

Cover Sheet: Request 11561

Doctor of Musical Arts

Info

Process	Graduate Degree Programs
Status	Pending
Submitter	Richards,Paul S prichards@arts.ufl.edu
Created	3/22/2017 6:52:24 AM
Updated	4/19/2017 3:11:06 PM
Description of request	(50.0901) The Doctor of Musical Arts (DMA) degree at The University of Florida is uniquely designed to prepare highly qualified, elite students for both higher education and artistic job markets. In addition to a primary specialization in music performance, conducting, or composition, this degree will be distinguished nationally by the requirement of a secondary cognate in a discipline outside of Music.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Music 011303000	Orr, Kevin R		3/22/2017
Added Degree Proposal_UF_DMA.docx					3/22/2017
Added Appendix A.pdf					3/22/2017
Added Appendix B.pdf					3/22/2017
Added Appendix C.pdf					3/22/2017
Added Appendix D.pdf					3/22/2017
Added Appendix E.pdf					3/22/2017
Added Attachment A.pdf					3/22/2017
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		3/28/2017
No document changes					
Graduate Council	Approved	GRAD - Graduate Council	Dishman, Lorna M	The proposal was approved at the April 19, 2017 Graduate Council meeting effective Fall 2018, pending further approvals.	4/19/2017
Added Degree Proposal_UF_DMA Final.pdf					4/13/2017
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			4/19/2017
No document changes					
Faculty Senate Steering Committee					
No document changes					
Faculty Senate - Information Item					
No document changes					
Faculty Senate - Action Item					
No document changes					

Step	Status	Group	User	Comment	Updated
Office of the Provost					
No document changes					
Board of Trustees					
No document changes					
Board of Governors					
No document changes					
Office of the Registrar					
No document changes					
Office of Institutional Planning and Research					
No document changes					

Board of Governors, State University System of Florida

Request to Offer a New Degree Program

(Please do not revise this proposal format without prior approval from Board staff)

University of Florida	Fall, 2018
University Submitting Proposal	Proposed Implementation Term
College of the Arts	School of Music
Name of College(s) or School(s)	Name of Department(s)/ Division(s)
Music	Doctor of Musical Arts (DMA)
Academic Specialty or Field	Complete Name of Degree
50.0901	
Proposed CIP Code	

The submission of this proposal constitutes a commitment by the university that, if the proposal is approved, the necessary financial resources and the criteria for establishing new programs have been met prior to the initiation of the program.

Date Approved by the University Board of Trustees	President	Date
Signature of Chair, Board of Trustees	Date	Vice President for Academic Affairs
		Date

Provide headcount (HC) and full-time equivalent (FTE) student estimates of majors for Years 1 through 5. HC and FTE estimates should be identical to those in Table 1 in Appendix A. Indicate the program costs for the first and the fifth years of implementation as shown in the appropriate columns in Table 2 in Appendix A. Calculate an Educational and General (E&G) cost per FTE for Years 1 and 5 (Total E&G divided by FTE).

Implementation Timeframe	Projected Enrollment (From Table 1)		Projected Program Costs (From Table 2)				
	HC	FTE	E&G Cost per FTE	E&G Funds	Contract & Grants Funds	Auxiliary Funds	Total Cost
Year 1	5	5	31,295	117,355	0	0	117,355
Year 2	7	7					
Year 3	10	10					
Year 4	12	12					
Year 5	15	15	28,065	315,727	0	0	315,727

Note: This outline and the questions pertaining to each section must be reproduced within the body of the proposal to ensure that all sections have been satisfactorily addressed. Tables 1 through 4 are to be included as Appendix A and not reproduced within the body of the proposals because this often causes errors in the automatic calculations.

INTRODUCTION

I. Program Description and Relationship to System-Level Goals

- A. Briefly describe within a few paragraphs the degree program under consideration, including (a) level; (b) emphases, including majors, concentrations, tracks, or specializations; (c) total number of credit hours; and (d) overall purpose, including examples of employment or education opportunities that may be available to program graduates.**

The Doctor of Musical Arts (DMA) degree with a major in Music at The University of Florida is uniquely designed to prepare highly qualified, elite students for both higher education and artistic job markets. In addition to a major in Music, the student will choose a concentration in Performance, Composition, Instrumental Conducting, or Choral Conducting. This degree will be distinguished nationally by the requirement of a secondary cognate in a discipline outside of Music, such as Engineering, Entrepreneurship, Management, Arts in Medicine, or Digital Media.

The student attracted to this program will be distinguished by an interest and capacity to pursue a substantial cognate area and, upon graduation, successfully assimilate that cognate into his/her principal specialization in applied music. Along with professional level performance and creative skills, candidates will demonstrate strong academic aptitude and writing ability, vetted by a rigorous, cross-disciplinary admissions committee. In preparation for educational careers, students will earn significant teaching experience in their principal discipline, both live and online. Recognizing collaboration as a basic need for future arts professionals, and engaging with the contemporary musical landscape, students will present newly created work in a collaborative engagement between performers and composers at UF and other SUS and private institutions. Capstone experiences for the degree will include solo and chamber music recitals, lecture recitals, and a substantial research document that integrates music studies with the student's cognate area.

In serving a tremendous professional need for performing artists and composers with both advanced music credentials and complimentary interdisciplinary skills that extend beyond their art form, the UF DMA would produce graduates highly attractive to prospective employers, both in Florida and nationally. As complimentary interdisciplinary pursuits lie at the very core of this curriculum, graduates would be equipped with a modern skillset, wholly adaptable to the broadest range of professional employment opportunities and circumstances, both within academia and in the multi-billion dollar music industry. Examples outside academia could include: a DMA conductor whose Entrepreneurship cognate fosters a more well-conceived and enduring business model of his/her orchestra; a DMA composer whose Engineering cognate cultivates the development of an entirely new musical instrument on which to deliver new works of art; or a DMA performer whose Arts-in-Medicine cognate engages and enriches the professional healthcare environment through artist-level musical productions.

Due to the uniquely integrated nature of this degree, coupled with the anticipated select, small enrollment within in each concentration (composition, performance, instrumental conducting, and choral conducting), this degree is being proposed under a single CIP code. This model is not without parallel, as seen by the nationally esteemed DMA in Music program at Rice University.

Students will complete 90 credit hours of post-baccalaureate study, with a maximum of 30 credits transferred from a master's degree. Of those credits, 15-21 will be dedicated to cognate studies. Cognate offerings at peer institutions nationally limit secondary pursuits to fewer hours than proposed here, and are typically restricted to music disciplines. Cognates in the proposed UF DMA may include Engineering, Entrepreneurship, Management, Arts in Medicine, Digital Media, or other UF disciplines beyond the School of Music, generating graduates with distinctive, nationally competitive credentials.

There is demonstrable need for people with just this type of training. According to the Florida

Department of Economic Opportunity Bureau of Labor Market Statistics 2016-24 (attached), post-secondary music teaching is cited as being among the fastest-growing occupations in Florida. Similar conclusions can be drawn from the U.S. Bureau of Labor Statistics projections for the year 2024 (attached). Graduates of UF's interdisciplinary DMA would be at the forefront of this job pool, and findings from the attached survey show 96% of respondents believe that the UF DMA would prepare students well for future job markets.

- B. Please provide the date when the pre-proposal was presented to CAVP (Council of Academic Vice Presidents) Academic Program Coordination review group. Identify any concerns that the CAVP review group raised with the pre-proposed program and provide a brief narrative explaining how each of these concerns has been or is being addressed.**

The Council of Academic Vice Presidents reviewed the proposal February 10, 2017. No formal concerns requiring a response were raised.

- C. If this is a doctoral level program please include the external consultant's report at the end of the proposal as Appendix D. Please provide a few highlights from the report and describe ways in which the report affected the approval process at the university.**

In service as an external consultant to this proposal, Dr. Daniel Sher, Dean Emeritus of The College of Music, University of Colorado-Boulder and Past President of the National Association of Schools of Music, visited the UF School of Music Feb. 22-24, 2017. Dr. Sher's report and C.V. can be found in appendix E.

As can be seen by his report, Dr. Sher's reaction to the proposal was wholly positive and supportive, particularly in regard to its distinctiveness. He remarked, "The degree plan you have proposed is indeed unique, not only to the state of Florida, but also, in fact, to the field of music as a whole... the only one this reviewer has encountered that requires a cognate with the expectation that will be comprised of studies outside the field of music." He further states, "So dynamic and changing are the opportunities that are presenting themselves to this and future generations that such a program is a most welcome addition to the field."

In regard to the College of the Arts and School of Music's readiness for this program, Sher noted that Dean Lucinda Lavelli has "...championed interdisciplinary partnerships and created innovative new programs that can support and elevate them." In this way, "...the groundwork was laid for this DMA to be successful." In support of School of Music faculty qualifications, Sher noted, "A review of vitae submitted as part of the proposal clearly demonstrates that the faculty at the School of Music are well credentialed, with impressive experiential backgrounds and accomplishments. You and your colleagues also celebrate a collaborative spirit, which contributes to and elevates the productivity of the school of Music as a whole."

In closing, Dr. Sher summarized, "Such a program, when administered with the utmost attention to screening for those best qualified to pursue it, will provide a credential that is particularly well-suited to the 21st century career professional."

Dr. Sher's input aided significantly in influencing the language of this proposal to better magnify the unique interdisciplinary nature of the curriculum, and the professional benefits graduates would realize. Additionally, as the degree is implemented, the School of Music will draw from a wealth of input Dr. Sher offered to ensure both clarity of program aims and expectations to prospective students, as well as sustained procedural compliance with national accreditation standards.

- D. Describe how the proposed program is consistent with the current State University System (SUS) Strategic Planning Goals. Identify which specific goals the program will directly support and which goals the program will indirectly support (see link to the SUS Strategic Plan on [the resource page for new program proposal](#)).**

As a program built upon a drive for preeminence, community engagement, and innovative, cross-disciplinary research and creative activities, the UF DMA directly supports SUS Strategic Planning Goals. The infusion of Doctor of Musical Arts students will immediately raise the national profile of the University of Florida's School of Music, completing its degree offerings, and addressing Excellence goals in Teaching and Learning ("strengthen quality and reputation of academic programs and universities"). Excellence in Scholarship, Research, and Innovation are the driving forces behind this initiative, addressed through rigorous academic standards and unique, interdisciplinary cognate options that foster engagement with a wide variety of disciplines. Through entrepreneurship activities and engagement with community partners, this program will further "strengthen the quality and recognition of commitment to community and business engagement" and "increase levels of community and business engagement" (see the attached list of industry professionals who have expressed a desire to collaborate with students in this degree program). These activities promise to directly support the Productivity goal to "increase research and commercialization activities to help foster entrepreneurial campus cultures," and, though this is a professional-level doctoral program, the increase in research activities within the UF School of Music will indirectly support the goal to "increase undergraduate participation in research". As collaborative activities between SUS institutions and private industry are hard-wired into the curriculum, this degree will seek to "attract more research funding from external sources" and "promote more collaboration with private industry on research projects." Finally, this terminal degree, offered by Florida's only AAU member institution, addresses the SUS Strategic Priority of "increasing the percentage of graduates who continue their education within Florida."

E. If the program is to be included in a category within the Programs of Strategic Emphasis as described in the SUS Strategic Plan, please indicate the category and the justification for inclusion.

The Programs of Strategic Emphasis Categories:

1. Critical Workforce:
 - Education
 - Health
 - Gap Analysis
2. Economic Development:
 - Global Competitiveness
3. Science, Technology, Engineering, and Math (STEM)

Please see the Programs of Strategic Emphasis (PSE) methodology for additional explanations on program inclusion criteria at [the resource page for new program proposal](#).

Through the aforementioned interdisciplinary cognate options, UF DMA will interface with several Programs of Strategic Emphasis. In Economic Development: Global Competitiveness, for example, students will have options for cognates in Latin American Studies (CIP 05.0107), African-American/Black Studies (CIP 05.0201) and numerous others. Critical Workforce - Education needs are supported in the areas of Teacher Education and Professional Development, Specific Levels and Methods (all) (CIP 13.12) and Teacher Education and Professional Development, Specific Subject Areas (all) (CIP 13.13). The program also fosters interaction with a number of STEM fields, including Engineering (CIP 14), Digital Media (CIP 50.0102), and, through a partnership with the Warrington College of Business, Management Science (CIP 52.1301).

F. Identify any established or planned educational sites at which the program is expected to be offered and indicate whether it will be offered only at sites other than the main campus.

The degree will be offered on the campus of The University of Florida. As several cognate options include on-line coursework, students may have the option of pursuing components of their degree as distance learners. In such cases, the lower costs and increased access typical of distance learning could increase program attractiveness.

INSTITUTIONAL AND STATE LEVEL ACCOUNTABILITY

II. Need and Demand

- A. **Need:** Describe national, state, and/or local data that support the need for more people to be prepared in this program at this level. Reference national, state, and/or local plans or reports that support the need for this program and requests for the proposed program which have emanated from a perceived need by agencies or industries in your service area. Cite any specific need for research and service that the program would fulfill.

According to the Florida Department of Economic Opportunity Bureau of Labor Market Statistics 2016-24, post-secondary music teaching is cited as being among the fastest-growing occupations in Florida. Similar conclusions can be drawn at the national level from the U.S. Bureau of Labor Statistics projections for the year 2024 (see Appendix C). Graduates of UF's interdisciplinary DMA would be at the forefront of this job pool.

- B. **Demand:** Describe data that support the assumption that students will enroll in the proposed program. Include descriptions of surveys or other communications with prospective students.

Development planning for the proposed UF DMA included a survey of industry professionals, university faculty, alumni and current students familiar with the University of Florida School of Music. Survey findings demonstrate a strong interest in the proposed program (see attached survey results in Appendix C). Among survey respondents, 77% found the program distinctive, and 88% expressed an interest in recommending this program or attending themselves. A full 96% of respondents believed that the UF DMA would prepare students well for future job markets. Likewise, 96% indicated that the proposed program would be nationally competitive.

Anecdotally, students who complete their master's degree at UF frequently express the wish that they could continue on to a terminal applied degree in our program. Additionally, School of Music faculty members regularly field inquiries from students who would pursue a DMA under their tutelage.

Samplings of recent academic job postings (Appendix C) demonstrate a burgeoning interest in candidates with multidisciplinary training and skills, and the UF DMA curriculum will be at the forefront of such training. Prospective applicants to the UF DMA will recognize the benefits in achieving this unique terminal degree from a leading national university and Florida's only AAU-member institution.

- C. **If substantially similar programs (generally at the four-digit CIP Code or 60 percent similar in core courses), either private or public exist in the state, identify the institution(s) and geographic location(s). Summarize the outcome(s) of communication with such programs with regard to the potential impact on their enrollment and opportunities for possible collaboration (instruction and research). In Appendix C, provide data that support the need for an additional program.**

The unique curriculum of the proposed UF DMA degree distinguishes it from applied doctorate degrees currently offered at Florida State University and the University of Miami. The substantial *interdisciplinary* cognate within the UF DMA intends to attract a unique, interdisciplinary-minded music student population. Enrollment is intended to be comparatively small, totaling approximately fifteen students in five years.

UF College of the Arts Dean, Lucinda Lavelli, and School of Music Director, Kevin Orr, contacted the Deans of the music programs at FSU and UM to clarify differences between their existing degrees and the proposed UF degree. Dean Shelton Berg, UM School of Music, described the UF DMA proposal as

“innovative” and “much-needed.” Dean Patricia Flowers, FSU College of Music, in noting the relatively select pool of students who could pursue such an interdisciplinary doctoral program, found the proposal “ambitious.”

The University of South Florida School of Music, while having a PhD program in Music Education, presently offers no doctorate in applied studies. Accordingly, as confirmed by email correspondence between USF College of the Arts Associate Dean, Barton Lee, and UF College of the Arts Dean, Lucinda Lavelli, USF voiced no formal concerns about the UF proposal.

In addition to this correspondence among college Deans, faculty members in composition at The University of Florida have had enthusiastic conversations with faculty at both FSU and The University of Miami about performer-composer collaborations between our schools in support of the requirement that all participants in the UF DMA be involved in the creation and presentation of new music.

- D. Use Table 1 in Appendix A (1-A for undergraduate and 1-B for graduate) to categorize projected student headcount (HC) and Full Time Equivalents (FTE) according to primary sources. Generally undergraduate FTE will be calculated as 30 credit hours per year and graduate FTE will be calculated as 24 credit hours per year. Describe the rationale underlying enrollment projections. If students within the institution are expected to change majors to enroll in the proposed program at its inception, describe the shifts from disciplines that will likely occur.**

This new Doctor of Musical Arts program seeks no new resources, but rather will be funded through the reallocation of funds from the existing Master of Music program. Enrollment projections are based on, 1) the amount of master’s degree program resources deemed suitable for relocation to the doctoral level, and 2) the number of faculty members anticipated to recruit and mentor doctoral students. Not all faculty members will recruit and mentor DMA students. A maximum enrollment of fifteen DMA students by year five will ensure the health and excellence of both the DMA and existing MM.

- E. Indicate what steps will be taken to achieve a diverse student body in this program. If the proposed program substantially duplicates a program at FAMU or FIU, provide, (in consultation with the affected university), an analysis of how the program might have an impact upon that university’s ability to attract students of races different from that which is predominant on their campus in the subject program. The university’s Equal Opportunity Officer shall review this section of the proposal and then sign and date Appendix B to indicate that the analysis required by this subsection has been completed.**

Graduate-level music programs at The University of Florida have traditionally attracted the enrollment of a diverse, globally representative population of student artists. The interdisciplinary nature of the proposed DMA further enhances opportunities to attract a broad, international and diverse student population. The proposed UF DMA will not duplicate program offerings at either Florida A&M University or Florida International University.

III. Budget

- A. Use Table 2 in Appendix A to display projected costs and associated funding sources for Year 1 and Year 5 of program operation. Use Table 3 in Appendix A to show how existing Education & General funds will be shifted to support the new program in Year 1. In narrative form, summarize the contents of both tables, identifying the source of both current and new resources to be devoted to the proposed program. (Data for Year 1 and Year 5 reflect snapshots in time rather than cumulative costs.)**

The figures represent an allotment of faculty and staff salaries, and graduate assistantships, in year one and year five, based on the anticipated percentages of redistribution from the master’s program. Figures

increase by year five as enrollment increases, necessitating increased faculty participation and increased staff workload shifted to the new program. All resources are redistributed from the existing master of music program.

- B. Please explain whether the university intends to operate the program through continuing education, seek approval for market tuition rate, or establish a differentiated graduate-level tuition. Provide a rationale for doing so and a timeline for seeking Board of Governors' approval, if appropriate. Please include the expected rate of tuition that the university plans to charge for this program and use this amount when calculating cost entries in Table 2.**

N/A

- C. If other programs will be impacted by a reallocation of resources for the proposed program, identify the impacted programs and provide a justification for reallocating resources. Specifically address the potential negative impacts that implementation of the proposed program will have on related undergraduate programs (i.e., shift in faculty effort, reallocation of instructional resources, reduced enrollment rates, greater use of adjunct faculty and teaching assistants). Explain what steps will be taken to mitigate any such impacts. Also, discuss the potential positive impacts that the proposed program might have on related undergraduate programs (i.e., increased undergraduate research opportunities, improved quality of instruction associated with cutting-edge research, improved labs and library resources).**

The program will operate within redistributed School of Music and College of the Arts resources, significantly raising the level and national profile of graduate programs while not adding operating costs. Financial and personnel resources will be redistributed from the current Master of Music degree to support both the MM and the new DMA degree. The MM program will only be affected by its reduction in size. Faculty teaching and mentorship will remain constant overall, with some redistributing their load to accommodate both MM and DMA students.

Undergraduate students will benefit significantly from new artistic and scholarly collaborative opportunities fostered by the presence of advanced DMA students in the program. Resource redistribution will support such opportunities while avoiding overall negative impact to existing School of Music programs.

- D. Describe other potential impacts on related programs or departments (e.g., increased need for general education or common prerequisite courses, or increased need for required or elective courses outside of the proposed major).**

Positive impacts upon existing School of Music programs will be significant. All students, undergraduate and graduate, will benefit from the presence of higher-level performers, conductors, and composers coming into the program. The level of performances, community engagement, and interaction with industry professionals and other departments will all increase, raising the profile and educational impact across the School of Music. As the program is designed to operate within redistributed resources, no negative impact upon the program overall are anticipated.

- E. Describe what steps have been taken to obtain information regarding resources (financial and in-kind) available outside the institution (businesses, industrial organizations, governmental entities, etc.). Describe the external resources that appear to be available to support the proposed program.**

Industry professionals contacted about this program have expressed a strong interest in supporting internship opportunities for students. Local organizations, including the Ocala Symphony Orchestra and Great Southern Music, and national organizations including D'Addario music manufacturers have already offered internship opportunities for students in this program. Discussions with many other

corporations and arts organizations are underway, and will continue.

Numerous external grants and internship opportunities will be available to students in this program. For example, Yamaha Corporation of America offers paid internships in retail and artist relations, and Walt Disney corporation offers internships in Business Development & Planning, Communications/Public Relations, Research, Supply Chain Management, Technology/Information Technology, Retail/Store Operations, Marketing/Promotions, Sales, Digital Media, and Technology/Information Technology. Grants and awards for performers, conductors, and composers are offered through many organizations, including the College Music Society, the American Society of Composers, Authors, and Publishers, the Society of Composers, Inc., the National Endowment for the Arts.

IV. Projected Benefit of the Program to the University, Local Community, and State

Use information from Tables 1 and 2 in Appendix A, and the supporting narrative for “Need and Demand” to prepare a concise statement that describes the projected benefit to the university, local community, and the state if the program is implemented. The projected benefits can be both quantitative and qualitative in nature, but there needs to be a clear distinction made between the two in the narrative.

The Florida Department of Economic Opportunity forecasts a 15.5% increase in the need for post-secondary arts teachers by 2024 (Appendix C), and graduates of UF’s interdisciplinary DMA would be at the forefront of this job pool, filling jobs within the state.

