640	-	-	-	8,000	640	8,640		
Half time administrative assistant		14,000	1,120	15,120	-	-	-	14,000	1,120	15,120		
Total PT staff		104,000	32,760	136,760	82,000	31,000	113,000	22,000	1,760	23,760		
Total		144,000	35,960	179,960	90,000	31,640	121,640	54,000	4,320	58,320		
Note A - We are currently paying these expenses.												
Note B - Occasionally, the extra \$8K may not be required as an in-house instructor may be teaching musicology as part of ones regular teaching load.												
Assumption - \$4,000 per course for one semester												
Note C - 2 existing employees:												
Dr. Cynthia Caporella , Director of Liturgy Music and Musical Arts (FT)												
Mr. Martin Hoehler, Coordinator of JCU Band (PT)												

Worksheet to build a operating budget

Account	Account Description	Operating	A		C	rounding	Total
			Student	Help			
A 60640	Student FWS Regular SE1		2,200				2,200
A 60660	Student Summer Employment						-
A 65910	Fringe Benefit-Transfer Charges		180		-	-	180
							-
B 70245	Supplies-Office	1,000					1,000
B 70330	Entertainment/Receptions/Banquets	2,450					2,450
B 70401	Travel-Pooled Budget	2,800					2,800
B 70599	Printing/Publishing-Other	12,376	Music/score				12,376
B 70615	Prof Fees-Teach/Speaker/Honoraria						-
B 70799	Contract Srvcs-Other						-
B 70905	Rental/Leasing-Copy Machine						-
							-
B 71015	Fees-Professional Dues/Membership	20,349	Musicicans, liturgies, master classes, workshops, artists-in residence				20,349
B 71025	Fees-Training/Education/Workshop	2,500	Fees and Licenses				2,500
B 71315	Insurance-Vehicles						-
B 71410	Utilities-Gasoline/Oil/Diesel	100					100
B 71799	Repair/Maint Equip-Other	100					100
							-
B 73050	Miscellaneous-Room/Board Allowance						-
B 73910	Misc Receipts-Activities	425					425
							-
B 75110	Transfer Charges-Copy Center	300					300
B 75125	Transfer Charges-Mail Center	75					75
B 75150	Transfer Charges-Telephone Usage	125					125
C 76599	Small Capital Equip-Other				3,000		3,000
							-
	Total Costs	42,600	-	2,380	3,000	-	47,980
							47,980
	Costs to be transferred 482100 Band					Band	16,450
	Costs to be transferred 482400 University Concert Choir					Choir	26,150
	Costs to be transferred from Student Affairs						42,600
	Incremental Costs						5,380

Cross check

Worksheet to build a operating budget

Account	Account Description	Operating	Student Help	Capital	rounding	Total		
A 60640	Student FWS Regular SE1		2,200			2,200		
A 60660	Student Summer Employment					-		
A 65910	Fringe Benefit-Transfer Charges		180	-	-	180		
B 70245	Supplies-Office	1,000				1,000		
B 70330	Entertainment/Receptions/Banquets	2,450				2,450		
B 70401	Travel-Pooled Budget	2,800				2,800		
B 70599	Printing/Publishing-Other	12,376	Music/score			12,376		
B 70615	Prof Fees-Teach/Speaker/Honoraria					-		
B 70799	Contract Svcs-Other					-		
B 70905	Rental/Leasing-Copy Machine					-		
B 71015	Fees-Professional Dues/Membership	20,349	Musicians, liturgies, master classes, workshops, artists-in residence			20,349		
B 71025	Fees-Training/Education/Workshop	2,500	Fees and Licenses			2,500		
B 71315	Insurance-Vehicles					-		
B 71410	Utilities-Gasoline/Oil/Diesel	100				100		
B 71799	Repair/Maint Equip-Other	100				100		
B 73050	Miscellaneous-Room/Board Allowance					-		
B 73910	Misc Receipts-Activities	425				425		
B 75110	Transfer Charges-Copy Center	300				300		
B 75125	Transfer Charges-Mail Center	75				75		
B 75150	Transfer Charges-Telephone Usage	125				125		
C 76599	Small Capital Equip-Other			2,000		2,000		
	Total Costs	42,600	-	2,380	2,000	-	46,980	
							46,980	Cross check
	Costs to be transferred 482100 Band					Band	16,450	
	Costs to be transferred 482400 University Concert Choir					Choir	26,150	
	Costs to be transferred from Student Affairs						42,600	
	Incremental Costs						4,380	