The UF DMA will provide a wide range of university, local, community and state benefits in a number of meaningful areas. The influx of high-level performers and creative artists of the highest caliber will have a significantly positive impact upon the campus and local community, with increases in the number and quality of performances, workshops with schools, and interactions with community partners and other departments. The program will result in an elevation of the reputation and national standing of the School of Music, in keeping with The University of Florida’s preeminence initiative. The UF DMA’s interdisciplinary curriculum will foster notable innovation in research and creative activity of national distinction.

V. Access and Articulation – Bachelor’s Degrees Only

- A. If the total number of credit hours to earn a degree exceeds 120, provide a justification for an exception to the policy of a 120 maximum and submit a separate request to the Board of Governors for an exception along with notification of the program’s approval. (See criteria in Board of Governors Regulation 6C-8.014)**

N/A

- B. List program prerequisites and provide assurance that they are the same as the approved common prerequisites for other such degree programs within the SUS (see link to the Common Prerequisite Manual on [the resource page for new program proposal](#)). The courses in the Common Prerequisite Counseling Manual are intended to be those that are required of both native and transfer students prior to entrance to the major program, not simply lower-level courses that are required prior to graduation. The common prerequisites and substitute courses are mandatory for all institution programs listed, and must be approved by the Articulation Coordinating Committee (ACC). This requirement includes those programs designated as “limited access.”**

If the proposed prerequisites are not listed in the Manual, provide a rationale for a request for exception to the policy of common prerequisites. NOTE: Typically, all lower-division courses required for admission into the major will be considered prerequisites. The curriculum can require lower-division courses that are not prerequisites for admission into the major, as long as those courses are built into the curriculum for the upper-level 60 credit

hours. If there are already common prerequisites for other degree programs with the same proposed CIP, every effort must be made to utilize the previously approved prerequisites instead of recommending an additional “track” of prerequisites for that CIP. Additional tracks may not be approved by the ACC, thereby holding up the full approval of the degree program. Programs will not be entered into the State University System Inventory until any exceptions to the approved common prerequisites are approved by the ACC.

N/A

- C. If the university intends to seek formal Limited Access status for the proposed program, provide a rationale that includes an analysis of diversity issues with respect to such a designation. Explain how the university will ensure that Florida College System transfer students are not disadvantaged by the Limited Access status. NOTE: The policy and criteria for Limited Access are identified in Board of Governors Regulation 6C-8.013. Submit the Limited Access Program Request form along with this document.

N/A

- D. If the proposed program is an AS-to-BS capstone, ensure that it adheres to the guidelines approved by the Articulation Coordinating Committee for such programs, as set forth in Rule 6A-10.024 (see link to the Statewide Articulation Manual on [the resource page for new program proposal](#)). List the prerequisites, if any, including the specific AS degrees which may transfer into the program.

N/A

INSTITUTIONAL READINESS

VI. Related Institutional Mission and Strength

- A. Describe how the goals of the proposed program relate to the institutional mission statement as contained in the SUS Strategic Plan and the University Strategic Plan (see link to the SUS Strategic Plan on [the resource page for new program proposal](#)).

With emphases on excellence, innovation, and collaboration, the UF DMA aligns precisely with the SUS mission statement, and the desire to provide “graduate and professional education, research, and public service of the highest quality”, and “serving the needs of a diverse state and global society”.

The infusion of professional-level doctoral students into the music program is critical to the School of Music’s role within the University of Florida’s Preeminence Initiative. The distinct skillset of UF DMA graduates will garner significant recognition in the field, thereby advancing the national reputation of the School of Music. The training of future leaders in the performing and creative arts is entirely consistent with the university’s mission “to enable our students to lead and influence the next generation and beyond for economic, cultural, and societal benefit.”

The UF DMA directly supports UF’s Strategic Goal 1 Objective to generate “Diverse, robust educational and interdisciplinary areas of excellence.” The intensive one-on-one research environment of the UF DMA will foster “High quality student-faculty interactions in mentored research,” as defined under Strategic Goal 2. The prevalence of interdisciplinary study in the UF DMA, whether coupling Music with in Arts in Medicine, Management, Entrepreneurship, Engineering, or otherwise, will most assuredly render “Growth in research and scholarship that enhances fundamental knowledge and improves the lives of the world’s citizens,” consistent with Strategic Goal 4. Strategic Goal 5, “A strengthened public engagement of the university’s programs with local, national and international communities,” is inherent by the growth of outstanding performers and performances a DMA program would generate. Lastly, rendering doctoral-level artists with such uniquely broad, contemporary skillsets will most assuredly foster an alumni base “...successful in their careers and in life and who are proud to be graduates of the

University of Florida,” consistent with Strategic Goal 6.

B. Describe how the proposed program specifically relates to existing institutional strengths, such as programs of emphasis, other academic programs, and/or institutes and centers.

The UF DMA capitalizes on both the strength of the existing music program and, through interdisciplinary cognates, the wealth of academic and research resources present on campus. Potential cognate areas include the innovative Center for Arts in Medicine, the Digital Worlds Institute, the Center for Latin American Studies, the highly acclaimed Entrepreneurship and Management programs in the Warrington College of Business, the Herbert Wertheim College of Engineering, and numerous other outstanding programs throughout the campus. Letters of support from a sampling of academic partners are included in Attachment A.

C. Provide a narrative of the planning process leading up to submission of this proposal. Include a chronology in table format of the activities, listing both university personnel directly involved and external individuals who participated in planning. Provide a timetable of events necessary for the implementation of the proposed program.

A majority of School of Music faculty members have long expressed interest in developing a Doctor of Musical Arts degree. Accordingly, the development of a terminal degree in applied music studies was adopted as part of the School of Music/College of the Arts 5-Year Strategic Plan during the 2015-16 academic year. The Director of the School of Music appointed a faculty committee to research and develop a unique, competitive, and forward-looking degree appropriate for doctoral-level education in the 21st century, taking advantage of specific strengths and resources, both within the School of Music and across the University of Florida campus. The committee conducted a survey of potentially interested parties to gauge interest in the proposed degree and collected data that demonstrates a strong need for programs that embrace interdisciplinary studies.

A pre-proposal was presented to the Associate Dean and Dean of the College of the Arts, the Associate Provost for Academic and Faculty Affairs, the Provost and Senior Vice President, and was subsequently vetted by the Council of Academic Vice Presidents’ Workgroup.

The DMA committee, in consultation with appropriate faculty members throughout the School, finalized the curriculum plans and this proposal document. Included in these discussions was outside consultant, Dr. Daniel Sher, Dean Emeritus of The University of Colorado at Boulder and Past President of the National Association of Schools of Music.

As this degree does not demand additional resources, and requires the adoption of only three additional courses that are advanced versions of courses already offered, it is anticipated that implementation will be simple.

Planning Process

Date	Participants	Planning Activity
Spring 2016	School of Music Faculty, Director, College of the Arts Deans	Proposal of DMA degree included in School of Music 5-year strategic plan
Spring-Summer, 2016	School of Music Director and select faculty	Informal discussions about creating a unique degree plan
September, 2016 - on-going	DMA committee: Dr. Kevin Orr, Director, School of Music Dr. Paul Richards, Professor and Committee Chair Dr. Kenneth Broadway, Professor Dr. Laura Ellis, Associate Professor Dr. Jonathan Helton, Professor	Weekly meetings to conduct research, collate data, devise degree plans and curricula; coordinate with national accrediting body, School of Music faculty members, potential industry partners, other universities, and collaborative partners throughout campus; complete and submit pre-proposal; complete and submit new degree proposal

October, 2016	DMA committee, invited participants	Interest survey conducted with parties who have some familiarity with the UF School of Music
November 2, 2016	Associate Provost for Academic and Faculty Affairs, Associate Dean of the College of the Arts, School Director and Committee Chair	Meeting to discuss the pre-proposal and get feedback on degree plans, budget, and submission procedures
December 9, 2016	Provost and Senior Vice President	Pre-proposal submitted for approval
February 10, 2017	Council of Academic Vice Presidents	Pre-proposal vetted with no expressed concerns
February 13, 2017	USF College of the Arts Associate Dean Barton Lee and UF College of the Arts Dean Lucinda Lavelli	Email correspondence to confirm details of the program
February 13, 2017	UM Dean, Shelton Berg, UF College of the Arts Dean Lucinda Lavelli and School of Music Director Kevin Orr	Conference telephone call to share details of the program
February 24, 2017	FSU Dean, Patricia Flowers, UF College of the Arts Dean Lucinda Lavelli and School of Music Director Kevin Orr	Conference telephone call to share details of the program
February 24-25, 2017	Dr. Daniel Sher, Dean Emeritus of The College of Music, University of Colorado-Boulder; Dean UF College of the Arts, DMA committee	External reviewer visit to campus to provide feedback about the degree proposal and meet with parties involved in implementation

Events Leading to Implementation

Date	Implementation Activity
Spring, 2017	Develop and submit course proposals for new courses needed for the program
October, 2017	Submission of program plans to the National Association of Schools of Music for consideration at the November, 2017 accreditation meeting
Fall, 2017	Advertise program with a January, 2018 application deadline for Fall, 2018 admission

VII. Program Quality Indicators - Reviews and Accreditation

Identify program reviews, accreditation visits, or internal reviews for any university degree programs related to the proposed program, especially any within the same academic unit. List all recommendations and summarize the institution's progress in implementing the recommendations.

Concluding a UF School of Music program review that began in 2010, the National Association of Schools of Music Commission on Accreditation voted in June 2012 to continue the University of Florida School of Music in good standing. Recommendations/issues cited by NASM included, above all, a critical need for facilities improvements – acoustic treatments, equipment maintenance, and building safety. Questions were also raised by NASM about Music Library space limitations, and clarification of language requirements for the Master of Music in History and Literature.

Facility improvements have been ongoing, including the acquisition of Wenger practice modules for superior student rehearsal spaces, the acquisition and maintenance of high quality pianos, the installing of new handrails and anti-slip coating in all stairwells, and the replacement and/or cleaning of furniture and curtains original to the facility. In February 2017, a six-month roof replacement project was completed. The facility's need for a new HVAC system, also cited by NASM, has been on hold while longer-term plans for the facility are made clearer by the university administration.

In order to make space for the acquisition of the aforementioned Wenger practice modules, the Music Library was relocated to the nearby Fine Arts Library, which also offers additional space. Questions relating to the MM History and Literature language requirement were satisfied with a clearer re-wording of the degree's graduation standards.

A progress report on completed and planned items was submitted to NASM in July 2013, and subsequently accepted in December 2013. The next NASM program review is scheduled to begin in the academic year, 2019-20.

VIII. Curriculum

A. Describe the specific expected student learning outcomes associated with the proposed program. If a bachelor's degree program, include a web link to the Academic Learning Compact or include the document itself as an appendix.

SLO Type	Student Learning Outcome	Assessment Method
Knowledge	1. Identify and carry out a research project that is appropriate and contributes to the discipline of music.	All students in this program will conceptualize, realize, and defend an interdisciplinary doctoral research project. The student's supervisory committee will evaluate all research project documents according to established guidelines.
Knowledge	2. Synthesize and apply knowledge from the major area of emphasis, as well as from any pertinent secondary and cognate areas.	All students in this program must pass comprehensive written and oral examinations. These examinations will be prepared and evaluated by the supervisory committee.
Skills	3. Translate knowledge into practical application in the context of live performance, composition, or written scholarship.	Presentation of recitals and an interdisciplinary doctoral research project as the capstone projects of the degree. These projects will be evaluated by a supervisory committee.
Skills	4. Identify and develop essential techniques of performance, research, and theory relevant to their area of expertise.	Presentation of recitals and an interdisciplinary doctoral research project as the capstone projects of the degree. These projects will be evaluated by a supervisory committee.
Professional Behavior	5. Develop ethical behaviors, cultural sensitivity, teamwork skills, collegiality, and communication skills relevant to working in the music profession.	The student's supervisory committee will evaluate these behaviors during the written and/or oral examinations.

B. Describe the admission standards and graduation requirements for the program.

Candidates for the UF DMA degree will be vetted by a cross-disciplinary admissions committee consisting of members of the performance and academic faculties in the School of Music. Successful candidates will demonstrate exceptional performance, conducting, or composition skills through audition materials and a portfolio. In addition, candidates will be required to demonstrate excellent writing and research skills, as demonstrated through writing samples, GRE exams, and other mechanisms.

Consistent with existing School of Music graduate offerings, international students will need a TOEFL score of 80 or higher for admission consideration. In fulfilling requirements for the degree, candidates will complete coursework in their major area, in-depth study and professional experience in a cognate area, the premiere of at least one new composition, comprehensive written exams, capstone recital(s), a final interdisciplinary doctoral research project, and the defense of the project.

90 credits of coursework beyond the Bachelor's degree, including:

- 28-36 credits of major core coursework
- 29-36 credits of supportive courses in music
- 15-21 credits in the cognate area
- 9-12 credits of capstone activity (project and doctoral research credits)

Major core and capstone requirements will vary somewhat by degree concentration. There will be four separate concentrations within the degree: Performance, Composition, Instrumental Conducting, and Choral Conducting.

C. Describe the curricular framework for the proposed program, including number of credit hours and composition of required core courses, restricted electives, unrestricted electives, thesis requirements, and dissertation requirements. Identify the total numbers of semester credit hours for the degree.

The following describes the Doctor of Musical Arts (DMA) with a major in Music with concentrations in Performance, Composition, Instrumental Conducting, and Choral Conducting.

Doctor of Musical Arts with a major in Music and a concentration in Performance

MUSIC CORE (29-35)

MUS 6716 Methods of Musical
Research and Bibliography (3
credits)
MUE 6385 Music in Higher
Education
(3 credits)
MUH/MUL/MUR 6xxx/7xxx (9
credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6xxx/7xxx (6 credits)
MUS 6940 Supervised Teaching (2 credits)
Approved Electives (3-9 credits)

CONCENTRATION IN PERFORMANCE (28)

MVO 6460 Music Performance (9 credits)
MVO 7460 Music Performance (9 credits)
MUS (3 credits)

MUN 6xxx Ensembles/Chamber Music (4 credits)

MUS 7xxx Individual Project (Qualifying Recital) (3 credits) (presented in first year of DMA study)

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute
Existing minors + MUS 7xxx Internship

CAPSTONE (12)

MUS 7xxx Individual Project (recitals) (6 credits)
(presented after passing comprehensive exams)
MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

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Commented [PR2]: We have removed the word Qualifying in all other contexts, but the "Qualifying Recital" is a standard event in DMA degrees nationwide.

Doctor of Musical Arts Degree with a Major in Music and a concentration in Composition

MUSIC CORE(30-36)

MUS 6716 Methods of Musical
Research and Bibliography (3
credits)
MUE 6385 Music in Higher Education
(3 credits)
MUH/MUL/MUR 6xxx/7xxx (9
credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6xxx/7xxx (6 credits)
MUS 6940 Supervised Teaching (3 credits)
Approved Electives (3-9 credits)

CONCENTRATION IN COMPOSITION (30-36)

MUC 6444 Composition of Electronic Music (3
credits)
MUC 6930 Graduate Composition (6 credits)
MUC 7931 Advanced Graduate Composition*
(12 credits)
MUT 6751 Pedagogy of Music Theory (3
credits) MUC/MUT 6000/7000** (6-12 credits)

*Students will enroll in private composition study (MUC 6930/7931) every semester prior to Doctoral Project.

**Students with an electroacoustic focus, or mixed acoustic/electroacoustic curriculum, take the sequence MUC 6445, MUC 6446, followed by MUC 7447 and/or MUC 7938

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute
Existing minors + MUS 7xxx Internship

CAPSTONE (9)

MUS 7xxx Individual Project (Recital) (3 credits) (presented
after passing comprehensive exams)
MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

Doctor of Musical Arts Degree with a major in Music and a concentration in Instrumental Conducting

MUSIC CORE (29-32)

MUE 6385 Music in Higher Education (3 credits)
MUH/MUL/MUR 6xxx/7xxx (3 credits)
MUH/MUL 6xxx/7xxx (6 credits)
MUS 6716 Methods of Musical Research and Bibliography (3 credits)
MUS 6940 Supervised Teaching (2 credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6xxx/7xxx (6 credits)
Approved Electives (3-6 credits)

CONCENTRATION IN INSTRUMENTAL CONDUCTING (34)

MUN 6xxx Ensembles 2
MUG 6105 Graduate Conducting (6 credits)
MUG 7106 Advanced Graduate Conducting (12 credits)
MUS 6905 Problems and Projects (6 credits)
MUS (3 credits)
MUS 7xxx Individual Project (Lecture Recital) (3 credits)
MVO 6250 Secondary Music Performance (2 credits)

Foreign language reading requirement, German or French

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute
Existing minors + MUS 7xxx Internship

CAPSTONE (9)

MUS 7xxx Individual Project (Recital) (3 credits)
MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

Doctor of Musical Arts with a major in Music and a concentration in Choral Conducting

MUSIC CORE (29-31)

MUS 6716 Methods of Musical Research and Bibliography (3 credits)
MUE 6385 Music in Higher Education (3 credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6xxx/7xxx (6 credits)
MUH/MUL 6000/7000 (6 credits)
MUH/MUL/MUR 6xxx/7xxx (3 credits)
MUS 6940 Supervised Teaching (2 credits)
Approved Electives (3-6 credits)

CONCENTRATION IN Choral Conducting (33)

MUG 6105 Graduate Conducting (6 credits)
MUG 7106 Advanced Graduate Conducting (12 credits)
MUN 6010 Graduate Ensemble (3 credits)

MUS 6905 Project and Problems (6 credits)
MUS (3 credits)

MUS 7xxx Individual Project (Lecture Recital) (3 credits)

COGNATE (15-21)

Confirmed cognate options on campus include: Arts in Medicine, Arts in Public Health, Engineering, Entrepreneurship, Management, Latin American Studies, Digital Worlds Institute

Existing minors + MUS 7xxx Internship

CAPSTONE REQUIREMENTS (9)

MUS 7xxx Individual Project (Recital) (3 credits)

MUS 7xxx Doctoral Project (6 credits)

TOTAL CREDITS REQUIRED FOR THE DEGREE = 90

D. Provide a sequenced course of study for all majors, concentrations, or areas of emphasis within the proposed program.

Doctor of Musical Arts with a concentration in Performance - Sample semester-by-semester plan (5-year)

FALL

MVO 6460 Music Performance (3 credits)

MUS 6716 Methods of Musical Research and Bibliography (3 credits)

MUH 6xxx/7xxx (3 credits)

SPRING

MVO 6460 Music Performance (3 credits)

MUT 6629 Analytical Techniques (3 credits)

MUH 6xxx/7xxx (3 credits)

FALL

MVO 6460 Music Performance (3 credits)

MUT 6xxx/7xxx (3 credits)

Elective (3 credits)

SPRING

MUS (3 credits)

MUT 6xxx/7xxx (3 credits)

MUN 6xxx Ensemble (1 credit)

MUS 6940 Supervised Teaching (2 credits)

FALL

MVO 7460 Music Performance (3 credits)

Cognate (3 credits)

MUH 6xxx/7xxx (3 credits)

SPRING

MUS 7xxx Qualifying Recital 3

Cognate 3

MUE 6385 Music in Higher Education (3 credits)

FALL

MVO 7460 Music Performance (3 credits)

Cognate (4 credits)

MUN 6xxx Ensemble (2 credits)

SPRING

MUS 7xxx Recital (3 credits)
Cognate (3 credits)
Cognate (3 credits)
Comprehensive Exams

FALL

MVO 7460 Music Performance (3 credits)
MUS 7xxx Doctoral Project (3 credits)
Electives (2 credits)
Ensemble (1 credit)

SPRING

MUS 7xxx Recital (3 credits)
Cognate (3 credits)
MUS 7xxx Doctoral Project (3 credits)
Final Exams

Doctor of Musical Arts with a concentration in Composition - Sample semester-by-semester plan (5-year)

FALL

MUC 6930 Graduate Composition (3 credits)
MUS 6716 Methods of Musical Research and Bibliography (3 credits)
MUC 6444 Composition of Electronic Music or other approved MUT 6000/7000 course (3 credits)

SPRING

MUC 6930 Graduate Composition (3 credits)
MUT 6629 Analytical Techniques (3 credits)
MUT 6000/7000 (3 credits)

FALL

MUS (3 credits)
Approved Music Electives (6000/7000) (6 credits)

SPRING

MUS (3 credits)
MUH/MUL 5/6/7000 (3 credits)
MUS 6940 Supervised Teaching (3 credits)

FALL

MUC 7931 Advanced Graduate Composition (3 credits)
MUT 6751 Pedagogy of Music Theory (3 credits)
MUH 6xxx/7xxx (3 credits)

SPRING

MUC 7931 Advanced Graduate Composition (3 credits)
Cognate (3 credits)
Cognate (3 credits)

FALL

MUC 7931 Advanced Graduate Composition (3 credits)
MUC/MUT 6xxx/7xxx (3 credits)
MUE 6385 Music in Higher Education (3 credits)

SPRING

MUC 7931 Advanced Graduate Composition (3 credits)
MUT 6xxx/7xxx (3 credits)

Cognate (3 credits)
Comprehensive Exams

FALL

Cognate (3 credits)
MUS 7xxx Doctoral Project (3 credits)
MUT 6xxx/7xxx (3 credits)

SPRING

MUS 7xxx Doctoral Project (3 credits)
Cognate (3 credits)
MUS 7xxx Individual Project (Recital) (3 credits)
Final Exams

Doctor of Musical Arts with a concentration in Instrumental Conducting - Sample semester-by-semester plan (5-year)

Fall

MUG 6105 Graduate Conducting (3 credits)
MUS 6716 Methods of Musical Research and Bibliography (3 credits)
MUH/MUL 6000/7000 (3 credits)

Spring

MUG 6105 Graduate Conducting (3 credits)
MUT 6629 Analytical Techniques (3 credits)
Electives (3 credits)

Fall

MUS 6905 Project and Problems (3 credits)
MUH/MUL 6000/7000 (3 credits)
MUT 6000/7000 (3 credits)

Spring

Approved Elective (3 credits)
Cognate (3 credits)
MVO 6250 Secondary Music Performance (1 credit)
MUS 6940 Supervised Teaching (2 credits)

Fall

MUG 7106 Advanced Conducting (3 credits)
MUH/MUL 6000/7000 (3 credits)
Cognate (3 credits)

Spring

MUG 7106 Advanced Graduate
Conducting (3 credits)
MUE 6385 Music in Higher Education
(3 credits)
MVO 6250 Secondary Music
Performance (1 credit)
MUN 6xxx Graduate Ensemble (2 credits)

Fall

MUG 7106 Advanced Conducting (3 credits)
MUT 6xxx/7xxx (3 credits)
Cognate (3 credits)

Spring
MUS 7xxx Individual Project (Lecture Recital) (3 credits)

Elective (3 credits)
Cognate (3 credits)
Comprehensive Exams

Fall
MUS 6905 Problems and Projects (3 credits)
MUS 7xxx Doctoral Project (3 credits)
MUS 7xxx Individual Project (Recital) (3 credits)

Spring
MUS 7xxx Doctoral Project (3 credits)
Cognate (3 credits)
Elective (3 credits)
Final Exams

Doctor of Musical Arts with a concentration in Choral Conducting - Sample semester-by-semester plan (5-year)

FALL
MUG 6105 Graduate Conducting (3 credits)
MUS 6716 Methods of Research and Bibliography (3 credits)
MUH/MUL 6000/7000 (3 credits)

SPRING
MUG 6105 Graduate Conducting (3 credits)
MUT 6629 Analytical Techniques (3 credits)
MUH/MUL 6000/7000 (3 credits)

FALL
MUS 6905 Project and Problems (3 credits)
MUT 6xxx/7xxx (3 credits)
Elective (3 credits)

SPRING
Approved Elective (3 credits)
MUS 6940 Supervised Teaching
(2 credits)
MUN 6xxx Ensemble (1 credit)
Cognate (3 credits)

FALL
MUG 7106 Advanced Graduate Conducting (3 credits)
MUH/MUL/MUR 6xxx/7xxx (3 credits)
MUT 6xxx/7xxx (3 credits)

SPRING
MUG 7106 Advanced Graduate Conducting
(3 credits)
MUE 6385 Music in Higher Education (3
credits)

Cognate (3 credits)

FALL

MUG 7106 Advanced Graduate Conducting (3 credits)

Cognate (4 credits)

MUN 6xxx Ensembles (2 credits)

SPRING

MUG 7106 Advanced Graduate Conducting (3 credits)

MUS 7xxx Individual Project (Lecture Recital) 3

Cognate (3 credits)

Comprehensive Exams

FALL

MUS 6905 Project and Problems (3 credits)

MUS 7xxx Doctoral Project (3 credits)

Cognate (3 credits)

SPRING

MUS 7xxx Individual Project (3 credits)

MUS 7xxx Doctoral Project (3 credits)

Elective (3 credits)

Final Exams

E. Provide a one- or two-sentence description of each required or elective course.

REQUIRED COURSES

MVO 6460 Music Performance

Offered in piano, voice, organ, harpsichord, historical instruments, conducting, carillon, and all standard band and orchestral instruments.

MVO 7460 Music Performance

For doctoral students. Offered in piano, voice, organ, harpsichord, historical instruments, conducting, carillon, and all standard band and orchestral instruments.

MUN 7xxx Ensembles/Chamber
Music

MUS 7xxx Individual Project (Qualifying
Recital)

Creative project or graduate recital. Project or recital must be acceptable to the candidate's supervisory committee and to the Graduate School.

MUS 6716 Methods of Musical Research & Bibliography

Materials and specialized techniques of research in musicology.

MUE 6385 Music in Higher Education

Various aspects and programs of music in higher education for persons who intend to teach in or administer departments of music.

MUT 6629 Analytical Techniques

Study of analytical systems and methodology emphasizing style analysis and the integration of all

Commented [MS3]: Not in Curriculum Inventory or the graduate catalog. Please correct the course number or indicate creation of new course. You may wish to use a different designation to describe this recital as to not confuse this reference with the required qualifying examination/admission to candidacy components of a Doctor of Philosophy degree program. We recommend removing the word "qualifying".

Commented [PR4]: We have removed the word Qualifying in all other contexts, but the "Qualifying Recital" is a standard event in DMA degrees nationwide.

elements of music.

MUS 6940 Supervised Teaching

MUS 7xx Doctoral Project

MUC 6930: Graduate Composition

Composition of chamber works for instrumental and/or vocal ensembles.

MUC 7931: Advanced Graduate Composition

Composition for large instrumental and/or vocal ensembles.

MUG 6105: Graduate Conducting

Conducting larger works from the standard repertoire for band, orchestra, and chorus.

MUG 7106: Advanced Graduate Conducting

For conducting emphasis. Conducting major works for band, orchestra, and chorus. Emphasizes analysis and interpretation.

ELECTIVE COURSES

MUC 6444: Composition of Electronic Music

Experimental electroacoustic art music composition using interactive software and digital recording.

MUC 6445: Electroacoustic Music Composition: Digital I

Introduction to direct-digital software synthesis systems through flowcharting, programming, and instrument design. Focuses on using Csound software.

MUC 6446: Electroacoustic Music Composition: Digital II

Continuation of MUC 6445. Composition and research in direct-digital software synthesis systems. Includes advanced instrument design, algorithmic composition, and interactive digital signal processing.

MUC 6932: Composition Seminar

Identifying problematic techniques in developing compositional craft for research, presentation, and discussion.

MUC 7447: Advanced Seminar in Electroacoustic Music

Composition and research in advanced topics in computer music.

MUC 7938: Seminar in Digital Sound Processing, Control, and Composition

Topics in current research and digital audio theory, languages, algorithms, and applications for electroacoustic music.

MUE 6080: Historical and Philosophical Foundations of Music Education

Historical development and philosophy. Compares the U.S. with other countries and cultures. Individuals, associations and institutions that shape the music education program.

MUE 6785: Research in Music Education

Materials and specialized techniques of research in music education.

MUE 6931: Instructional Design in Music Education

Explores the ways in which artistic forms of understanding and reflection can be useful in designing and evaluating education programs.

MUE 7746: Measurement and Evaluation of Music
Examines methods and techniques for measuring and evaluating learning in music.

MUH 6548: Seminar in Caribbean Music
Examines historical, social, and aesthetic dimensions of Caribbean music and music making.

MUH 6549: Seminar in Brazilian Music
Examines historical, social, and aesthetic dimensions of Brazilian music and music making.

MUH 6671: Seminar in Renaissance Music
Selected topics from the Renaissance era for research and study.

MUH 6672: Seminar in Baroque Music
Selected topics from the Baroque era for research and study.

MUH 6673: Seminar in Classical Music
Selected topics from the Classical era for research and study.

MUH 6674: Seminar in Nineteenth-Century Music
Selected topics from the nineteenth century for research and study.

MUH 6675: Seminar in Twentieth-Century Music
Selected topics from the 20th century for research and study.

MUH 6935: Special Topics in Music History
Centering around topics of current interest or of special interest to students or instructors. Topics or focus may vary from semester to semester.

MUH 7411: Medieval and Renaissance Notation
Practical, theoretical, and reportorial study of notation from ca. 1000-1600.

MUH 7938: Musicology Seminar
Contemporary issues and selected topics in musicology.

MUL 6486: Piano Literature
Survey of piano literature from Baroque to present.

MUL 6495: Graduate Organ Literature
An historical survey of the major trends and styles of organ composition from the Renaissance to the present.

MUL 6555: Survey of Wind Literature
Literature for chamber and larger wind ensembles from Baroque to present.

MUL 6565: Chamber Music Literature
Survey of music literature for chamber ensemble from Baroque to present.

MUL 6645: Choral Literature
Survey of choral music from Renaissance to present.

MUN 6010: Graduate Ensemble
For graduate students holding positions of leadership and participating in music ensembles.

MUN 6135: Symphonic Band
Performance of traditional and contemporary band literature.

MUN 6145: Symphonic Wind Ensemble
Performance of wind ensemble literature.

MUN 6215: University Orchestra
Standard orchestra literature.

MUN 6315: University Choir
Advanced choral group providing specialized study performance opportunities for vocally qualified students.

MUN 6445: Percussion Ensemble
Study and performance of ensemble literature for percussion instruments.

MUN 6496: World Music Ensemble
Rehearsal and performance of folk and traditional music of the world.

MUN 6497: New Music Ensemble
Rehearsal and performance of repertoire for small ensembles written in the 20th and 21st centuries.

MUN 6715: Jazz Band
Standard and experimental jazz ensemble. Jazz laboratory.

MUN 6816: Steel Drum Ensemble
Rehearsal, performance and historical aspects of steel drum.

MUR 6206: Survey of Hymnody
Historical development of hymns in liturgical use, the scope of hymnic literature, and the major trends in hymnal compilation and editing.

MUR 6705: Sacred Music Literature
The development of congregational and choral song from the early church to the present. Survey of instrumental forms in worship music.

MUS 6685: Psychology of Music
Cultural influences, learning conditions, biological constraints, psychoacoustical phenomena, and musical taste. Measuring and predicting musical taste and ability.

MUS 6716: Methods of Musical Research and Bibliography
Materials and specialized techniques of research in musicology.

MUS 6905: Projects and Problems
Approved problems for study and research.

MUS 7xxx Internship
A supervised internship for doctoral students in music, arranged to support professional goals and/or the students' cognate studies.

MUS 7xxx Preparation for Doctoral Project
Projects for doctoral music students before completion of comprehensive exams. Designed for students with a master's degree in the field of study or for students who have been accepted for a doctoral program. Not appropriate for students who have been admitted to candidacy.

MUS 7xxx Doctoral Project

Projects for doctoral music students who have passed comprehensive examinations.

MUT 6445: Advanced Counterpoint

Emphasizes advanced harmonic techniques and fugal writing.

MUT 6565: Late Nineteenth- and Twentieth-Century Styles

Analysis of exemplary works of the late 19th and 20th centuries.

MUT 6576: Contemporary Styles

Recent trends in music through score study and analysis, composition exercises, and supplementary readings.

MUT 6751: Pedagogy of Music Theory

Techniques and art of teaching music theory and conditions for effective learning.

MUT 6936: Music Theory Seminar

Selected topics from current research for study, presentation, and discussion.

MUT 7316: Advanced Orchestration

Analysis of 19th- and 20th-century compositions for full orchestra. Orchestration of original scores and arrangements for full orchestra.

MUT 7585: Seminar in Musical Style

Analysis of exemplary works from the Medieval period to the early 19th century.

MUT 7760: History of Music Theory

The study of musical theories, primarily through readings, from ancient Greece to the present.

EXAMPLES OF POSSIBLE COGNATE AREAS

Arts & Medicine Cognate (courses would be chosen from the following)

HUM 5357 Creativity and Health: Foundations of the Arts in Medicine (3 credits)

This online course explores the theoretical foundations that facilitate an understanding of the relationship of creativity to health and informs the field and practice of arts in medicine.

HUM 5595: Arts in Medicine in Practice

Exploring the practice of the arts in medicine in the fields of health and human services. The course will be providing a dynamic, interdisciplinary overview of diverse practices and methodologies in the field of arts in medicine in community and healthcare settings.

HUM 6308: Arts and Compassion

A fully online course, Arts and Compassion examines the historical and theoretical roots of compassion and explores how artists' work represents, embodies and enacts this character trait. Students reflect their ideas of compassion through formal discussions, essays, research paper, and arts-based assignments, including blog posts and a final "compassion project."

HUM 6340: Arts Advocacy and Public Policy

An in depth study of the principles, practice, and policy of government's involvement with the arts sector. Students will study the historic relationships between the artist and government at all levels of society.

HUM 6350: The Art of Self-Care

Arts-based and experiential course that provides a personal exploration of the art of self-care for healthcare-based artists in residence. Takes a multi-dimensional approach to using creative approaches to self-care for arts in medicine professionals. Students will learn concepts in self-care while engaging in immersive arts experiences to revitalize themselves both professionally and personally.

HUM 6352: Art and Design in the Environment of Care

Explores the historical and contemporary uses of art and design in the built health care environment, providing an historical context for the evolution of imagery and space for human health and healing as well as practical applications of current health care design.

Entrepreneurship Cognate (courses would chosen from the following)

ENT 6006: Entrepreneurship

Practical, hands-on understanding of the stages of the entrepreneurial process. Focuses on the decision-making process in a start-up company.

ENT 6008: Entrepreneurial Opportunity

Introduces non-business graduate students to entrepreneurship and the entrepreneurial process.

ENT 6016: Venture Analysis

Explores and critiques real-world examples of how new business ventures were conceived, started, and run.

ENT 6116: Business Plan Formation

Professional development and preparation of a company business plan. Full analysis of the plan and outside evaluation and ranking.

ENT 6506: Social Entrepreneurship

Process of starting, financing, assessing and managing succession of mission-based for-profit and not-for-profit ventures.

ENT 6616: Creativity in Entrepreneurship

Explores the fundamental tools used to make both individuals and organizations more creative and innovative.

ENT 6706: Global Entrepreneurship

Consideration of global market context in starting entrepreneurial ventures internationally.

- F. For degree programs in the science and technology disciplines, discuss how industry-driven competencies were identified and incorporated into the curriculum and indicate whether any industry advisory council exists to provide input for curriculum development and student assessment.**

N/A

- G. For all programs, list the specialized accreditation agencies and learned societies that would be concerned with the proposed program. Will the university seek accreditation for the program if it is available? If not, why? Provide a brief timeline for seeking accreditation, if appropriate.**

The National Association of Schools of Music (NASM) is the nationally recognized accrediting body. The UF DMA was created in consultation with NASM to meet its strict standards for accredited doctoral degrees. In accordance with the NASM accrediting schedule, upon receiving institutional approval, it is anticipated that the UF DMA will be presented to NASM in October of 2017 for consideration at the November 2017 meeting of the NASM Commission on Accreditation.

- H. For doctoral programs, list the accreditation agencies and learned societies that would be concerned with corresponding bachelor's or master's programs associated with the proposed program. Are the programs accredited? If not, why?**

All University of Florida School of Music degrees, undergraduate and graduate, are nationally accredited by the National Association of School of Music (NASM). Reaccreditation occurs at ten-year intervals, with the most recent reaccreditation occurring over the period 2010-13.

- I. Briefly describe the anticipated delivery system for the proposed program (e.g., traditional delivery on main campus; traditional delivery at branch campuses or centers; or nontraditional delivery such as distance or distributed learning, self-paced instruction, or external degree programs). If the proposed delivery system will require specialized services or greater than normal financial support, include projected costs in Table 2 in Appendix A. Provide a narrative describing the feasibility of delivering the proposed program through collaboration with other universities, both public and private. Cite specific queries made of other institutions with respect to shared courses, distance/distributed learning technologies, and joint-use facilities for research or internships.**

The UF DMA will be a residential program delivered on the campus of The University of Florida. Some of the cognate options for the degree include on-line coursework, and students pursuing those cognates may have the option of completing portions of the degree on-line. Delivery of instruction for this degree will not require any additional resources or facilities.

Faculty at Florida State University and The University of Miami have agreed to assist in creating collaborative partnerships between performers and composers at our schools in support of the requirement that every participant in the UF DMA participates in the creation and presentation of new music.

IX. Faculty Participation

- A. Use Table 4 in Appendix A to identify existing and anticipated full-time (not visiting or adjunct) faculty who will participate in the proposed program through Year 5. Include (a) faculty code associated with the source of funding for the position; (b) name; (c) highest degree held; (d) academic discipline or specialization; (e) contract status (tenure, tenure-earning, or multi-year annual [MYA]); (f) contract length in months; and (g) percent of annual effort that will be directed toward the proposed program (instruction, advising, supervising internships and practica, and supervising thesis or dissertation hours).**

Please see Table 4 in Appendix A.

- B. Use Table 2 in Appendix A to display the costs and associated funding resources for existing and anticipated full-time faculty (as identified in Table 4 in Appendix A). Costs for visiting and adjunct faculty should be included in the category of Other Personnel Services (OPS). Provide a narrative summarizing projected costs and funding sources.**

Costs shown represent the sum of resources reallocated from the MM to the DMA for participating faculty members through year five. New funding is not required.

- C. Provide in the appendices the abbreviated curriculum vitae (CV) for each existing faculty member (do not include information for visiting or adjunct faculty).**

See Appendix D

- D. Provide evidence that the academic unit(s) associated with this new degree have been**

productive in teaching, research, and service. Such evidence may include trends over time for average course load, FTE productivity, student HC in major or service courses, degrees granted, external funding attracted, as well as qualitative indicators of excellence.

Enrollment across UF School of Music programs has remained generally stable, and in some areas has grown substantially, in the past ten years. As confirmed by the State University System of Florida Board of Governors enrollment data, over the period 2006-15, UF School of Music undergraduate enrollment has averaged 154 majors. Increases in each year since 2014 have expanded current (2016-17) undergraduate enrollment to 198 majors, by internal reporting. Campus-based graduate programs (MM and PhD) have maintained relatively stable enrollments during the 2006-15 period, averaging 68 majors total. Internal reporting indicates current (2016-17) campus-based graduate enrollment at 75 majors, MM and PhD. The introduction of the fully online Master of Music Education program, begun in 2013, increased overall graduate enrollment by an average of 90 majors per year. Accordingly, current (2016-17) graduate enrollment across all programs, live and online, stands at 171 majors. Current (2016-17) combined undergraduate and graduate enrollment across all School of Music programs stands at 369 majors.

Since instituting formal annual assessments of Student Learning Outcomes in 2011, School of Music student assessments have averaged 4.47 out of a possible 5 across all programs, graduate and undergraduate.

Graduating students in the previous ten-year period are represented in the following chart. In the case of the most populated programs – BM and BME, and all graduate programs – the more recent five-year period substantiates overall program growth and graduation productivity.

Program	2006-11	2011-16
Bachelor of Music	107	153
Bachelor of Music Education	55	84
Bachelor of Arts	23	21
Master of Music	107	204
Doctor of Philosophy in Music	19	25
Doctor of Philosophy in Music Education	15	17

The School of Music is well equipped to sustain the successful recruitment of talented students. Beyond academic-based scholarships undergraduate music students typically garner for high scholarly achievement, the School of Music manages an endowment that has yielded approximately \$900,000 from which *merit-based* performance scholarships are assigned for recruiting and retaining a high-performing student population.

Graduate student funding is nationally competitive, and nearly all graduate students across School of Music programs are fully funded. Master’s level Graduate Assistantships, including fall/spring tuition waiver, health insurance, and stipend, have a total value of \$32,700 (including a \$7,500 stipend) per year for a .25 FTE work assignment and \$35,100 (including a \$9,900 stipend) per year for a .33 FTE work assignment. Doctor of Philosophy Graduate Assistantships, including fall/spring tuition waiver, health insurance, and \$13,000 stipend, have a total value of \$38,200 per year for a .33 FTE work assignment.

The School of Music boasts an accomplished faculty of 51 highly accomplished artist-teachers and scholars, of which 39 are full-time. Ranks among full-time music faculty members include 19 Professors, 15 Associate Professors, and 5 Assistant Professors. Loads among academic faculty equate to a 3+3 fall/spring semester course load, with some variance allotted to research assignments. Applied studio faculty members maintain comparable assignments, overseeing high-enrollment applied studios with some variance allotted for contributing related area academic courses and research.

The University of Florida School of Music is, by nature, regularly engaged in campus and community

service. The School of Music serves hundreds of non-music-majors every semester in courses such as Music Appreciation and History of Jazz. Major music ensembles, such as the University Orchestra and the Marching Band, regularly serve the musical interests of dozens of non-music-majors. Nearly all of the more than 200 annual School of Music concerts are free and open to the public. Additionally, the School of Music provides service music to countless campus events throughout the year, including graduation ceremonies, the professional functions other colleges, and athletic events.

X. Non-Faculty Resources

- A. Describe library resources currently available to implement and/or sustain the proposed program through Year 5. Provide the total number of volumes and serials available in this discipline and related fields. List major journals that are available to the university’s students. Include a signed statement from the Library Director that this subsection and subsection B have been reviewed and approved.**

George A. Smathers Libraries Music Holdings

Library Holdings	Total Books	Total Scores
AFA Library	17,128	17,357
Education, LACC*, Special Collections	3,584	2,229
Marston, Library West	1,611	180
Total holdings	22,323	19,766

*LACC-Latin American and Caribbean Collection

The table above displays holdings currently on the shelves in the George A. Smathers Libraries and does not include materials housed in library storage facilities.

The Libraries of the University of Florida form the largest information resource system in the state of Florida. The libraries hold over 5,000,000 print volumes, 8,100,000 microfilms, 1,000,000 e-books, 170,000 full-text electronic journals, 1,000,000 microforms, and 1000 electronic databases. The George A. Smathers Libraries of the University of Florida, a system of six research libraries, includes libraries for humanities & social sciences, sciences, architecture & fine arts, education and health sciences. The UF Levin School of Law supports a related, but independent law library. Books, scores, and periodicals, related to music are located primarily in the Architecture & Fine Arts Library.

Electronic Books, journals and many key databases, such as Music Periodicals Database, RILM, JSTOR, Oxford Music Online, MGG, Academic Search Premiere, and others, are available via the internet to UF students, faculty and staff. Many relevant databases are multidisciplinary and are funded centrally. The UF libraries expend over \$10 million yearly on electronic resources. Listed below are some of the important journals, in print or electronic form, available at UF for use by students pursuing a DMA degree:

- American Choral Review
- Journal of the American Musicological Society
- Acta Musicologica
- 19th Century Music
- American Music Teacher
- The Clarinet
- The ITA Journal (International Trombone Association)
- The ITG Journal (International Trumpet Guild)
- The Instrumentalist
- American String Teacher
- Bulletin of the Council for Research in Music Education

Choral Journal
Clavier
Current Musicology
Early Music
Flute Talk
The Horn Call
Journal of Band Research
Journal of Music Theory
The Journal of Musicological Research
Journal of Singing
Journal of the International Double Reed Society
Music Theory Spectrum
Musica Disciplina
Neue Zeitschrift für Music
Opera News
Percussive Notes

All students, faculty, and staff may use interlibrary loan services. The Libraries hold memberships in a number of consortia, and in institutions such as the Center for Research Libraries, ensuring access to materials not held locally. A service, known as “Uborrow” allows UF patrons to easily borrow materials from any other Florida state university or college library. Library patrons initiate unmediated requests via a union catalog, and materials are delivered to Gainesville within a few days. Uborrow access is often faster (with a longer circulation period) than with traditional interlibrary loan.