Worksheet to build a operating budget

Account	Account Description	Operating	Student Help	Capital	rounding	Total
A 60640	Student FWS Regular SE1		2,200			2,200
A 60660	Student Summer Employment					-
A 65910	Fringe Benefit-Transfer Charges		180	-	-	180
B 70245	Supplies-Office	1,000				1,000
B 70330	Entertainment/Receptions/Banquets	2,450				2,450
B 70401	Travel-Pooled Budget	2,800				2,800
B 70599	Printing/Publsihing-Other	12,376	Music/score			12,376
B 70615	Prof Fees-Teach/Speaker/Honoraria					-
B 70799	Contract Srvcs-Other					-
B 70905	Rental/Leasing-Copy Machine					-
B 71015	Fees-Professional Dues/Membership	20,349	Musicicans, liturgies, master classes, workshops, artists-in residence			20,349
B 71025	Fees-Training/Education/Workshop	2,500	Fees and Licenses			2,500
B 71315	Insurance-Vehicles					-
B 71410	Utilities-Gasoline/Oil/Diesel	100				100
B 71799	Repair/Maint Equip-Other	100				100
B 73050	Miscellaneous-Room/Board Allowance					-
B 73910	Misc Receipts-Activities	425				425
B 75110	Transfer Charges-Copy Center	300				300
B 75125	Transfer Charges-Mail Center	75				75
B 75150	Transfer Charges-Telephone Usage	125				125
C 76599	Small Capital Equip-Other			1,000		1,000
	Total Costs	42,600	-	2,380	1,000	45,980
						45,980
	Costs to be transferred 482100 Band				Band	16,450
	Costs to be transferred 482400 University Concert Choir				Choir	26,150
	Costs to be transferred from Student Affairs					42,600
	Incremental Costs					3,380

Cross check



1 John Carroll Boulevard
University Heights, Ohio 44118-4581
www.jcu.edu

August 13, 2014
Dr. Michael Nichols
Chair, Committee on Academic Policies

Dear Dr. Nichols,

This letter is in support of Dr. Kvidera's proposal to CAP to establish a Music minor at JCU. The proposal is carefully written and clearly addresses all the required areas: value to JCU, structure, budget and assessment. This program in Fine Arts would strengthen the liberal arts education and mission of JCU.

The contribution of this program to the new core is of particular significance, not only does it provide an avenue for the fulfillment of the creative and performing arts requirement but music courses offer many opportunities for linked courses in both the humanities, sciences and social sciences. For example: "The human voice: biology and physics of sound production", "Music in the natural world: how animals use song", "Autism and music therapy", etc.

The budget presented makes use of funds already allocated to music and therefore the initial cost is small and the program should pay by itself by year 2 of implementation. It is a good use of reallocation current resources to enhance academics.

The structure proposed for the minor provides good opportunities for feedback from faculty across divisions and will ensure both solid academics and sound financial practices.

In summary, we believe this program will enrich JCU and we wish to express our strong support for the proposal.

A handwritten signature in black ink, appearing to read "G. Lacueva".

Dr. G. Lacueva
Interim Dean Arts & Sciences
Associate Dean for Science, Mathematics & Health

A handwritten signature in black ink, appearing to read "R. Hessinger".
Dr. R. Hessinger
Associate Dean for Humanities

September 19, 2014

Mike Nichols, Ph.D.
Department of Chemistry
Chair, Committee on Academic Policies
John Carroll University

Dr. Nichols:

I am writing to indicate my support for the proposed Music Minor submitted by Dr. Peter Kvidera. The proposed program builds on our tradition in liturgical music and creates an opportunity to add a distinct program that will enhance our liberal arts curriculum, particularly in relationship to the new integrated Core curriculum and our academic learning goals. I would encourage the members of the Committee on Academic Policies to recommend that this proposal be approved by the faculty and made part of our formal curriculum.

I understand my role in this process to provide some commentary on the role of assessment in this proposal. I have worked with Dr. Kvidera through several drafts to refine the assessment component of the proposed program. It is clear that those involved in the planning process for this program have considered the need to attend to both program evaluation and learning outcomes assessment in order to understand effectiveness.

With regard to outcomes assessment, the proposal follows best practices, including:

- the articulation of learning goals based on disciplinary standards (i.e., National Association of Schools of Music),
- the identification of where these goals are addressed and will be assessed in the program curriculum,
- the articulation of course-level learning goals, and
- the planned use of course-embedded assignments as direct evidence.