With monies allocated through the Provost and the UF budgeting process, the library materials budget is determined by the Dean of Libraries in consultation with the Associate Dean for Scholarly Resources & Research Services and subject specialist librarians. The subject specialist for music, with input from School of Music faculty, determines acquisition priorities for the year. Standing subscriptions to journal literature and databases make up the majority of purchasing.

School of Music faculty may use the library's course reserves system to place print materials on reserve for class use, as well as to provide easily accessible links to electronic resources. Databases containing scholarly journals and reference materials are used by music researchers at all levels.

Alan Asher, Music Librarian in the Architecture & Fine Arts Library and liaison to the School of Music, meets with graduate students each semester as part of the required music research and bibliography course. A demonstration/lecture serves as an introduction to scholarly research sources and services offered by the Libraries. To support their work on projects, reports, theses, and dissertations, the librarian consults individually with graduate students to plan literature reviews, to offer targeted advice on resource selection and to provide individualized instruction for using the research collections, including databases and other electronic source material. School of Music faculty may request specialized research instruction related to courses and specific assignments.

Online research guides for all UF disciplines and many specific topics are available from the library website <http://library.ufl.edu>. Many online tutorials for specific databases are also available. Additionally, the UF Libraries hosts workshops, lectures and events throughout the year.

B. Describe additional library resources that are needed to implement and/or sustain the program through Year 5. Include projected costs of additional library resources in Table 2 in Appendix A. Please include the signature of the Library Director in Appendix B.

No additional resources beyond the current allocation and normal growth in holdings already in place to support current programs are necessary in order to implement or sustain the UF DMA.

- C. Describe classroom, teaching laboratory, research laboratory, office, and other types of space that are necessary and currently available to implement the proposed program through Year 5.**

There are four small multi-purpose classrooms, three large multi-purpose classrooms, and one small seminar room available within the facility for use, all of which have a piano in them. All of the classrooms can double as rehearsal spaces for individuals or small ensembles and the largest of the classrooms can be used as a performance space for individuals and small ensembles. There are twenty-five practice rooms available for use, distributed as follows: fourteen for brass, string, voice, and woodwind students (with upright pianos), six for piano students (with grand pianos), four for percussion students, and two for organ students. Additionally, there are teaching studios for individual instruction in each discipline.

- D. Describe additional classroom, teaching laboratory, research laboratory, office, and other space needed to implement and/or maintain the proposed program through Year 5. Include any projected Instruction and Research (I&R) costs of additional space in Table 2 in Appendix A. Do not include costs for new construction because that information should be provided in response to X (E) below.**

Implementation of this program is not dependent upon any additional space or facilities.

- E. If a new capital expenditure for instructional or research space is required, indicate where this item appears on the university's fixed capital outlay priority list. Table 2 in Appendix A includes only Instruction and Research (I&R) costs. If non-I&R costs, such as indirect costs affecting libraries and student services, are expected to increase as a result of the program, describe and estimate those expenses in narrative form below. It is expected that high enrollment programs in particular would necessitate increased costs in non-I&R activities.**

Implementation of this program is not dependent upon any additional space or facilities.

- F. Describe specialized equipment that is currently available to implement the proposed program through Year 5. Focus primarily on instructional and research requirements.**

There are four small multi-purpose classrooms, three large multi-purpose classrooms, and one small seminar room available within the facility for use, all of which have a Steinway or Boston piano. All of the rooms are video and computer projection equipped as well as equipped for digital and analog audio playback in multiple formats. The four small classrooms are further equipped with Smartboards and one mobile Smartboard is available for use in the three large classrooms. The eighteen-seat computer lab is equipped with the latest composition software and a midi keyboard at each station. All six of the piano practice rooms, the four percussion practice rooms, and five of the practice rooms for brass, string, voice, and woodwind students are recently installed Wenger isolation practice modules with superior sound absorption and dissipation capabilities. Four of the Wenger modules are equipped with Variable Acoustic Environment systems to allow digital simulation of performance environments ranging from small performance rooms up to 10,000 seat arenas for the purposes of rehearsal and recording. All faculty teaching studios are equipped with Steinway or Boston pianos. The instrumental instruction studios have a comprehensive collection of instruments available to them in order to offer the full range of instruction within their discipline.

- G. Describe additional specialized equipment that will be needed to implement and/or**

sustain the proposed program through Year 5. Include projected costs of additional equipment in Table 2 in Appendix A.

Implementation of this program is not dependent upon any additional equipment.

H. Describe any additional special categories of resources needed to implement the program through Year 5 (access to proprietary research facilities, specialized services, extended travel, etc.). Include projected costs of special resources in Table 2 in Appendix A.

Existing resources will accommodate the shift in graduate enrollment that will occur with the introduction of the new program. As overall graduate enrollment will not grow in number, the need for new resources is not anticipated.

I. Describe fellowships, scholarships, and graduate assistantships to be allocated to the proposed program through Year 5. Include the projected costs in Table 2 in Appendix A.

Fifteen graduate assistantships from the current Master of Music program, totaling \$219,956.00, will be reallocated to the Doctoral of Musical Arts program by year five.

J. Describe currently available sites for internship and practicum experiences, if appropriate to the program. Describe plans to seek additional sites in Years 1 through 5.

Industry professionals have been contacted about this program, expressing a strong interest in supporting internship opportunities for students. Local organizations, including the Ocala Symphony Orchestra and Great Southern Music, and national organizations including D'Addario music manufacturer have already offered internship opportunities for students in this program. Discussions with many other corporations and arts organizations are underway, and will continue as the program expands.

Numerous internship opportunities will be available to students in this program. For example, Yamaha Corporation of America offers paid internships in retail and artist relations, and Walt Disney corporation offers internships in Business Development & Planning, Communications/Public Relations, Research, Supply Chain Management, Technology/Information Technology, Retail/Store Operations, Marketing/Promotions, Sales, Digital Media, and Technology/Information Technology. Grants and awards for performers, conductors, and composers are offered through many organizations, including the College Music Society, the American Society of Composers, Authors, and Publishers, the Society of Composers, Inc., the National Endowment for the Arts.

APPENDIX A

**TABLE 1-A
PROJECTED HEADCOUNT FROM POTENTIAL SOURCES
(Baccalaureate Degree Program)**

Source of Students (Non-duplicated headcount in any given year)*	Year 1		Year 2		Year 3		Year 4		Year 5	
	HC	FTE	HC	FTE	HC	FTE	HC	FTE	HC	FTE
Upper-level students who are transferring from other majors within the university**	0	0	0	0	0	0	0	0	0	0
Students who initially entered the university as FTIC students and who are progressing from the lower to the upper level***	0	0	0	0	0	0	0	0	0	0
Florida College System transfers to the upper level***	0	0	0	0	0	0	0	0	0	0
Transfers to the upper level from other Florida colleges and universities***	0	0	0	0	0	0	0	0	0	0
Transfers from out of state colleges and universities***	0	0	0	0	0	0	0	0	0	0
Other (Explain)***	0	0	0	0	0	0	0	0	0	0
Totals	0	0	0	0	0	0	0	0	0	0

* List projected annual headcount of students enrolled in the degree program. List projected yearly cumulative ENROLLMENTS instead of admissions.

** If numbers appear in this category, they should go DOWN in later years.

*** Do not include individuals counted in any PRIOR CATEGORY in a given COLUMN.

APPENDIX A
TABLE 1-B
PROJECTED HEADCOUNT FROM POTENTIAL SOURCES
(Graduate Degree Program)

Source of Students (Non-duplicated headcount in any given year)*	Year 1		Year 2		Year 3		Year 4		Year 5	
	HC	FTE	HC	FTE	HC	FTE	HC	FTE	HC	FTE
Individuals drawn from agencies/industries in your service area (e.g., older returning students)	5	3.75	7	5.25	8	6	9	6.75	11	8.25
Students who transfer from other graduate programs within the university**	0	0	0	0	0	0	0	0	0	0
Individuals who have recently graduated from preceding degree programs at this university	0	0	0	0	0	0	1	0.75	2	1.5
Individuals who graduated from preceding degree programs at other Florida public universities	0	0	0	0	1	0.75	1	0.75	1	0.75
Individuals who graduated from preceding degree programs at non-public Florida institutions	0	0	0	0	1	0.75	1	0.75	1	0.75
Additional in-state residents***	0	0	0	0	0	0	0	0	0	0
Additional out-of-state residents***	0	0	0	0	0	0	0	0	0	0
Additional foreign residents***	0	0	0	0	0	0	0	0	0	0
Other (Explain)***	0	0	0	0	0	0	0	0	0	0
Totals	5	3.75	7	5.25	10	7.5	12	9	15	11.25

* List projected annual headcount of students enrolled in the degree program. List projected yearly cumulative ENROLLMENTS instead of admissions.

** If numbers appear in this category, they should go DOWN in later years.

*** Do not include individuals counted in any PRIOR category in a given COLUMN.

APPENDIX A

**TABLE 2
PROJECTED COSTS AND FUNDING SOURCES**

Instruction & Research Costs (non-cumulative)	Year 1							Year 5					
	Funding Source						Subtotal E&G, Auxiliary, and C&G	Funding Source					Subtotal E&G, Auxiliary, and C&G
	Reallocated Base* (E&G)	Enrollment Growth (E&G)	Other New Recurring (E&G)	New Non-Recurring (E&G)	Contracts & Grants (C&G)	Auxiliary Funds		Continuing Base** (E&G)	New Enrollment Growth (E&G)	Other*** (E&G)	Contracts & Grants (C&G)	Auxiliary Funds	
Faculty Salaries and Benefits	30,069	0	0	0	0	0	\$30,069	90,297	0	0	0	0	\$90,297
A & P Salaries and Benefits	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
USPS Salaries and Benefits	1,751	0	0	0	0	0	\$1,751	5,474	0	0	0	0	\$5,474
Other Personal Services	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Assistantships & Fellowships	85,535	0	0	0	0	0	\$85,535	219,956	0	0	0	0	\$219,956
Library	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Expenses	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Operating Capital Outlay	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Special Categories	0	0	0	0	0	0	\$0	0	0	0	0	0	\$0
Total Costs	\$117,355	\$0	\$0	\$0	\$0	\$0	\$117,355	\$315,727	\$0	\$0	\$0	\$0	\$315,727

*Identify reallocation sources in Table 3.

**Includes recurring E&G funded costs ("reallocated base," "enrollment growth," and "other new recurring") from Years 1-4 that continue into Year 5.

***Identify if non-recurring.

Faculty and Staff Summary

	Year 1	Year 5
Total Positions		
Faculty (person-years)	0.2	0.56
A & P (FTE)	0	0
USPS (FTE)	0.05	0.1

Calculated Cost per Student FTE

	Year 1	Year 5
Total E&G Funding	\$117,355	\$315,727
Annual Student FTE	3.75	11.25
E&G Cost per FTE	\$31,295	\$28,065

APPENDIX A

**TABLE 3
ANTICIPATED REALLOCATION OF EDUCATION & GENERAL FUNDS***

Program and/or E&G account from which current funds will be reallocated during Year 1	Base before reallocation	Amount to be reallocated	Base after reallocation
Graduate Student Stipends and Tuition Waivers-13010701	383,657	85,535	\$298,122
13030100 Salaries-6000	3,564,228	31,820	\$3,532,408
	0	0	\$0
	0	0	
	0	0	
	0	0	
Totals	\$3,947,885	\$117,355	\$3,830,530

* If not reallocating funds, please submit a zeroed Table 3

APPENDIX A

**TABLE 4
ANTICIPATED FACULTY PARTICIPATION**

Faculty Code	Faculty Name or "New Hire" Highest Degree Held Academic Discipline or Speciality	Rank	Contract Status	Initial Date for Participation in Program	Mos. Contract Year 1	FTE Year 1	% Effort for Prg. Year 1	PY Year 1	Mos. Contract Year 5	FTE Year 5	% Effort for Prg. Year 5	PY Year 5
A	Broadway, Ken, DMA Music, Percussion	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.05	0.04
A	Helton, Jonathan, DMA Music, Saxophone	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.05	0.04
A	Kesling, Will, PhD Music, Conducting	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.05	0.04
A	Richards, Paul, DMA Music, Composition	Professor	Tenure	Fall 2018	9	0.75	0.05	0.04	9	0.75	0.10	0.08
A	Waybright, David, DMA Music, Conducting	Professor	Tenure	Fall 2018	12	1.00	0.05	0.05	12	1.00	0.10	0.10
A	Basler, Paul, DMA Music, Horn	Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Ellis, Laura, DMA Music, Organ	Assoc. Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Orr, Kevin, DMA Music, Piano	Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	12	1.00	0.05	0.05
A	Stoner, Kristen, DMA Music, Flute	Assoc. Professor	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Estrin, Mitchell, MM Music, Clarinet	Professor	Tenure	Fall 2020	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Lower, Janna, DMA Music, Violin	Professor	Tenure	Fall 2021	0	0.00	0.00	0.00	9	0.75	0.05	0.04
A	Thomas, Steven, DMA Music, Cello	Assoc. Professor	Tenure	Fall 2021	0	0.00	0.00	0.00	9	0.75	0.05	0.04
Total Person-Years (PY)								0.20				0.56

Faculty Code		Source of Funding	PY Workload by Budget Classification	
			Year 1	Year 5
A	Existing faculty on a regular line	Current Education & General Revenue	0.20	0.56
B	New faculty to be hired on a vacant line	Current Education & General Revenue	0.00	0.00
C	New faculty to be hired on a new line	New Education & General Revenue	0.00	0.00
D	Existing faculty hired on contracts/grants	Contracts/Grants	0.00	0.00
E	New faculty to be hired on contracts/grants	Contracts/Grants	0.00	0.00
Overall Totals for			Year 1	Year 5
			0.20	0.56

APPENDIX B

Please include the signature of the Equal Opportunity Officer and the Library Director.



Signature of Equal Opportunity Officer

3/2/17

Date



Signature of Library Director

3/2/17

Date

This appendix was created to facilitate the collection of signatures in support of the proposal. Signatures in this section illustrate that the Equal Opportunity Officer has reviewed section II.E of the proposal and the Library Director has reviewed sections X.A and X.B.

Appendix C: Data that support the need for an additional program

The Florida Department of Economic Opportunity Occupational Forecast, 2016-2024, projects a 15.5% job increase in the category Art, Drama, and Music Teachers, Postsecondary (job code 25-1121), and this category is listed as one of the top 100 growth industries in the state, rising in ranking over the previous year's projection. <http://www.floridajobs.org/labor-market-information/data-center/statistical-programs/employment-projections>

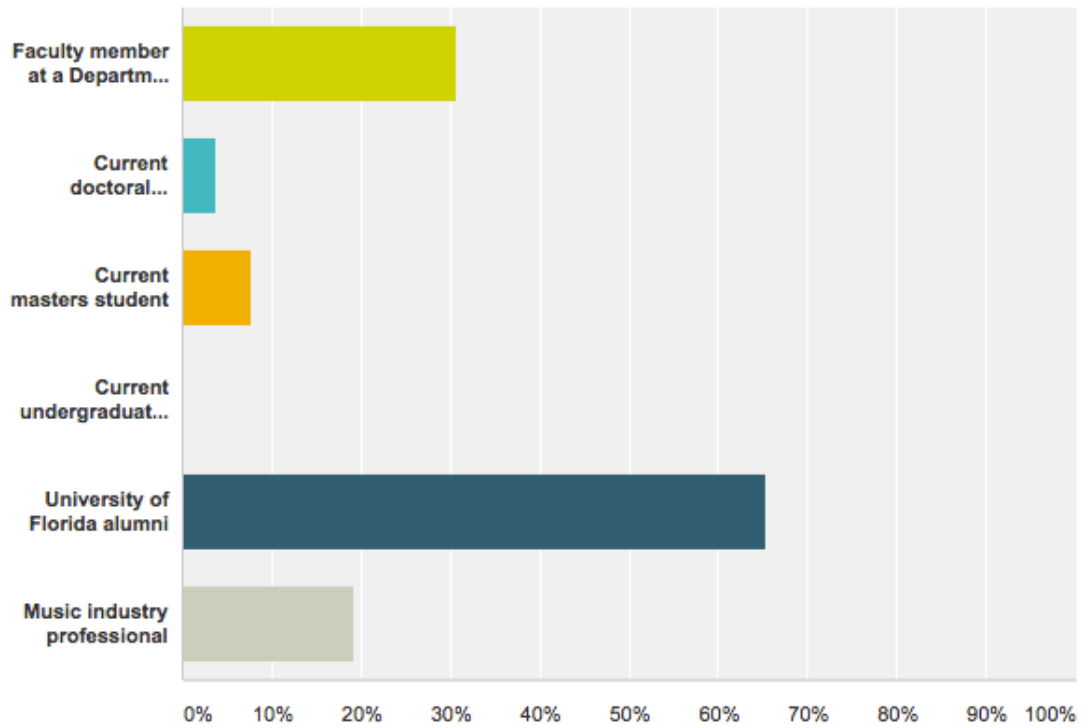
The U.S. Department of Labor Statistics report on employment by industry, occupation, and percent distribution, 2014 and projected 2024, anticipates a 13.0% increase nationally in Art, Drama, and Music Teachers, Postsecondary (job code 25-1121). https://www.bls.gov/emp/ep_table_102.htm

RESULTS FROM AN INTEREST SURVEY CONDUCTED IN THE FALL OF 2016

The School of Music at The University of Florida is proposing a Doctor of Musical Arts degree, with emphases in performance, conducting, or composition. We are seeking feedback about potential interest in this degree, and ask that you read a brief description of the proposed degree and fill out this short survey.

Degree description: The University of Florida Doctor of Musical Arts degree is designed to uniquely prepare highly qualified, elite students for the higher education and artistic job markets. Students will specialize in performance, conducting, or composition, and will develop a secondary specialty through 15-21 credit hours of cognate studies in another discipline. Cognate options include: Arts in Medicine, African Studies, Engineering, Entrepreneurship, Instructional Design, Management, Latin American Studies, Web Design and Online Communication, and many others. In preparation for educational careers, students will earn significant teaching experience in their principle discipline, both live and online. Recognizing that collaboration is essential for 21st-century artists, and engaging with the contemporary musical landscape, students will present newly created work in a partnership between performers and composers at UF and other institutions. Capstone experiences for the degree will include solo and chamber music recitals, lecture recitals, and a substantial research document or composition that integrates music studies with the student's cognate area.

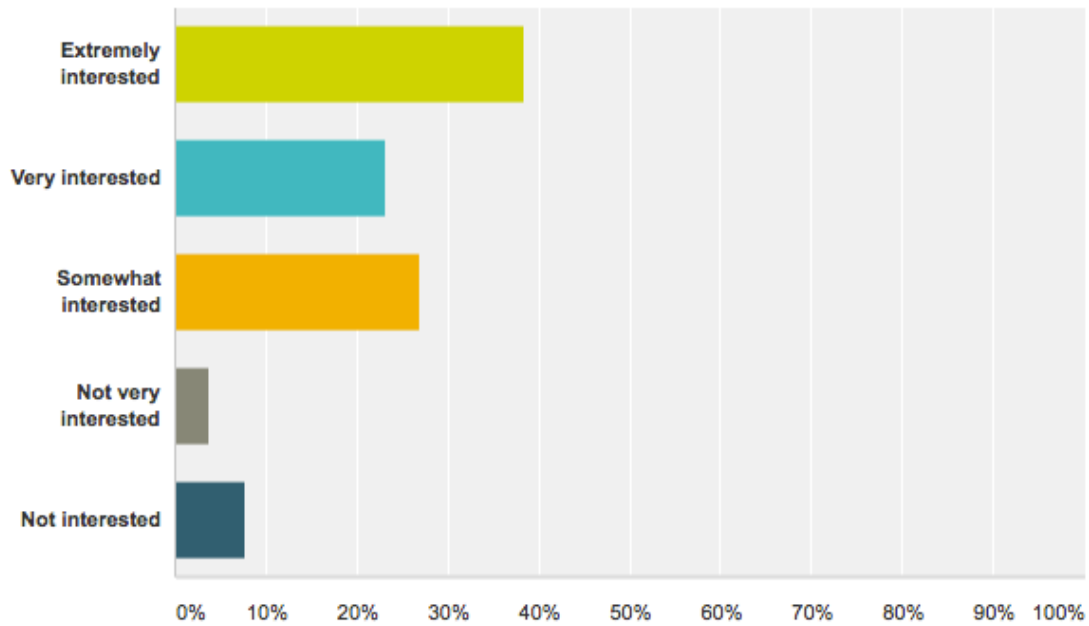
Please indicate all that apply. I am a



Answer Choices	Responses	Percentage
Faculty member at a Department or School of Music	8	30.77%
Current doctoral student	1	3.85%
Current masters student	2	7.69%
Current undergraduate student	0	0.00%
University of Florida alumni	17	65.38%
Music industry professional	5	19.23%

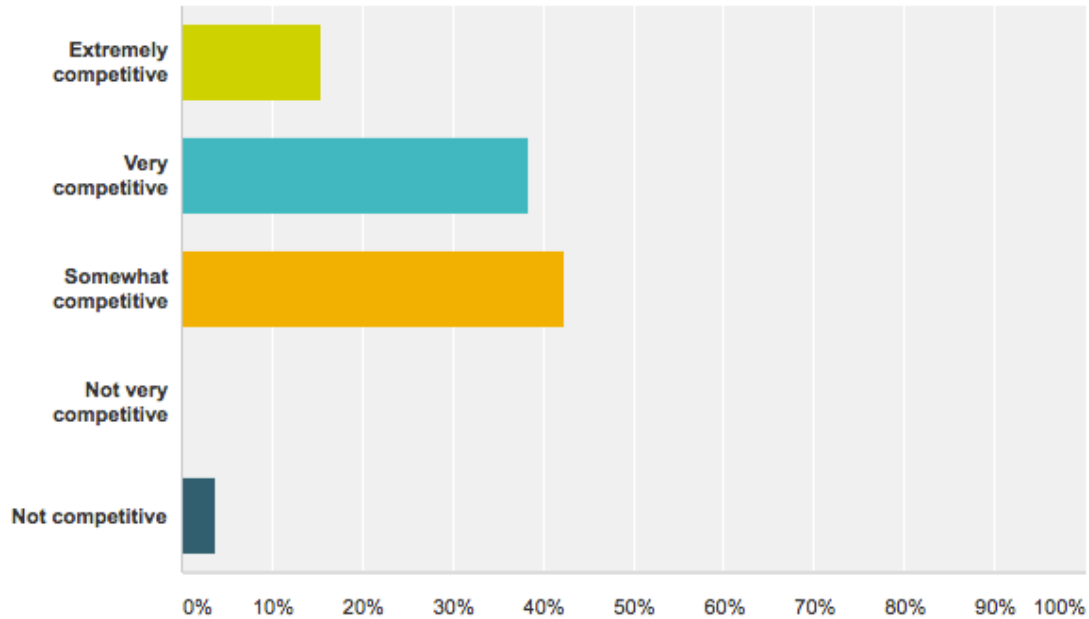
Total Respondents: 26

Based on the proposed degree description and your knowledge of the University of Florida and the School of Music, how interested would you be in pursuing the proposed DMA yourself, or recommending the degree to your students or colleagues?



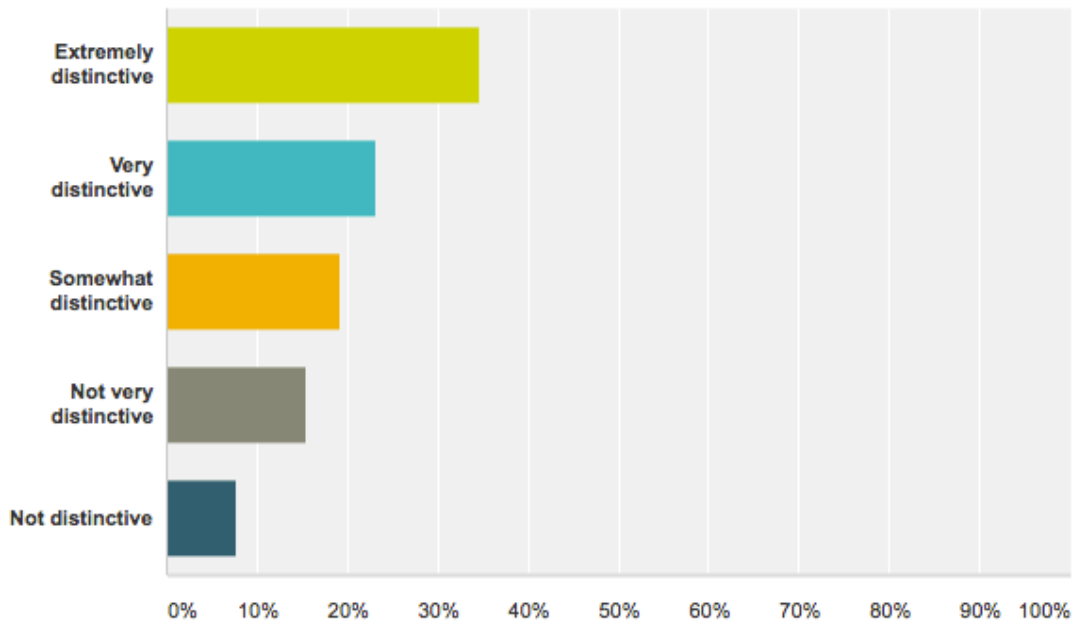
Answer Choices	Responses
Extremely interested	10 38.46%
Very interested	6 23.08%
Somewhat interested	7 26.92%
Not very interested	1 3.85%
Not interested	2 7.69%
Total	26

Based on the proposed degree description and your knowledge of the University of Florida and the School of Music, how competitive do you believe this program would be with other doctoral programs around the United States?



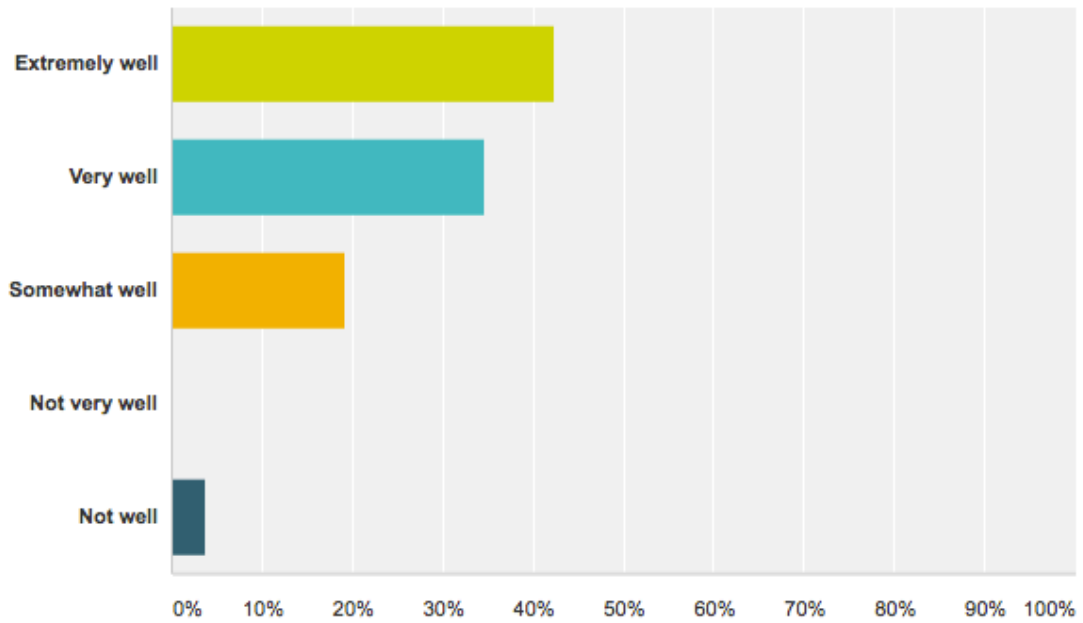
Answer Choices	Responses	Percentage
Extremely competitive	15.38%	15.38%
Very competitive	38.46%	38.46%
Somewhat competitive	42.31%	42.31%
Not very competitive	0.00%	0.00%
Not competitive	3.85%	3.85%
Total	26	

Does the program, as described, sound distinctive and special when compared with other doctoral programs?



Answer Choices	Responses	Percentage
Extremely distinctive	9	34.62%
Very distinctive	6	23.08%
Somewhat distinctive	5	19.23%
Not very distinctive	4	15.38%
Not distinctive	2	7.69%
Total	26	

How well does the proposed program prepare students for the job market of the future?



Answer Choices	Responses	Percentage
Extremely well	11	42.31%
Very well	9	34.62%
Somewhat well	5	19.23%
Not very well	0	0.00%
Not well	1	3.85%
Total	26	

Sample of job postings from The College Music Society with specific mention of a desire for multidisciplinary skills

December, 2015 – September, 2016

September, 2016

GEORGIA INSTITUTE OF TECHNOLOGY -- Assistant or Associate Professor, Music Technology.

... The primary emphasis area can be drawn from any area of music technology, but the School is *particularly interested in research that addresses Music Perception and Cognition, Spatialization and Virtual Audio, Acoustics, Music and Health, Music Instrument Design, or Voice Technology*. Additional teaching assignments may be available depending on individual interests and expertise.

RAMAPO COLLEGE -- Assistant Professor of Music (Music Industry), tenure-track.

... The successful candidate should have primary expertise and demonstrate *innovation (as a scholar or professional) in the contemporary music industry and its relationship with broader paradigm shifts, technological advances, new media, law, and cultural values*. The candidate must be able to teach all levels of Music Industry courses, which include Business of Music, Advanced Business of Music, Music Online, and Marketing and Management in the Music Industry.

VASSAR COLLEGE -- Assistant Professor of Music Theory.

... The successful candidate will oversee a strong, well-rounded curriculum in harmony and counterpoint, advanced analytical techniques, musicianship training and aural skills, etc. *A secondary area in composition, jazz studies, music perception and cognition, or ability to contribute to a multi-disciplinary field would be welcome.*

ST. OLAF COLLEGE -- Assistant Professor of Ethnomusicology.

... *Candidates who have particular interdisciplinary interests that may enhance St. Olaf's intellectual community are encouraged to highlight these aspects in their cover letter.*

THE CHINESE UNIVERSITY OF HONG KONG -- Professor, Music.

... *It especially encourages applications from scholars with research profiles that cross disciplinary boundaries and/or additional fields of expertise.*

UNIVERSITY OF OKLAHOMA -- Assistant Professor, Artist/Teacher of Piano.

... Additionally, we are especially interested in candidates who can contribute, through their teaching, performing, and service, to the diversity and excellence of the academic community and *who will work to build collaborative relationships with other departments within the College and the University.*

UNIVERSITY OF ROCHESTER EASTMAN SCHOOL OF MUSIC -- Artist/Teacher of Jazz Piano and Improvisation.

... Depending on candidate's qualifications, *other areas of specialty may include Hammond Organ and other jazz related keyboard instrument performance; contemporary/multimedia/studio/production; film composition; and professional music business.*

BRANDEIS UNIVERSITY -- Assistant Professor Composition.

... Additional responsibilities may include designing and teaching courses that will *broaden and diversify the undergraduate curriculum* such as non-Western musics, world music, American popular musics, *interdisciplinary digital media*, performance, and music appreciation.

UNIVERSITY OF CALIFORNIA, SAN DIEGO -- Assistant Professor in Contemporary Music Performance Practice/Flute.

... *Applicants should demonstrate deep creative engagement with contemporary and classical repertoire, including new and experimental forms of music.* ... The successful candidate is expected to contribute to an *existing departmental culture of cross-disciplinary inquiry and inter-area collaboration*, and to participate in the collaborative musical life of the department.

HAMILTON COLLEGE -- Assistant Professor of Music (Director of Choral Activities).

... We seek candidates specializing in choral conducting and with a secondary area of specialization, *including interdisciplinary studies* that will provide breadth to Music Department offerings.

ITHACA COLLEGE -- Assistant Professor- Teacher/Performer of Voice.

... *Opportunities to teach courses in the Liberal Arts, e.g., IC Seminars and interdisciplinary courses are also available.*

December 2015

OREGON STATE UNIVERSITY -- Assistant Professor and coordinator of Music Technology and Production.

The primary responsibility is to develop a successful undergraduate program in music technologies. Teaching and research activities should pertain to this primary area and will include engagement and collaboration with other tracks in Music and across disciplines with other programs in SAC. The successful candidate will have her/his tenure line in the School of Arts and Communication and a home in Music. Teaching in the SAC requires a focus on engaging, educating, and mentoring a diverse group of learners, which includes creating high-impact opportunities such as sponsoring student research or internships, developing study abroad opportunities, developing service learning courses, developing collaborative teaching opportunities with other disciplines, and using innovative pedagogies such as hybrid or online learning. Teaching in the SAC also requires mentoring undergraduate and graduate students as appropriate in their scholastic academic, research and professional development to support student success. *The successful candidate will serve as technological collaborator with other performance, digital, and*

visual arts program directors on special projects in the areas of music, theatre, art and new media by providing artistic and technological leadership and support and facilitate productions that integrate electronic visual media.

NORTHEASTERN UNIVERSITY -- Assistant Professor of Music, tenure-track, with a *broadly creative, cross-disciplinary and global approach to teaching and scholarship.* The successful candidate will provide leadership in developing our newly restructured B.A. in Music, a degree that features a *widely encompassing and flexible series of paths to majoring in music, in keeping with a larger view of creativity as inherently collaborative and central to all fields of inquiry.*

INDIANA UNIVERSITY -- Music Scoring for Visual Media. Visiting Assistant, Associate or Full Professor in Music Scoring for Visual Media, Department of Composition.

The successful candidate will initiate and oversee a *collaborative, pilot program between the IU Jacobs School of Music and the IU Media School, shepherding a new undergraduate minor in music scoring for visual media,* and teaching courses to both Jacobs School and Media School students. Responsibilities: Develop and teach courses to both Jacobs School music majors and students in the Media School, including topics such as scoring for film, scoring for television, scoring for video games, "synthestrations," film music recording, editing and mixing techniques, and history of film scoring; supervise independent study projects in scoring for visual media; provide leadership regarding software and hardware needs for the program. Recruit guest and adjunct faculty to teach short courses and/or workshops in specialized music scoring topics; foster connections to the scoring industry leading to internship possibilities for students.

JACKSONVILLE UNIVERSITY -- Assistant Professor of Music (Cello/Theory), tenure-track position beginning late August 2016.

Duties: teach applied cello lessons and related courses; *teach undergraduate music theory and aural skills; recruit and advise music majors, other duties as assigned.*

FLORIDA ATLANTIC UNIVERSITY -- Music Technology. Instructor position in Music Technology, Recording and Production.

The appointment will start August 2016. The Instructor will teach undergraduate and graduate courses in the Commercial Music program, *which may include computer music sequencing, recording, production, commercial arranging and music business.*

PEABODY INSTITUTE OF THE JOHNS HOPKINS UNIVERSITY -- Managing Artistic Director of the Peabody Opera. ..., the Managing Artistic Director of Peabody Opera will assess and manage all aspects of the Conservatory's opera productions and preparation. Consistent with new initiatives underway, the Managing Artistic Director will build on the strong history of Opera at Peabody by assessing current activities and leading a faculty to re-imagine opera both on our campus and beyond our physical boundaries. *Innovative ideas and experience in a variety of genres of*

music and theater are essential. ... Inspire singers and colleagues in other disciplines throughout Peabody and JHU to work together to take full advantage of interdisciplinary resources and opportunities. Ensure that the Opera Program undertakes initiatives supportive of Peabody's strategic initiative in the area of Community Connectivity through programming and by providing students with community experiences essential to developing skills in 21st century musicians. Foster programs that reach into the Baltimore-Washington region making opera accessible to a broad range of diverse communities.

UNIVERSITY OF CALIFORNIA, RIVERSIDE -- Global Arts Recruitment (4 positions).

The University of California at Riverside (UCR) is embarking on a major new hiring initiative that will add 300 tenure-track positions in 33 cross-disciplinary areas selected through a peer-reviewed competition. Over the next three years, we will hire multiple faculty members in each area and invest in research infrastructure to support their work. This initiative will build critical mass in vital and emerging fields of scholarship and the arts, foster truly cross-disciplinary work and further diversify the faculty at one of America's most diverse research universities. We encourage applications from scholars and artists committed to excellence and seeking to help redefine the research university for the next generation. The faculty recruited in Global Arts will join a vibrant community of scholars and artists whose work is global in both the sense of its international reach and its cross-disciplinary scope. Successful candidates will join departments corresponding to their areas of expertise, teach in Global Studies and contribute to other interdisciplinary programs. We invite applicants in the following four areas.

1. Global Writing and Public Memory: We seek a writer or scholar of international reputation who explores transnational topics (e.g. cities and their interactions, genocide, human rights, humanitarianism and protest politics) and treats such subjects as a form of global public memory. The ideal candidate will not be limited by genre, geography, or language, and will be comfortable developing, with fellow artists and social scientists, collaborative projects that address memory for diverse publics.

2. Global Sound Composition: We seek a sound composer of international reputation whose work explores the diversity of artistic forms emerging in the medium of sound, going beyond the boundary of music and reflecting on the differentiation processes of sound in a global society. Areas of expertise may include creative work in sound art, design, synthesis, installation, radio art, electronic or digital sound composition or soundscape; research on topics such as the role of sound in digital culture, the development of sound in relation to information and communication technology, or the interdisciplinary relations connecting sound to image, body, visual and media art are also desirable.

3. Global Aesthetics and Art Practice: We seek a scholar of the philosophy of art whose work takes a global perspective. The appointee should have significant expertise in aesthetics and one or more area of artistic practice, and be able to contribute to "practice-informed theory." Serious engagement with debates about globalization and the arts and the effects of global dynamics on theorizing about the arts, and the ability to work creatively across disciplinary boundaries is essential. A familiarity with both analytic and continental approaches to aesthetics is highly desirable.

4. *Performance Maker: We seek a performance maker who can galvanize practices of and exchanges about performance and performativity across disciplinary lines. This performer should have substantial international experience, adding to the transnational scope and diversity of UCR's programs across and beyond the performing arts. The ideal candidate will have the ability to work in more than one language, with an interest in and facility with integrating media and new technologies within performance, and experience working with artists from various countries across geographic boundaries. Engagement with intercultural issues in performance is highly desirable.*

JAMES MADISON UNIVERSITY -- Assistant Professor of Music Education.

We seek an energetic, collaborative and highly motivated colleague with ability to teach courses related to general music and *provide pedagogical, scholarly and musical leadership related to emerging disciplines (e.g., digital/interactive media, music technology, vernacular music, urban education, world music, new/emerging music ensembles).*

UNIVERSITY OF ARIZONA -- Assistant Professor of Music – Trumpet.

The successful candidate will be an established Artist/Teacher who will, in addition to teaching, recruit outstanding undergraduate and graduate trumpet students and maintain an active profile as a performing artist and teacher. *Applicants with secondary interests and areas of expertise are encouraged to apply.* Our faculty also help to develop innovative approaches to enhancing student engagement, increasing diversity, and *expanding collaborations with community and business partners.*

AUGSBURG COLLEGE -- Music, Human Development, and Learning.

... The department is seeking individuals to advance music's curricular alignment with college-wide values of social justice, urban education, diversity, and inclusion. The position in Music, Human Development, and Learning is intended to prepare broadly based music majors for teaching and engagement work with diverse populations in schools and communities. The person holding the position will be the primary facilitator for the teacher certification program; given the role of teaching in every musician's professional profile, this position will also assure courses and experiences relevant to non-certified teaching that may occur in community contexts, social organizations, arts organizations, private studios, and other venues, particularly those in urban settings.

BOSTON COLLEGE -- Assistant Professor in Ethnomusicology.

Primary responsibility is teaching undergraduate courses in Popular Music, American Music, and digital media arts. *The ideal candidate will be encouraged to forge interdisciplinary links with other departments and centers at the University, and develop the discipline of digital media arts.*

AUGSBURG COLLEGE -- Composition.

... The department is seeking individuals to advance music's curricular alignment with college-wide values of social justice, urban education, diversity, and inclusion. The

position in Composition will include teaching composition and instructional assignments in other areas of knowledge and interest. The department envisions a working composer representing eclectic influences crossing styles and influences, and one who will engage all music majors in opportunities to create music through improvisation and composition. Candidates having performance experience with global musics are especially urged to apply.

CUNY-BROOKLYN COLLEGE -- Assistant Professor - Media Scoring and Sonic Arts (Music)

... This position will *serve two new M.F.A. programs that we will open in Fall 2016, Media Scoring and Sonic Arts*, with a focus on scoring for visual media (cinema, television, video games, new media). This specialist will teach scoring-related courses and play a leadership role in the program, including potential administrative responsibilities. The successful candidate will teach courses in one or more of the following: Scoring for Motion Pictures & New Media, Orchestration for Cinema I and II, History and Analysis of Cinema Scores, Sequencing/Sampling, Conducting for Recording Sessions, Music Business for Composers, composition lessons, Sound Design I and II, topical music/media seminars in one's area of interest, and possibly courses in the Sonic Arts M.F.A. program.

NEW TAMPA PIANO AND PEDAGOGY ACADEMY, LLC -- Junior Piano Faculty. To implement New Tampa Piano and Pedagogy Academy's teaching philosophy and methodologies. *Our teaching methodologies integrate the best aspects of performance and psychology research.* We believe in our abilities as instructors to learn and evolve so that we can teach all students how to play piano proficiently...

February 2016

TEXAS CHRISTIAN UNIVERSITY -- Coordinator of Instrumental Music Education (professional practice faculty)

Teach undergraduate instrumental music education courses and graduate music education courses as experience and departmental need dictate, *including music technology and social media management.*

MICHIGAN STATE UNIVERSITY -- Assistant Professor of Music/Media Composition. Teach undergraduate and graduate music composition majors and musicians involved in one or more of the following areas: *sound design, composing for moving images, intramedia and multimedia, and digital games.*

MICHIGAN STATE UNIVERSITY -- Assistant/Associate Professor of Music Composition.

Teach applied music composition to undergraduate and graduate music composition majors, courses in orchestration, as well as seminars that reflect and amplify the candidate's other research interests and creative practices. *Help to develop curriculum, participate in planning and design in a range of cross-college*

initiatives and collaborative projects involving entrepreneurship and/or media arts.

WABASH COLLEGE -- Choral Director and Instructor of Music.

Duties include repertoire, rehearsal, training and performance of the Wabash College Glee Club and choral sub-ensembles; teaching courses necessary for the Music program, including fundamentals, appreciation and aural skills, *and possibly all-college courses*; and administrative duties related to the overall performance program.

UNIVERSITY OF ARIZONA -- Assistant Professor of Music - Percussion

The successful candidate will also be an established Artist/Teacher who will, in addition to teaching, recruit outstanding undergraduate and graduate percussion students and maintain an active profile as a performing artist and teacher.

Applicants with secondary interests and areas of expertise are encouraged to apply.

CENTRAL COLLEGE -- Assistant Professor of Music (Music Education).

Serve as Music Education Coordinator for the department, teach courses in the Music Education curriculum, supervise the student teaching process, and advise Music Education majors. Course assignments will reflect the strengths and experience of the candidate. *As needed, additional responsibilities may include teaching music appreciation, world music, or the college-wide Introduction to the Liberal Arts course.*

UNIVERSITY OF ARKANSAS -- Instructor of Saxophone beginning August, 2016.