Furthermore, this proposal outlines key indicators that will be considered to more broadly understand the effectiveness of the program and its contribution to the student experience at John Carroll. I have encouraged Dr. Kvidera to work with his advisory board to further develop the assessment component if the program is approved by the faculty by re-phrasing the course-level goals to focus on active student learning and to develop a multi-year plan that specifies how (e.g., use of rubrics) and when learning goals will be assessed under the director's leadership.

I support the approval of this new Music Minor program with enthusiasm. Do not hesitate to contact me at x1972 or kdean@jcu.edu if there is additional information or perspective that I can provide that might inform your deliberations.

Best,



Kathleen Lis Dean, Ph.D.
Assistant Vice President for Planning and Institutional Effectiveness

MEMORANDUM

TO: Michael Nichols, PhD
Chair, CAP

FROM: Sheila E. McGinn, PhD
Chair, Department of Theology & Religious Studies

RE: Proposed Music Minor

DATE: 11 February 2015

I am writing in support of the proposed minor in Music. The Music minor is an excellent idea at this juncture in JCU history for a variety of reasons, including the following:

- The CAS curriculum and the university as a whole would benefit from a more prominent presence of music on campus; it will support JCU's status as a premier liberal arts institution.
- Study of music provides an avenue for developing aesthetic appreciation, which is one of the key goals of the new interdisciplinary core curriculum.
- Music has significant impacts on student learning. Studies show that certain types of music not only increase higher brain functioning (e.g., reading and literacy skills, spatial-temporal reasoning, and mathematical abilities), they also improve emotional intelligence, memory performance, concentration and attention, and have positive effects on physical coordination and mental health.
- Recently we have had a number of first-year or prospective students who have asked about the possibility of music studies while at JCU, so clearly there is some interest in more extensive studies in this area.
- Mark Erhbar's successful completion of the self-designed major in Liturgical Music has gradually inspired interest in such an interdisciplinary program, a program important to the university's mission in support of the life of the church. Two new students came to JCU this fall specifically with such a program of studies in mind. Other students choose to go elsewhere for their education because they find they cannot study music at JCU.

I'm sure there are many other reasons why this proposed music minor would make a valuable contribution to undergraduate education at John Carroll. These few already are significant enough to warrant support of the proposal.

Dr. Barbara D'Ambrosia
Department of Mathematics
Chair, Committee on Academic Priorities

Dear Professor D'Ambrosia and members of the Committee on Academic Priorities,

I write in enthusiastic support of the proposed minor in music. As you see in the carefully prepared proposed, the music minor will not replicate Cleveland area resources—it is not a conservatory program such as CIM's – and it will add a much needed dimension to the liberal arts. I am encouraged by this proposal especially because the request that there be more fine arts in the curriculum is finally being pursued.

The music minor will:

1. introduce music appreciation, music history, and performance back into the curriculum;
- 2 diversify and globalize the curriculum by a focus on world music;
- 3 offer a specialization in sacred and liturgical music that will be particular to JCU.

I also believe that the music minor will attract more students, especially those who do not choose us because their interests in music and performance does not appear robustly in our curriculum. I know that the theatre studies minor has also been proposed; with these two minors and our majors in art history and creative writing, we will be able to describe the fine arts as an essential part of our education.

The proposal has spoken to the intrinsic value of music studies, and so I will not repeat those comments here nor will I speak about our comparative schools except to say that I think the drafters of the proposal have compelling arguments and data.

I will speak about resources. The plan has been drafted in collaboration with Student Affairs, from whom we have a commitment for sharing resources. Some parts of the minor are already offered (the performance ensembles), and there is a rich pool of adjunct instructors in Cleveland to provide other courses. The experiential quality of the proposal is also significant since Cleveland has a bona fide claim to being a music center. The director could come from inside the University as we have many faculty with musical backgrounds, but ultimately the minor will need a new hire. I am committed to finding the resources for this hire and with growth, for others.

There have been 4 committees established to review and suggest ways forward to expand the fine arts. In this proposal we have a solid and achievable start. In the future, we may be

able to combine or obtain new resources and consider structural re-alignments. But we cannot wait for all that is required for a perfect program to stand in the way of a thoughtful program that is so in line with our liberal arts values and mission. I strongly endorse this proposal.

Thank you for your careful attention.

Sincerely,

Jeanne Colleran
Dean
College of Arts and Sciences