This non-tenure-track position will lead classroom instruction, provide curriculum material, construct syllabi, create and give exams, tests, and provide other scholastic achievement guidance. The successful candidate will be an established Artist/Teacher who will, in addition to teaching, recruit outstanding undergraduate and graduate saxophone students and maintain an active profile as a performing artist and teacher. *Applicants with secondary interests and areas of expertise are encouraged to apply.*

April, 2016

MOREHEAD STATE UNIVERSITY -- Jazz Studies. 9-month, non-tenure position as Visiting Assistant Professor of Music in the Department of Music, Theatre and Dance ... The Department of Music, Theatre, and Dance seeks an enthusiastic individual to teach courses in the Jazz Studies Program. ... - assigned teaching responsibilities may include/are dependent on the candidate's particular area of expertise and curricula needs: applied lessons, directing small and large jazz ensembles, music technology, music business, jazz history, jazz pedagogy, jazz improvisation, jazz theory and/or jazz arranging.

CATAWBA COLLEGE -- Popular Music.

... Depending on expertise, the individual will teach courses in popular music, music technology/audio recording, and/or music business and may direct popular music ensembles.

TUFTS UNIVERSITY -- Lecturer - African Music Performance.

... teach performance ensemble courses in traditional African drumming, singing, and dancing; and to direct Kiniwe, the department's African-style performance ensemble. ... As part of these courses, the candidate will also offer private lessons to students in the course, assist with research conducted by students (undergraduate and graduate) and faculty, and direct an African Music ensemble

UNIVERSITY OF COLORADO BOULDER -- Assistant Dean for Admissions and Recruitment (ADAR).

The successful candidate will coordinate the College's undergraduate and graduate admissions and recruitment efforts, in order to maintain and build upon current quantitative and qualitative goals, and participate in the College's enrollment management program, including its retention efforts. The ADAR will represent the College on and off campus, including at campus-wide admissions events and performing arts recruiting fairs, and will visit key partner high schools periodically, coordinating with faculty visits when possible. *Required qualifications include a master's degree in music, communications, business/marketing, or a related field, and at least three years of full-time professional experience in an administrative role within a college, conservatory, or university*

UNIVERSITY OF SOUTH CAROLINA -- Assistant to the Director of Spark, at the University of South Carolina, will be involved in all aspects of the Music Leadership Laboratory. *This may include event design and management, marketing, grant writing, donor cultivation, website and social media content creation, and guest artist coordination.* The Assistant will serve on the core creative team, report to the Director of Spark and work closely with the Director of Music Entrepreneurship. Desirable qualifications include a Bachelor's or Master's degree with a concentration in music, arts administration, marketing, communications, or a related field.

Appendix D

Abbreviated curriculum vitae of faculty who are projected to supervise doctoral students through year five.

Dr. Kenneth L. Broadway

EDUCATION

Bachelor of Music, University of Georgia. Major in Music Education

Master of Music, University of Georgia. Major in Music Performance

Doctor of Musical Arts, University of Georgia. Major in Performance, Minor in Theory

COLLEGE TEACHING EXPERIENCE

1997- Professor of Percussion, University of Florida, Gainesville, Florida.

1994-1997 Assistant Professor of Percussion and Assistant Director of Bands, University of South Dakota, Vermillion, SD.

1991-1994 Instructor of Percussion, Augusta State University, Augusta, GA

1992-1993 Director of Bands, Augusta State University, Augusta, GA (One year appointment)

RECENT PRESENTATIONS AT CONFERENCES, CONVENTIONS, AND FESTIVALS

Performance as guest soloist with the Buchholz High School Percussion Ensemble at the Florida Music Educators Association In Service Conference, Tampa, FL, January 12, 2017.

Presentation of *When is "Too Much" Too Much?* at the College Music Society National Convention, Santa Fe, NM, October 28, 2016.

Performance of *Prime Ordinals* at the National Association of College Wind and Percussion Instructors National Conference, Sioux Falls, SD, October 12, 2015.

Guest Artist performance at the Florida Music Educators Association Conference with Eustis Elementary Steel Band, January 10, 2014.

Program Chair, NACWPI National Conference in conjunction with the CMS National Conference, San Diego, CA, November 17-18, 2012.

Performance with the "Pan All-Stars" at the Percussive Arts Society International Convention, Austin, TX, November 3, 2012

Performance of *Ariadne* by Lou Harrison at the National Flute Association National Conference, Las Vegas, NV, August 9, 2012.

Presentation of Timpani Clinic and direction of performance by the University of Florida Percussion Ensemble at the Florida Percussive Arts Society Day of Percussion, Tampa, FL, March 24, 2012.

Performance of *Marimba Music* by Eckhard Kopetzki at the College Music Society Southern Chapter Conference, Tampa, FL, February 23, 2012.

Directed performance of the University of Florida Percussion Ensemble at the McCormick Marimba Festival, Tampa, FL, February 4, 2012.

RECENT PERFORMANCE HIGHLIGHTS

Guest Recital. University of New Mexico. October 27, 2017.

Timpani soloist with the Gainesville Community Band, April 13, 2014.

Performance of *L'Histoire du Soldat* on UF Faculty Chamber series, March 18, 2014.

Performances in Nairobi, Kenya with the World Music Mission, January 22-28, 2014.

Performances in Islantilla, Spain with the World Music Mission, May 28-June 2, 2013.

Guest Artist on Kristen Stoner's faculty recital, February 13, 2012.

RECENT FESTIVALS/WORKSHOPS/ADJUDICATION

Coordinator, Florida Music Educators Steel Band Festival, Gainesville, FL, February 26-27, 2016.

Instructor, University of Florida Percussion Camp and Gatorland Band Camp, June 2015.

Coordinator, Florida Music Educators Steel Band Festival, Gainesville, FL, February 27-28, 2015.

Coordinator, Florida Music Educators Steel Band Festival, Gainesville, FL, May 3, 2014.

Adjudicator, Florida Bandmasters Association State Contest, Ocala, FL, March 25, 2013.

RECORDINGS

I am a seed, Loyal Revival, NotByMe Records, June 2015.

Wind in the Reeds, performance on *First Suite in E-flat* by Holst and *Stars and Stripes Forever* by Sousa, Mark Records

Fables, Forms, and Fears, performance of *Hypercube* by Paul Richards, Meyer Media.

Canciones, release TBA.

Mostly Blue, soloist on *It Takes a Village* by W. Yuponce, Mark Records.

Music for Saxophone and Percussion, LYNX Duo, Mark Records

Milestones, performance on *Kaleidophone* by Paul Richards, Capstone Records

COMPOSITIONS

Poa kichizi kama ndizi for multi percussion, premiered on January 9, 2016.

RaqS for Djembe and Alto Saxophone, premiered on August 24, 2013.

Three Movements for Solo Timpani, premiered on August 24, 2013.

Murphy's Law, commissioned by Beth Dippon, premiered May 2, 2008.

Prayer and Jubilation, premiered at the Jubilus Festival, February 17, 2006.

Pillars, performed at the College Music Society International Convention (June 12, 2005), the College Music Society Southern Division Meeting (February 24, 2005), and the World Saxophone Congress (July 12, 2003).

Journeys, composed for the LYNX Duo, performed at the North American Saxophone Alliance National Convention, March 8, 2002.

Drones, composed for the LYNX Duo, performed at the North American Saxophone Alliance National Convention (March 8, 2002) and the National Association of College Wind and Percussion Instructors National Symposium, February 16, 2001.

RESEARCH

Research trip to Cuba to study drumming traditions, September 2016.

Research trip to India to study tabla and religious traditions in "classical" Indian music, July 2015.

Research trip to Trinidad for study of performance and history of the steel drum (pan), February 2000. Performed with the *Pan Knights* Steel Orchestra at Panorama 2000.

Recording Project containing Music for Saxophone and Percussion with the LYNX Duo, Summer 2000.

Research trip to Trinidad to observe the "Pan on the Move" Competition, Pt. Fortin, April 29-May 4, 1999.

PUBLISHED ARTICLES

Survey of Percussion Ensemble Programs (contributor), Percussive Notes, May, 2010.

Beyond the Jury: Assessment in Percussion, Percussive Notes, August 2002.

Timpani Basics for the Developing Percussionist, Florida Music Director, August 2003.

RECENT GRANTS RECEIVED AT THE UNIVERSITY OF FLORIDA

Research grant to study drumming traditions in Cuba, University of Florida Center for Latin American Studies, Fall 2016

Research grants for study of tabla in India, University of Florida College of the Arts, Summer 2015.

Travel Grant from the Center for Latin American Studies to support performance at PASIC, Fall 2013

Travel Grant from the Center for Latin American Studies to support presentation at the College Music Society National Conference, October 2009

JONATHAN HELTON
Saxophone

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jhelton @ ufl.edu

www.JonathanHelton.com

EDUCATION

Doctor of Music, **Northwestern University**, Evanston, Illinois. June 1997

Master of Music, **Northwestern University**, Evanston, Illinois. June 1984

Studies with **Jean-Marie Londeix**, Académie Internationale d'Eté, Nice, France. Summer 1983

Private studies with **Daniel Deffayet**, Conservatoire National Supérieur de Musique, Paris, France. 1981-1983

Bachelor of Music, **North Carolina School of the Arts**, Winston-Salem, North Carolina. May 1981

TEACHING AND ADMINISTRATIVE EXPERIENCE

2009– **Professor of Saxophone**, University of Florida, Gainesville, Florida

2004– **Head, Woodwind Area**, University of Florida, Gainesville, Florida

2004–2009 **Associate Professor of Saxophone**, University of Florida, Gainesville, Florida

1999–2004 **Assistant Professor of Saxophone**, University of Florida, Gainesville, Florida

1992–1999 **Lecturer of Saxophone** (full-time), Northwestern University, Evanston, Illinois

1995–1999 **Coordinator, Wind and Percussion Program**, Northwestern University, Evanston, Illinois

PRESENTATIONS AT PROFESSIONAL CONFERENCES, MEETINGS

International Meetings

2000-2015 **World Saxophone Congresses**, (*triennial conference*)

2015: Strasbourg, France

2012: St. Andrews, Scotland

2009: Bangkok, Thailand

2003: Minneapolis, Minnesota

2000: Montreal, Canada

1996-2016 **North American Saxophone Alliance International Biennial Conferences**

2016: Lubbock, Texas

2014: Urbana, Illinois

2012: Tempe, Arizona

2010: Athens, Georgia

2008: Columbia, South Carolina

2006: Iowa City, Iowa

2004: Greensboro, North Carolina

2002: Denton, Texas

2000: Tucson, Arizona

1998: Evanston, Illinois

1996: Gainesville, Florida

2010 **33rd International U.S. Navy Band Saxophone Symposium**, Washington, DC

2008 **International Midwest Band and Orchestra Clinic**, Chicago, Illinois

2005 **World Association for Symphonic Bands and Ensembles (WASBE)**
12th International Conference, Singapore

National Meetings

- 2015 **Society of Composers, Inc. 50th Anniversary National Conference**, Gainesville, Florida
- 2006 **15th Annual Florida Electroacoustic Music Festival**, Gainesville, Florida
- 2003 **College Music Society Annual Conference**, Miami, Florida
- 1995 **National Association of College Wind and Percussion Instructors National Conference**, Chicago, Illinois

REPRESENTATIVE PROFESSIONAL PERFORMANCES

Solo and Chamber Recitals, Master Classes and Lectures

- 2016 Recital and Master Class Tour of Europe
- Royal College of Music, **London, England**
 - Trinity College, **London, England**
 - Athens Conservatory, **Athens, Greece**
 - Club Philopródōn, **Filiatra, Greece**
- 2015 Recital and Master Class Tour of South America
- Ibague Municipal Library, **Ibague, Colombia**
 - Universidad de Tolima, **Ibague, Colombia**
 - Fresno Community Center, **Fresno, Colombia**
 - Universidad Pedagógica Nacional, **Bogota, Colombia**
 - Universidad Nacional de Cuyo, **Mendoza, Argentina**
 - Casa Thomas Jefferson Concert Hall, **Brasilia, Brazil**
 - Universidade de Brasilia, **Brasilia, Brazil**
- 2014 Recital and Master Class Tour
- **University of New Mexico**, Albuquerque, New Mexico
 - **Eastern New Mexico University**, Portales, New Mexico
 - **Texas Tech University**, Lubbock, Texas
- 2014 Recital and Master Class Tour of Australia
- **Sydney Conservatorium**, Sydney, Australia
 - **Brisbane Conservatorium**, Brisbane, Australia
 - **Melbourne Conservatorium**, Melbourne, Australia
 - **Australia Saxophone Retreat**, Great Ocean Road, Australia
- 2013 Recital and Master Class Tour of China
- **China Central Conservatory**, Beijing, China
 - **Tianjin Conservatory**, Tianjin, China
- 2012 Recital and Master Class Tour of Asia
- **China Central Conservatory**, Beijing, China
 - **Sichuan Conservatory**, Chengdu, China
 - **Mahidol University**, Bangkok, Thailand
- 2011 Recital and Master Class Tour of China
- **Shanghai Conservatory**, Shanghai, China
 - **Hangzhou Art Center**, Hangzhou, China
 - **Tianjin Conservatory**, Tianjin, China
 - **Beijing Academy of Music**, Beijing, China
- 2010 Recital and Master Class Tour of Canada
- **University of British Columbia**, Vancouver, British Columbia, Canada
 - **University of Saskatchewan**, Saskatoon, Saskatchewan, Canada
 - **University of Calgary**, Calgary, Alberta, Canada
 - **Medicine Hat College**, Medicine Hat, Alberta, Canada
 - **University of Western Ontario**, London, Ontario, Canada

- 2010 Recital and Master Class Tour of Asia
 • **Shanghai Conservatory**, Shanghai, China (five-day residency)
 • **Kunitachi College of Music**, Tokyo, Japan
- 2009 Recital and Master Class Tour of Pennsylvania
 • **Duquesne University**, Pittsburgh, Pennsylvania
 • **Penn State University**, Hazelton Campus
 • **Susquehanna University**, Selinsgrove, Pennsylvania
 • **Mansfield University**, Mansfield, Pennsylvania
- 2008 Recital and Master Class Tour of France
 • **Selmer Showroom**, Paris, France
 • **Reid Hall**, Paris, France
 • **Conservatoire de Rayonnement Régional**, Bordeaux, France
 • **Conservatoire de Rayonnement Régional**, Marseille, France
 • **Conservatoire de Rayonnement Régional**, Aix-en-Provence, France
- 2007 • Guest Artist Recital, **Forbidden City National Concert Hall**, Beijing, China
 • Guest Master Classes, **International Saxophone Masters Summer Camp**, Beijing, China
- 2007 • Guest Master Class, **Conservatoire National de Boulogne-Billancourt**, Paris, France
 • Guest Artist Concert, **Conservatoire Communale d'Alfortville**, Alfortville, France
- 2006 • Guest Recital and Master Class, **Indiana University**, Bloomington, Indiana
 • Guest Recital and Master Class, **Indiana State University**, Terre Haute, Indiana
- 2004 Recital and Master Class Tour of Canada
 • **University of British Columbia**, Vancouver, British Columbia, Canada
 • **University of Saskatchewan**, Saskatoon, Saskatchewan, Canada
 • **University of Calgary**, Calgary, Alberta, Canada
 • **University of Alberta**, Edmonton, Alberta, Canada
 • **University of Regina**, Regina, Saskatchewan, Canada
- 2003 Recital and Master Class Tour of Europe
 • **Royal College of Music**, London, England
 • **Trinity College of Music**, London, England
 • **Fondation des Etats-Unis**, Paris, France
- 2003 Guest Artist Recital, **US Navy Band International Saxophone Symposium**, Washington, DC

PROFESSIONAL MEMBERSHIPS

- 2012- Artist-Clinician, **Henri Selmer, Cie.**, Paris, France
 2002- Member, Editorial Review Board, **The Saxophone Symposium**
 1997- Artist Clinician, **Conn-Selmer, Inc.**, Elkhart, Indiana
 1986- Member, **College Music Society**
 1981- **North American Saxophone Alliance**
 Past-President, January 2007-December 2008
 President, January 2005-December 2006
 President-Elect, January 2003-December 2004

RECENT RECORDINGS

- 2015 "Music for Saxophone and Cello." *Centaur Records*
 2010 "American Music for Saxophone and Piano." *Centaur Records*

Will Kesling, Ph.D. Condensed Curriculum Vitae

Education - partial

Post-Doctoral Fellow, Cambridge University, England 1985
Ph.D., University of Oklahoma – Music Education & Conducting 1982

Teaching Experience – partial

Artist Faculty, International Institute for Conductors, Bacau, Romania August 2015-present
Suncheon Choral Conducting Academy, South Korea January 2015
Gustave Mahler Conservatory, Vienna, Austria
Visiting Professor/Conducting Coach Summer Term 2013
Varna Free University, Varna, Bulgaria
Visiting Professor/Conducting Coach Summer Term 2012
Hanil University, Seoul, South Korea
Visiting Professor/Conducting Coach Summer Term 2011
University of Florida, Gainesville 2002 – present
Professor of Conducting & Director of Choral Activities
Utah State University, Logan 1983-2002
Director of Choral Activities and Orchestral Studies

Professional Conducting Experience - partial

Music Director/Conductor:

Gainesville Philharmonic Orchestra & Master Chorale, Florida 2004 - present
Mountain West Symphony Orchestra & Chorale, Utah (founder) 1983 -2002

Principal Guest Conductor:

St. Petersburg State Symphony Orchestra, Russia 1997-2002
Performances in the Great Hall of the Philharmonic (Shostakovich Hall)
& Glinka Cappella

Associate Conductor:

Manhattan Philharmonic, New York City 1989-1991
Performances in Carnegie Hall

Assistant Conductor:

Evansville Philharmonic Orchestra & Chorus, Indiana 1980-1983

Officer-in-Charge /Director/Conductor:

Naval Air training Command Performing Arts Unit Band, Choir &
Pageant of Flags, Pensacola, Florida 1972-75

Professional Guest Conducting - partial (number of times conducted)

Austria

Vienna Radio Orchestra
Achaubühne Akzent, Vienna

Brazil

Orquestra Sinfonica Brasileira (4)
Teatro Municipal, Rio de Janeiro

Bulgaria

Varna State Chamber Orchestra

Canada

Vancouver Symphony (8)
Performances in the Orpheum and the Chan Center
Victoria Symphony

Croatia

Croatian National Chamber Orchestra (*tour of Italy*)

Czech Republic

Bohislav Martinu Symphony Orchestra (*tour of Spain*)
Brno State Philharmonic
Czech Virtuosi (*Central European tour: Czech Republic, Poland, Slovakia, Hungary*)
Czech National Orchestra (7)
Performances in Smetana Hall
National Theater Orchestra of Prague (5)
Performances in Smetana Hall

South Korea

Changwon Philharmonic (2)

Mexico

Mexico City Philharmonic
Orquestra Sinfonica Nacional de Mexico (5)
Palacio de Bellas Artes, Mexico City

Romania

Coru Academic „G. Musicescu” al Philharmonicii „Moldava” Iași and Orchestra Filarmonicii „Mihail Jora” Bacău of Romania with four soloists from the Rouse State Opera Sophia, Bulgaria. Recorded *REQUIEM MASS*, Op. 89 by Antonin Dvořák

Uruguay

SODRE Orchestra

USSR/Russia

Moscow State Academic Symphony Orchestra
Moscow State Chamber Orchestra
Moscow State Philharmonic (3)
Moscow State Symphony Orchestra (3)
All performances in Tcahikovsky Hall, Moscow

St. Petersburg Mozarteum Chamber Orchestra (2)
St. Petersburg State Symphony Orchestra (6)
St. Petersburg State Symphony Orchestra Congress –
Music Appreciation Series for PBS

St. Petersburg State Symphony Orchestra Klassika

State Symphony Orchestra of St. Petersburg Radio & Television
Performances in The great Hall of the Philharmonic (Shostakovich Hall),
Glinka Cappella, Imperial Hall, Marinsky Theater,
University of St. Petersburg

USA

Atlanta Pops

Connecticut Chamber Orchestra (*tour of Spain*)

Gainesville Chamber Orchestra

Honolulu Symphony (4)

Knoxville Symphony

L.A. East Studio Orchestra (*4 commercial recordings/2 movie scores*)

Las Vegas Philharmonic

Louisiana Philharmonic

Mid-Atlantic Chamber Orchestra

Kennedy Center for the performing Arts

National Chamber Orchestra (6)

National Philharmonic (3)

Constitution Hall, Washington, DC

The Strathmore Music Center, Bethesda, MD

Oklahoma Symphony

Orchestra Seattle (2)

San Diego Symphony (8)

Utah Chamber Orchestra (17)

Professional Recordings –

CDs Television

Be Still My Soul (2001); *Journey Home* (1998); *Moonrise* (1997)

L.A. East Studio Orchestra, Shadow Mountain Records, Salt Lake City: CDs

A Carolers Gift (1997); *Sing Me to Heaven* (1995)

Utah State University Chamber Singers, Integra Classics, Nashville:

Radio

FM 100 Soft Christmas, Salt Lake City (2001)

Utah State University Chamber Singers, FM 100: CD

Movie Sound Tracks

Sisters of Bethany (2001); *The Silence of Speed* (2000)

L.A. East Studio Orchestra, Tulip Productions, Hollywood, CA: Movie Sound Tracks

National Public Television

Understanding Music (15 one hour programs)

KULC, PBS Ch. 9, Salt Lake City, UT (1998)

St Petersburg State Symphony Orchestra, Russia

Conducted/Recorded more than 200 excerpts and several complete works surveying the famous symphonic repertoire

National Professional Presentations (most recent)-

Score Study: Discovering the Composer's Secrets. National Collegiate Choral Organization, Charleston, SC October 31, 2013

Academic Publications-

(An extensive list of articles, scholarly editions choral works, original compositions provided on request.) Example:

Kesling, Will, ed. *Opera Choruses.* Volumes 1-3. Indianapolis, Colla Voce Music, 2006

Book In progress (approx. 800 pages written with a proposed completion date in May, 2014) -
The Voices in My Head: A Philosophical Approach to the Technical Issues of Choral Performance)

Awards - partial

Spirit of Gainesville Award of the Arts (2013)
National Honorary Member Phi Mu Alpha (2013)
Congressional Medal of Distinction (2006)
Ronald Regan Gold Medal (2004)
Congressional Order of Merit (2003)
Professor of the Year, Utah State University (2002)

PAUL RICHARDS

EDUCATIONAL BACKGROUND

University of Texas at Austin	Composition	DMA	1998
University of Arizona	Theory and Composition	MM	1993
University of Arizona	Theory and Composition	BM	1991

EMPLOYMENT

University of Florida

2010-current	Professor of Composition and Theory (with tenure)
2003-10	Associate Professor of Composition and Theory (with tenure)
1999-03	Assistant Professor of Composition and Theory

Florida State University

2016	Visiting Professor of Composition
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Baylor University

1998-99	Lecturer in Composition, Theory, and Electronic Music
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HONORS AND AWARDS

2017	Composers Voice Competition: Puzzle-Garde, Winner
2001-16	American Society of Composers, Authors, and Publishers, Standard Award
2015	Symphony Number One Call for Scores, Finalist
2014	Columbia Summer Winds Outdoor Composition Competition, First Prize
2014	Concert of Millennials Call for Scores, Winner
2014	Flute New Music Consortium Composition Competition, Finalist
2014	Apollo Chamber Players International Commissioning Competition, Semi-finalist
2014	University of Florida Teacher-Scholar of the Year, College of Fine Arts nominee
2010-13	University of Florida Research Foundation Professorship
2009	Atlanta Chamber Players "Rapido" Composition Competition, Finalist
2009	St. Mary's University/Kaplan Commission Competition, Winner
2008	UF International Educator of the Year, CFA Senior Division Nominee
2008	Florida Division of Cultural Affairs Grants to Individual Artists
2007	St. Mary's University/Kaplan Commission Competition, Finalist
2006	American Composers Orchestra Underwood New Music Readings, Finalist
2006	ASCAP Rudolph Nissim Award, Special Distinction
2006	Susan Galloway Sacred Song Competition, Finalist
2004	Truman State University/MACRO Analysis Composition Competition, Winner
2003	Metropolitan Wind Symphony Commission Competition, Honorable Mention
2003	St. Mary's University/Kaplan Commission Competition
2002	Jacksonville Symphony Orchestra Fresh Ink 2002 Competition, Winner
2001	International Horn Society Composition Competition, Second Prize
2001	Music Teachers' National Association Competition, Honorable Mention
2001	Truman State University/MACRO Analysis Composition Competition, Winner
2000	Britten-on-the-Bay Series X Composition Competition, Fourth Prize
2000	New Music for Sligo/Irish Music Rights Organization, Winner
2000	Jacksonville Symphony Orchestra Fresh Ink 2000 Competition, Finalist
1999	Voices of Change Young Composers Award, First Prize
1998	ASCAP Foundation Grants to Young Composers, Honorable Mention
1996	Guild of Temple Musicians Young Composers Award, First Prize
1995	Guild of Temple Musicians Young Composers Award, First Prize

RECORDINGS

Fifteen released recordings on the Pavane, Spitfire, Mark, Centaur, MMC, Meyer Media, Summit, Raven, and Capstone labels

PUBLICATIONS

Twenty-one published compositions by Carl Fischer, Southern Music, Jeanné Inc., TrevCo Music, and the International Horn Society Press.

COMMISSIONS

Twenty-seven commissioned compositions from organizations including The Jacksonville Symphony Orchestra, The Boston Brass, The Southwest Florida Symphony Orchestra, Symphony Number One, The Kaplan Foundation, Kappa Kappa Psi, The Music Teachers National Association, Meet the Composer, the wind programs of many of the top universities in the country, and several chamber groups.

PERFORMANCES OF COMPOSITIONS

Over 300 performances of compositions on six continents by ensembles including The Jacksonville Symphony Orchestra, The Boston Brass, The Moravian Philharmonic, The Slovak Radio Orchestra, String Orchestra R-20 (Wroclaw, Poland), The Southwest Florida Symphony and Chorus, The Dallas Wind Symphony, the wind symphonies of many of the most prestigious universities in the United States. Individual performers have included Richard Stoltzman, Julianne Baird, members of the New York Philharmonic, Dallas Symphony, Chicago Symphony, Anonymous 4, and numerous others.

RESIDENCIES AND LECTURES

Florida State University Composition Forum, 3/3/16
 Jacksonville University Contemporary Music Festival Guest Composer, 3/7-8/14
 Soundscape Contemporary Music Festival Guest Composer, Maccagno, Italy, 7/3-5/13
 University of Delaware, Composition Forum, 3/15/13
 Cambrian University, Sudbury, Ontario, Canada, Composer-in-Residence, 3/25-28/12
 University of Arizona, Composition Forum, 4/28/11
 St. Mary's University, Composer-in-Residence, 11/10-14/10
 Florida Gulf Coast University, Guest Composer, 10/29/10
 DelMar College, Guest Composer, 4/22-23/10
 The University of Pennsylvania, Penn Humanities Forum, 2/24/09
 Virginia Tech, Guest Composer, 2/13-15/09
 Duquesne University New Music Ensemble Guest Composer, 2/11-12/09
 Buffet-Crampon International Clarinet Academy Guest Composer, Jacksonville, 8/5-6/08
 Jacksonville Symphony Orchestra, Jacksonville, FL, Composer-in-Residence and Mentor for Fresh Ink 2008 Florida Composers Competition, 6/3-4/08
 Florida State University, Tallahassee, FL, Composer-in-Residence for Inaugural CHASM student composer's festival, 2/29-3/1/08
 Buffet-Crampon International Clarinet Academy Guest Composer, Jacksonville 8/10/07
 University of Arizona, Composition Forum, 4/16/07
 Texas State University, Guest Lecturer, 9/15/06
 University of Texas at Austin, Composition Forum, 10/23/05
 University of South Florida, Tampa, FL. Guest Composer, 2/11/05
 Winthrop University, Rock Hill, SC. Guest Composer, 11/12/04
 Truman State University, Kirksville, MO. Composer-in-Residence, 10/21-23/04
 Lewis University, Romeoville, IL. Composer Speaks Series, 10/7-8/04
 Florida State University, Tallahassee, FL. Guest Composer, 9/22/04
 University of Wisconsin MACRO Analysis Conference, Featured Speaker, 7/18-19/04
 University of Delaware, Featured Composer, New Music Delaware Festival, 10/15-17/03
 Eastern Mediterranean University, Turkish Republic of North Cyprus Inaugural Composer-in-Residence for the Visiting Composer Series, 10/13-25/02
 Truman State University, Kirksville, MO. Composer-in-Residence, 10/24-26/01
 University of Wisconsin MACRO Analysis Conference, Featured Speaker, 9/27-28/01
 University of Texas at Austin, Composition Forum, 10/25/98
 Texas A&M University, College Station, TX. Guest Speaker, 10/18/98

GRANTS

University of Florida Office of Research and Graduate Programs conference support grant for guest artists (\$1,500), 2016

University of Florida College of the Arts Research Incentive Fund for recording of choir piece (\$1,000), 2016

City of Gainesville, Florida "Visit Gainesville" conference support grant (\$4,345), 2015

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording of song cycle (\$7,500), 2015

University of Florida Office of Research and Graduate Programs conference support grant for guest artists (\$3,000), 2015

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording of song cycle (\$7,500), 2013

Center for Humanities and the Public Sphere Rothman Speaker's Fund (\$2,000), 2012

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for international presentation of new work and technology purchases (\$4,342), 2011

Mellon Foundation Grant for creation and production of new opera (\$82,000), 2011

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for technology purchases (\$5,000), 2010

University of Florida Faculty Enhancement Opportunity for composition project with Duo46 and digital signal processing (\$40,743), 2009

State of Florida Division of Cultural Affairs Grants to Individual Artists (\$5,000), 2009

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording on the ERM label (\$2,300), 2009

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recordings on the ERM Media and MMC labels (\$5,000), 2008

Meet the Composer Creative Connections Grant for composer participation in concert by viol quartet Parthenia in New York City (\$250), 2008

University of Florida Office of Research and Graduate Program Fine Arts Scholarship Enhancement Award for recording project on Meyer Media Records (\$4000), 2006

University of Florida Center for European Studies for travel to recording session in Bratislava, Slovakia (\$500), 2006

American Music Center Composers Assistance Program for production costs associated with *Symphony #1 (Premonitions)*, (\$1250), 2004

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for recording project on the MMC label (\$14,500), 2004-6

University of Florida International Center Visiting Artist grant for concerts and lectures by Duo 46 and pianist Nathanael May (\$1000), 2003

University of Florida International Center Visiting Artist grant for American Liszt Society Conference appearance of composers (\$1500), 2003

University of Florida Office of Research and Graduate Programs Fine Arts Scholarship Enhancement Award for teaching residency at Eastern Mediterranean University in North Cyprus, (\$4000), 2002

University of Florida International Center Visiting Artist grant for Society of Composers, Inc. Region IV Conference composer-in-residence, (\$1500), 2002

University of Florida Office of Research and Graduate programs grant for Society of Composers, Inc. Region IV Conference (\$1000), 2002

TEACHING

Instructor of required courses in theory for undergraduate and graduate students

Graduate committees: Chair, 5 PhD committees; Member, 31 PhD committees; Chair, 16 MM committees; Member, 36 MM committees

Founder and Director, Florida Contemporary Music Festival, entering its fifth season

Head of Composition and Theory area in the School of Music since 2003

Seventeen internationally recognized guest composers brought to campus since 2000

DAVID A. WAYBRIGHT

PROFESSIONAL PREPARATION

DOCTOR OF MUSICAL ARTS

University of Cincinnati College-Conservatory of Music, July, 1982

Major - Orchestral Conducting

Cognate - Trumpet Performance

MASTER OF ARTS

Marshall University, August, 1978

Major - Trumpet Performance

Cognate - Theatre

BACHELOR OF ARTS

Marshall University, May, 1976

Major - Music Education

PROFESSIONAL EXPERIENCE

University of Florida, 1987-present

Director of Bands, Professor of Music, Conducting Area Head, Tenured

McNeese State University, 1983-1987

Director of Bands and Orchestra, Associate Professor of Music, Tenured

Plymouth State College, 1982-1983

Director of Bands, Assistant Professor of Music

SELECTED AWARDS AND HONORS

July 2005 Invitational Concert presented to World Association of Symphonic Bands and Ensembles Convention in Singapore. The only band invited from the United States.

March 2005 Invitational Concert presented to the American Bandmasters Association Convention hosted by the University of Florida Bands, Gainesville, FL.

1994 State of Florida Legislature TIP (Teaching Improvement Program) Outstanding Teaching Award, University of Florida, \$5000.00 base salary award.

March 1999 Invitational concert presented to the American Bandmaster's Association National Convention, Melbourne, FL, by the University of Florida Wind Symphony.

July 199 Conductor of the National Intercollegiate Band, St. Louis, MO.

February 1998 Invitational Concert presented to the CBDNA Conference, Jacksonville, FL, by the University of Florida Wind Symphony.

January 1998 Invitational concert presented to the Florida Music Educator's General Session, Tampa, FL, by the University of Florida Wind Symphony.

March 1993 Elected into membership of The American Bandmaster's Association.

1993 Marshall University Alumni Achievement Award,.

March 29, 1990 Invitational concert presented at the Music Educator's National Conference, Washington D.C., by the University of Florida Symphonic Band and Wind Ensemble,.

SUMMARY OF IMPORTANT ACCOMPLISHMENTS

Ensemble performances at three WASBE international conferences, three ABA conferences, national CBDNA, MENC and numerous state and regional conferences

Several recordings emphasizing new music and several commissions including new works by Eric Stokes, Dana Wilson, John White, Donald Grantham, Frank Ticheli, Daron Hagen, David Maslanka, Paul Basler, John Mackey, and many more

State of Florida Legislature TIP Outstanding Teaching Award 1994

Full Professor Excellence Award 2004

Guest conducting appearances with All-State bands, intercollegiate bands, and other regional orchestras and bands throughout the United States. Conducted concerts in Norway, France, Belgium, Germany, Austria, Switzerland, Italy, Ireland, England, Scotland, Singapore and Australia

Residencies, clinics, festival appearances and lectures presented at many colleges and universities including Cincinnati College Conservatory, University of New Hampshire, University of Nevada-Las Vegas, West Virginia University, University of Illinois, Augustana College, Tennessee Tech University, Syracuse University, University of North Carolina at Greensboro, University of Iowa, and Iowa State University

Development of Conducting Symposium, Conducting Curriculum for Ph.D. in music education degree and restructuring Summer Music Camp at the University of Florida

Co-founder and conductor of the American Chamber Winds

Contributes \$200,000.00 annually from university band resources to assist with School of Music funding. Secured funding through a gift from George Steinbrenner for new band building. Completed May 2008.

Elected member and Board of Directors, American Bandmasters Association and member of College Band Directors National Association, Music Educators National Conference, and World Association of Symphonic Bands and Ensembles

SELECTED RECORDINGS (2000+)

An American Soldier's Tale, Stravinsky and Vonnegutt. American Chamber Winds, Summit Records, Release pending.

Raise the Roof. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, October 2008.

Live at ABA Miami. The University of Florida Wind Symphony, Vestige Recording Service, Baton Rouge, LA, March, 2008.

Stravinsky and Friends. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, November 2006.

Durian Music. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, November 2005.

Live at WASBE. The University of Florida Wind Symphony in Singapore, Mark Recordings, Clarence, NY, July 2005.

The Art of the Serenade. The American Chamber Winds, Mark Recordings, Clarence, NY, October 2004.

Dances and Dreams. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2003.

Mountain Music. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2002. (Grammy entry)

Francais et Americain Musique. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2001.

Millennium. The University of Florida Wind Symphony, Mark Recordings, Clarence, NY, August 2000.

SELECTED PUBLICATIONS AND SCHOLARLY ACTIVITIES

- Basic Conducting Textbook: An Integrated Approach to Building Conducting Technique and Enhancing Musicianship for Beginning choral and Instrumental Conducting Students, www.conductingbook.com, Gainesville, FL, August 2006.
- D.M.A. Dissertation, "Percy Grainger's Adaptation of Folk Music to the Wind Band."
- Lecture-Recital, "Stravinsky and Jazz: An Examination of the Ebony Concerto," University of Cincinnati, March 1982.
- "Interpretation and Rehearsal." Conducting Clinic presented at the Florida Music Educator's Convention, Tampa, FL, January 1998.
- "Conducting and Movement." In-service presented to Orange County, FL Music Educators, February 1997.
- "Interpretive Decisions for the Wind Band." Conducting clinic presented at the Midwest International Band Clinic, December 1991.
- Florida Chairman and Coordinator of College Band Director's National Association, 1990-1992. Originator of the first Florida Intercollegiate Band, January 1992, and coordinator of the State CBDNA Newsletter.
- "The Core Band Curriculum." Coordinator of a panel discussion presented at the CBDNA Southern Division Conference, February 1990.
- "The Accidentally Successful Guest Conductor." The Instrumentalist, January 1990.
- "International Awareness: An Opportunity and an Obligation." Panel lecture presented to the CBDNA Southern Division Convention in New Orleans, LA, January 1988.
- Guest Conductor, Clinician, Lecturer, Conducting Workshop and Chamber Music Symposium, University of New Hampshire, Durham, NH, July 1987.
- Keynote speaker and principal clinician, Florida Bandmaster's Association Summer Convention, Altamonte Springs, FL, July 1987. Presented three sessions including "The Balanced Band Program" and "The College Marching Band."
- "Tuning the Conductor - Push in your arms and pull out your ears." Clinic presented at the Louisiana Music Educator's State Convention, Baton Rouge, LA, November 1988.
- "Creative Teaching with Bands." The Louisiana Musician, Fall 1985.
- "Brass Playing in the Marching Band." The Instrumentalist, June 1984.
- "Observations of a Colleague." The Louisiana Musician, Spring 1984.
- "Stravinsky and Jazz." Edited version of D.M.A. lecture-recital presented to the CBDNA Eastern Division Convention in Amherst, MA, March 30, 1984.
- "A Self-Evaluation for Conductors." The Instrumentalist, September 1982.

PAUL BASLER

EDUCATION (TEACHERS)

D.M.A. in Horn performance; Stony Brook University, 1989 (William Purvis, horn).
M.M. in Horn performance; Stony Brook University, 1987 (William Purvis, horn).
M.A. in Composition; Stony Brook University, 1987 (Bülent Arel, Billy Jim Layton and John Lessard, composition).
B.M. magna cum laude in Horn performance and Composition; Florida State University, 1985 (William Capps, horn; John Boda, composition).
University of Wisconsin-Milwaukee, undergraduate work (Barry Benjamin, horn; John Downey, composition).

TEACHING ACTIVITIES

1993-Present	Professor of Music (horn, composition studies), University of Florida.
2004-2007.	Visiting Professor, the Royal Welsh College of Music and Drama.
1999-2009.	Artist in Residence, Conservatorio Nacional de Música; Secretaría de Estado de Cultura (SNOSIJ), La República Dominicana.
1996	Visiting Lecturer, Kenyatta University (Nairobi, Kenya).
1993-94	Fulbright Senior Scholar/Lecturer in Music, Kenyatta University.
1989-93	Assistant Professor of Music (horn, coordinator of composition and theory), Western Carolina University.
1988-89	North Carolina Visiting Artist-in-Residence, Caldwell Community College.

PERFORMANCE EXPERIENCE

Brevard Symphony Orchestra, principal horn, 2005-Present.
Valdosta Symphony, third horn, associate principal, 1994-Present.
Gainesville Symphony, principal horn, 1994-1998.
Asheville Symphony, principal horn, brass quintet, 1989-93.
Greenville Symphony, third horn, 1989-93.
Charleston Symphony, fourth horn, 1988-89.
Composers Conference (Wellesley College), resident hornist, 1991-2004.
St. Petersburg International Chamber Music Festival (Russia), guest artist, 1992.
Tallahassee Symphony, fourth horn, 1982-87; utility horn, 1994-Present.
Featured Artist, Northwest Horn Symposium (Central Washington University), 2016.
Featured Artist, Northeast Horn Workshop (Penn State University), 2015.
Visiting Professor, University of Talca (Chile), 2009.
Visiting Professor, University of La Serena (Chile), 2009.
Visiting Guest Artist/Professor, Royal Welsh College of Music and Drama, 2004- 2007.
Concerto appearance – *Concerto for Seven Winds* (Martin), Brevard Symphony, 2006.
Featured Artist/Clinician, Western US Horn Symposium (Las Vegas), 2006.
Guest Artist/Clinician, 38th International Horn Society Workshop, 2005.
Guest Artist, Festival Internacional de Música de Cantonigrós (Spain), 2004.
Performing Artist in Residence, The American School in Japan, 2003.
Performing Artist in Residence, the Oklahoma Summer Arts Institute, 2003.
Guest Artist, American Choral Directors Association National Convention, 2001, 2003.
Artist in Residence, American Embassy, Nairobi, Kenya, 2002.

Guest Artist, the Spoleto Festival, 2002.
Guest Artist, Llangollen International Musical Eisteddfod, Wales, 2001.
Guest Artist, Winchester International Music Festival, England, 2001.
Guest Artist, SEAMUS (Society for Electroacoustic Music in the United States) National Conference, 2001.
Guest Artist, SCI (Society for Composers Incorporated) National Conference, 2001.
Guest Artist/Clinician, 31st International Horn Society Workshop, 1999.
Guest Artist, SCI (Society for Composers Incorporated) National Conference, 1997.
Guest Artist, SEAMUS (Society for Electroacoustic Music in the United States) National Conference, 1996.
Concerto appearance - *Concerto No.1* (Strauss), Nairobi Orchestra, 1996.
Concerto appearance - *Concerto No.3* (Mozart), Nairobi Orchestra, 1994.
Concerto appearance - *Sinfonia Concertante* (Mozart), Asheville Symphony, 1993.
Guest Artist, 25th International Horn Society Workshop, 1993.

COMPOSITIONAL ACTIVITIES (MAJOR PERFORMANCES 2005-present)

University of Talca (Chile), 2009.
University of La Serena (Chile), 2009.
15 Seminario Internacional de Bandas, Columbia, 2009.
International Trumpet Guild Convention, 2009.
41st International Horn Society Symposium (Macomb, Illinois), 2009.
Texas Music Educators Association Convention, All State Womens Choir, 2009.
Kentucky All State Choir, 2008.
40th International Horn Society Symposium (Denver, Colorado), 2008.
39th International Horn Society Symposium (Switzerland), 2007.
Georgia Music Educators Association Convention, All State Choir, 2007.
38th International Horn Society Symposium (Cape Town, South Africa), 2006.
British Horn Society Festival (London, England), 2006.
Western US Horn Symposium (Las Vegas), 2006.
37th International Horn Society Symposium (University of Alabama), 2005.
Royal Welsh College of Music and Drama, 2005.
American Choral Directors Association National Convention, 2005.
Iowa Music Educators Association Convention, All State Choir, 2005.

PUBLICATIONS OF SELECTED COMPOSITIONS (2005-present)

Songs and Dances for horn and piano, RM Williams Publishing, 2014.
Jambo for clarinet choir, Alary Publications, 2013.
To the Evening Star (TTBB), Colla Voce Music, 2012.
Legato Interval Etudes for horn, RM Williams Publishing, 2012.
Diversions for horn and piano, RM Williams Publishing, 2012.
Majaliwa for two horns and piano, RM Williams Publishing, 2009.
Agnus Dei (SSAA), Colla Voce, 2009.
Sanctus (SSAA), Colla Voce, 2009.
Sing to the Lord, Colla Voce Music, 2009.
There is Sweet Music Here, Colla Voce Music, 2009.
Sundowner for concert band, Carl Fischer Music, 2009.
Kwaheri for concert band, Carl Fischer Music, 2009.
Jambo for sixteen horns, RM Williams Publishing, 2008

Three Songs of Praise for horn and piano, RM Williams Publishing, 2008
Jambo for concert band, Carl Fischer Music, 2008
Carnival for wind ensemble, Carl Fischer Music, 2007.
Divertimento for horn quartet, RM Williams Publishing, 2006
Reflections for horn and piano, RM Williams Publishing, 2006
Divine Days for choir and wind ensemble, Colla Voce Music, 2006
Folk Songs from the British Isles for horn and piano, Southern Music, 2006
The Common Cold, Walton Music, 2006
Missa Brevis, Walton Music, 2006

RECORDINGS

Canciones y Danzas, Mark Masters, 2009.
MirrorImage at the Opera, MSR Classics 1234, 2008.
Raise the Roof!, Mark Masters 7630, 2008.
It's All Relative, McCullough, 2008.
In Cynthia's Garden, BeFree, Incorporated, 2008.
Commanding Statements, MSR Classics 1203, 2007.
Teaching Music Through Performance in Band, GIA CD-684, 2007.
Fables, Forms and Fears, Meyer Media LLC, MM07008, 2007.
Harambee (the horn music of Paul Basler), MSR Classics #1166, 2006.
A Choral Kaleidoscope, The English Concert Singers, 2005.
What Dreams May Come, University of Miami Chorale, TROY707, 2005.
The Complete Hornist, Tom Bacon, Summit Records DCD 379, 2004.

SELECTED AWARDS AND GRANTS (2000-present)

University of Florida Faculty Achievement Recognition Honoree, 2007.
University of Florida Fine Arts Enhancement Scholarship, 2007 (\$1,877).
University of Florida Honors Program "University Scholars" Mentor, 2006 (\$500).
University of Florida Fine Arts Enhancement Scholarship, 2006 (\$2,616).
University of Florida College of Fine Arts Graduate Student Recruitment Award, 2005.
University of Florida Fine Arts Enhancement Scholarship, 2005 (\$2,231).
University of Florida ORTGE Travel Grant, 2004 (\$1000).
International Horn Society Meir Rimon Commissioning Fund, 2003 (\$500).
University of Florida ORTGE Travel Grant, 2003 (\$900).
University of Florida Fine Arts Enhancement Scholarship, 2003 (\$2,370).
University of Florida ORTGE Travel Grant, 2002 (\$500).
United States Department of State, American Cultural Specialist Grant, 2002 (\$10,000).
University of Florida ORTGE Travel Grant, 2001 (\$800).
University of Florida Research Foundation Professorship, 2001-03 (\$18,000).
Dominican Republic Ministry of Culture Artist Grant, 2001 (\$1,500).
National Endowment for the Arts Grant, 2000 (\$5,000).
University of Florida ORTGE Travel Grant, 2000 (\$1,250).
Dominican Republic Ministry of Culture Artist Grant, 2000 (\$2,500).
University of Florida Fine Arts Enhancement Scholarship, 2000 (\$5,000).
University of Florida Fine Arts Enhancement Scholarship, 1999 (\$3,840).

LAURA ELLIS

EDUCATION

- 1991 DMA University of Kansas, Lawrence, KS, Organ Performance
Dissertation: "The American Recital Tours of Jeanne Demessieux: a Documentation of Her Performances"
1989 MM University of Kansas, Church Music
1986 BA Luther College, Decorah, IA, ("magna cum laude" in music, Phi Beta Kappa, Pi Kappa Lambda)

Additional study & certification

- 2010 Certified as a carillonneur member of the Guild of Carillonneurs in North America
1994 Summer study with Susan Landale, professor of organ, Conservatoire Régional, Reuil-Mailmaison, France

WORK EXPERIENCE

Associate Professor of Music, Organ/Carillon/Harpsichord

University of Florida, Gainesville, FL
August 2003 – present; tenure granted, summer 2008

Professor of Music

McMurry University, Abilene, TX
August 1996 – May 2003
Rank of Professor attained, May 2002; tenure granted, May 2000

Music Department Chair

July 1997 – May 2003

Assistant Professor of Music

University of the Ozarks, Clarksville, AR, August 1991 - May 1996
Rank of Associate Professor attained, May 1996

SOLO ORGAN RECORDINGS

- 2017 CD: Music for the Testaments Old and New, Raven Recordings
1996 CD: Legacy: Laura Ellis plays the organ works of Jeanne Demmesieux, Pro Organo

PERFORMANCE: Selected Solo Organ Recitals (2007 - present)

- 2014 Baptist Church of the Covenant, Birmingham, AL
Cathedral of St. Luke, Orlando, FL
2012 Trinity-by-the-Cove, Naples, FL
2011 Queen of Peace Catholic, Ocala, FL
Presbyterian College, Clinton, SC
2010 St. Thomas More, Sarasota, FL, American Guild of Organists Mid-Winter Conclave
2009 St. Catherine's Episcopal Church, Temple Terrace, FL
Christ Church Episcopal, Pensacola, FL
St. Mark's Episcopal, Little Rock, AR
Trinity Episcopal Church, Vero Beach, FL
2008 First Presbyterian Church, Midland, TX
Christ Church Episcopal, Bradenton, FL
All Saints Lutheran, Port Orange, FL
Church of the Redeemer, Atlanta, GA
First Methodist Church, Gainesville, FL
2007 Eckerd College, St. Petersburg, FL
St. James' Anglican Church, Sydney, Australia
University of Sydney, Australia
St. Andrew's Cathedral, Sydney, Australia
Spelman College, Atlanta, GA
Dardenne Presbyterian Church, St. Louis, MO

HYMN FESTIVALS & ORCHESTRA APPEARANCES

- 2016 Organ Soloist with University of Florida Orchestra, Guilman Organ Concerto No. 1
2015 Harpsichordist with UF Orchestra, Bach Brandenburg Concerto No. 2
2008 Organ soloist with University of Florida Orchestra, Husa Concerto for Organ and Orchestra
2005 Organ soloist with Jacksonville Symphony, Saint-Saëns Organ Symphony
2003 Organ soloist with University of Florida Orchestra, Handel Organ Concerto

SELECTED RECITALS AS A COLLABORATIVE ARTIST (2007 – PRESENT)

- 2013 Shared faculty recital (organ) with Dr. Kenneth Broadway (percussion), UF
2012 Harpsichord with Dr. Kristen Stoner (flute), Queen of Peace, Ocala, FL
Harpsichord with Dr. Kristen Stoner (flute) and Dr. Steven Thomas (cello)
UF & First Presbyterian Church, Gainesville, FL
Harpsichord/Organ with Dr. Steven Thomas (cello)
First Presbyterian Church, Lake City, FL & University of Florida
2011 Harpsichord with Dr. Steven Thomas (cello)
University of Florida's Whitney Laboratory for Marine Bioscience, Augustine, FL
2010 Harpsichord with Dr. Leslie Odom (oboe), Baughman Center, UF
2009 Piano with Dr. Kristen Stoner (flute), UF

SELECTED CARILLON RECITALS (2005-PRESENT)

- 2016 Midwest International Carillon Festival, University of Northern Iowa, Cedar Falls, IA
Concordia Seminary, St. Louis, MO
Norwood Municipal Building, Norwood, MA
St. Stephen's Episcopal, Cohasset, MA
Norwich University, Northfield, VT
Middlebury College, Middlebury, CT
Guild of Carillonists in North America, Yale University
**premiere of "Resurgam" by Tawnie Olson*
2015 Contest Zwolse Beard Stichting, Zwolle, The Netherlands
**performance of "UT Fanfares" by UF Professor Emeritus Willis Bodine*
2014 University of Rochester, Rochester, NY
Alfred University, Alfred, NY
Calvary Episcopal Church, Williamsville, NY
Pennsylvania State University, The Behrend College /Erie, PA
University of Texas, Austin, TX
Wellesley College, Wellesley, MA
2013 Stadhuis, Roermond, The Netherlands
St. Lambertustoren, Helmond, The Netherlands
St. Petrus Barentoren, Venray, The Netherlands
Maria Presentatiekerk, Asten, The Netherlands
St. Plechelmus Basilica, Oldenzaal, The Netherlands
Michigan State University, Lansing, Michigan
Grand Valley State University, Grand Rapids, Michigan
Grand Valley State University, Allendale, Michigan
Kirk-in-the-Hills, Bloomfield Hills, Michigan
Mayo Clinic, Rochester, Minnesota
2011 Centralia Carillon, Centralia, Illinois
Mayo Clinic, Rochester, Minnesota
Missouri State University, Springfield, Missouri
2010 Berea College, Berea, Kentucky
University of Chicago
2008 Cathedral of St. John the Evangelist, Spokane, WA
House of Hope Presbyterian, St. Paul, Minnesota
Mayo Clinic, Rochester, Minnesota
Iowa State University, Ames, Iowa
International Carillon Festival: Springfield, Illinois
2007 Millennium Carillon, Naperville, Illinois
Chicago Botanic Garden
University of Chicago
National Carillon, Canberra, Australia
University of Sydney, Australia
2005 University of Toronto, Canada
Metropolitan Church, Toronto, Canada

SELECTED WORKSHOPS & MASTERCLASSES (2005 – PRESENT)

- 2016 “Compositional Landscapes: the Carillon Works of John Pozdro”, Midwest International Carillon Festival, University of Northern Iowa, Cedar Falls, IA
Pre-concert lecture for UF Performing Arts guest artist: Cameron Carpenter, organ
- 2015 Pre-concert lecture for UF Performing Arts guest artist, Christian Lane, organ
“The Carillon Studio at the University of Florida: Perspectives on keeping an instrument relevant on at a large academic institution”, Concordia Seminary, St. Louis, MO
- 2014 Pre-concert lecture for UF Performing Arts guest artist, Cameron Carpenter, organ
Carillon masterclass, Wellesley College, Wellesley, MA
“The Music of Albert Gerken: Musicality through technique”, Texas Regional Carillon Convention, University of Texas, Austin
- 2012 “Bert Gerken: His Arrangements and Original Compositions for Carillon”, Guild of Carillonners in North America, Clemson University, Clemson, SC
- 2011 Carillon Masterclass, University of Kansas
- 2010 Carillon Masterclass, Guild of Carillonners in North America, Naperville, IL
“New and Notable Organ Music”, American Guild of Organists Mid-Winter Conclave, Sarasota, FL
- 2009 Workshop on Hymn & Service Playing, Christ Church Episcopal, Pensacola, FL
“Imaginative Service Playing: Adding New Ingredients to the Organist’s Menu”, National Biennial Convocation of the Fellowship of United Methodists in Music and Warship Arts, Orlando, FL
- 2005 Clinician, “New Organ Music”, Sarasota/Manatee Chapter of the American Guild of Organists, Sarasota, FL

OTHER PROFESSIONAL EXPERIENCE

American Guild of Organists

- 2010-2016 Member, National Council: Elected three terms as Councillor of the Southeast Region
- 2007-2010 District Convener for the State of Florida
- 2000-2007 Director, National New Music Committee
- 2006-2008 Dean, Gainesville (FL) Chapter
- 2002 Chair, Region VII Nominating Committee, June
- 2000 Chair, Region VII Nominating Committee, June
- 1993-1996 District Convener for the State of Arkansas

Guild of Carillonners in North America

- 2009-2014 Board Member (elected)
- 2005-present Director (appointed), Music and Publications Committee

Faculty member for Pipe Organ Encounters sponsored by the American Guild of Organists

- 2016 Lexington, KY
- 2013 Birmingham, AL
- 2012 Gainesville, FL
- 2011 Birmingham, AL
- 2007 Central Florida
- 2003 Atlanta, GA

- 1998-2004 New Music Reviewer for The Diapason

SELECTED AWARDS AND HONORS

- 2015 University of Florida Fine Arts Scholarship Enhancement Grant: \$7500
- 2010 University of Florida Fine Arts Scholarship Enhancement Grant: \$1095
- 2009 University of Florida Fine Arts Scholarship Enhancement Grant: \$1980
- 2007 University of Florida Fine Arts Scholarship Enhancement Grant: \$3137
- 2006-08 University of Florida College of Fine Arts Faculty Council (elected)
Named vice-chair, Spring 2007
- 2004-07 Faculty Senate (elected), University of Florida

Kevin Robert Orr, D.M.A.
P.O. Box 117900 • Gainesville, FL • 32611-7900 • korr@arts.ufl.edu

Curriculum Vitae

EDUCATIONAL BACKGROUND

Doctor of Musical Arts, Piano Performance
The Cleveland Institute of Music & Case Western Reserve University
Cleveland, Ohio, May, 2000

Master of Music, Piano Performance
The Dana School of Music, Youngstown State University
Youngstown, Ohio, June, 1996

Bachelor of Music Education, Piano Emphasis, *magna cum laude*
The Dana School of Music, Youngstown State University
Youngstown, Ohio, June, 1994

EMPLOYMENT HISTORY

University of Florida School of Music
Director, 2017-
Interim Director, 2015-17
Professor of Piano, 2011-
Associate Professor of Piano (tenured), 2006-2011
Assistant Professor of Piano/Piano Pedagogy, 2000-2006

Youngstown State University, Dana School of Music
Adjunct Instructor (non-tenure accruing) of Music, 1998-2000

ADMINISTRATIVE ACTIVITIES AND EXPERIENCE

Director, University of Florida School of Music, 2017-
Interim Director, University of Florida School of Music, 2015-17
Founding Director, University of Florida International Piano Festival (2007-present)
Founding Director, University of Florida Young Pianists Festival (2001-present)
Head, Piano Area, University of Florida School of Music, 2010-present
Advanced Leadership Academy for Academics and Professionals, 2011-12
Faculty Chair, University of Florida College of Fine Arts, 2008-2010

RESEARCH/CREATIVE ACTIVITY

Performances: International/National

Solo recital, Grove City College, Grove City, Pennsylvania, January 30, 2015
Solo recital, Coretto Associazione Musicale, Bari, Italy, November 16, 2014
Solo recital, VIII Festival Pianistico Internazionale, Rome, Italy, November 14, 2014
Solo recital, Georgia and State University, Milledgeville, GA, September 19, 2014
Solo Recital, Chopin Society of Belgium, Massmechelen, Belgium, October, 2013
Solo recital, Piano Day London, England, June 3, 2013
Solo recital, Northwestern University School of Music, Evanston, Illinois, March 15, 2013
Solo recital, Ars Haliaeti Music Festival, Koper, Slovenia, July 16, 2012
Solo recital, Ars Haliaeti Music Festival, Isola, Slovenia, July 9, 2011
Solo recital, University of Siegen, Germany, June 30, 2011
Solo recital, Texas Tech University, Lubbock, Texas, November 19, 2010
Solo recital, Texas A&M University, Commerce, Texas, November 16, 2010
Solo recital, Forte Limburg Recital Series, Beringen, Belgium, January 29, 2010

Performances: Florida

Collaborative Performances, Jacare Brazil, November 2016
Solo recital, University of Florida, November 2, 2015
Solo recital, University of Florida, November 23, 2014
Soloist, Pedagogy Symposium: "Free to Play," University of South Florida, October 17, 2014
Soloist, Raymond Chobaz/UF Symph Orch, *Beethoven Conc No. 2, Op. 19*, Feb 6, 2014
Collaborative Performance, Janna Lower, Steven Thomas, *Brahms Trio in Eb, Op, 40*, UF, Jan 31, 2013
Soloist, with Janna Lower, Violin, and David Waybright and the University of Florida Wind Symphony: *Chamber Concerto for Piano, Violin and 13 Wind Instruments*, Alban Berg, March 29, 2012
Solo recital, University of Florida, November 18, 2011
Solo recital, University of South Florida, Tampa, FL, October 9, 2011
Solo recital, Artist Series of Sarasota, Florida, February 16, 2011
Solo recital, University of Florida, Gainesville, Florida, November 23, 2010
Collaborative performance, Jupiter String Quartet, Shostakovich Quintet, University of Florida, Gainesville, Florida, October 3, 2010
Solo recital, State College of Florida, Sarasota, Florida, March 14, 2010

Masterclasses: International/National

Grove City College, Grove City, Pennsylvania, January 30, 2015
Georgia College and State University, Milledgeville, Georgia, September 29, 2014
Washington International Piano Festival, Washington, D.C., August 1-6, 2014
Ars Haliaeti Music Festival, Koper, Slovenia, July 5-15, 2014
Hasselt Conservatory of Music, Belgium, October 5, 2013
Ars Haliaeti Music Festival, Koper, Slovenia, July 1-10, 2013
Northwestern School of Music, Evanston, Illinois, March 14, 2013
Ars Haliaeti Music Festival, Koper, Slovenia, July 15-21, 2012
Val Tidone International Music Festival, Piacenza, Italy, July 23-30, 2011
Ars Haliaeti Music Festival, Isola, Slovenia, July 8-16, 2011
University of Siegen, Germany, July 1-2, 2011
Texas A&M University, Commerce, Texas, November 16, 2010
University of Siegen, Germany, February 1, 2010
Hochschule für Musik, Cologne, Germany, January 31, 2010

Major Recordings

Solo compact disc of the piano works of Samuel Barber: Piano Sonata, Op. 26, Piano Concerto, Op. 38 (with the Slovenia Radio and Television Symphony Orchestra), Ballade, Op. 46 and Nocturne, Op. 33. Recorded 2013-15, editing and post-production completed 2016. Commercial release scheduled, February 2017.

Solo compact disc of the piano works of Johannes Brahms, Sonata Op. 1 and Sonata Op. 2, recorded April 5-6, 2009, University of Delaware School of Music. Recording engineer: multi-Grammy award winning engineer, Andreas Meyer. Released July, 2010, Meyer-Media L.L.C., MM10015

Solo compact disc of the piano works of Johannes Brahms: Sonata Op. 5, and Ballades Op. 10, recorded March 12-14, 2006, University Auditorium, University of Florida. Recording engineer: Andreas Meyer. Released January, 2007, Meyer-Media L.L.C., MM06005

Review Excerpts of My Work

"...Exciting, personal, always meaningful... Orr comprehended the music from its innermost, rendering a very personal analysis...primed with an intensity that makes Steingraebers 7th Klavierfestival concert, which is next to last, one of the best." —*Nordbayerischer Kurier* (Germany)

The concert closed with Sonata Op. 26 of Samuel Barber. Orr's distinct control was key in communicating this complex composition to the present audience in a simple, understandable way. —*Arts and Culture Society Ars Haliaeti* (Slovenia)

"Within four bars, I recognise that a formidable, seasoned artist is at work...two minutes into the sonata's first movement and I'm hooked by Kevin Robert Orr's huge sound, pliable command of Brahms's thick writing, bracing sense of rhythm, and generous phrasing. I'm taken by his control of the development section's long lines, and the dynamic intensification that helps him sustain an expansive basic tempo for the *Andante espressivo*." *Gramophone* (UK)

"First-rate playing, expressive and assured...Orr is an excellent pianist, one we should hear from in the future." *American Record Guide* (USA)

"Both [Brahms Opera 5 and 10] are given solid performances....a developing sense of narrative..." —*Piano Professional* (UK)

"Listening to the Sonata No. 3 as Kevin Robert Orr understands it, one would think that in 1853 Johannes Brahms wasn't timid about costuming his emotional turmoil in musical composition. The dramatis personae of the *Allegro maestoso*, portrayed through the right and left hands, are firmly and effectively directed in Orr's intensively expressive interpretation." *Piano News* (Germany)

"The audience seemed to have held their breath soon after the first note of the *sostenuto adagio* of Beethoven's Moonlight Sonata...When it came to the agitated *presto*, the variety of musical images was easy for him to control, quite contrary to the usual way performers handle such unrestrained passion and substance...He didn't play with his fingers, but with the whole of his heart and soul." *Sichuan Conservatory Review* (China)

"There are performers out there who are the equal of the ones we pay big bucks to hear. Orr is one of them....masterful." *The Vindicator* (OH)

RECOGNITION/AWARDS

University of Florida Advanced Leadership for Academics and Professionals, 2011-12

University of Florida Research Foundation Professor, 2009-2011

2010 National Academy of Recording Arts and Sciences (NARAS) Grammy Award initial selection ballot. Category: 'Best Solo Performance Without Orchestra,' Work: Johannes Brahms: Piano Sonatas, No. 1, Op. 1 & No. 2, Op. 2, solo compact disc

Steinway and Sons Artist Roster Invitee, October, 2009

2007 National Academy of Recording Arts and Sciences Grammy Award initial selection ballot. Category: 'Best Solo Performance Without Orchestra.' Work: Johannes Brahms: Piano Sonata No. 3, Op. 5 & Ballads, Op. 10, solo compact disc

Kristen Smith Stoner, D.M.A.

Associate Professor of Flute

School of Music

University of Florida

SPECIALTIES

Flute Performance, Women in Music, Flute Music by Latin American and Women Composers, Music History, Ethnomusicology, Chamber Music, Composition

EDUCATION

D.M.A.	University of Cincinnati, 1997-2000	Cincinnati, Ohio
	▪ Doctor of Musical Arts in Flute Performance (GPA 4.0)	
M.M.	University of Cincinnati, 1996-97	Cincinnati, Ohio
	▪ Master of Music in Flute Performance (GPA 4.0)	
B.A.	University of Texas, 1992-95	Austin, Texas
	▪ Bachelor of Arts in Music with a Performer's Certificate (GPA 3.93)	

PERFORMING EXPERIENCE - International (invited/refereed)

-
- 2016 Guest Artist Recital, Duo Anno 1647 (Kristen Stoner, flute, and Manabu Takasawa, piano), Dublin Institute of Technology Conservatory of Music and Drama, Dublin, Ireland.
- 2016 Guest Artist Recital, Duo Anno 1647, American Cathedral, Les Dimanches Musicaux Concert Series, Paris, France.
- 2015 Guest Artist Recital, Woodside High School music program, London, England.
- 2015 Guest Artist Recital, Conservatoire à Rayonnement Départemental de Musique, Pantin, Paris, France.
- 2015 Guest Artist Recital, Fondation des États-Unis, Cité International Universitaire de Paris, France.
- 2015 Guest Artist Recital, Scuola di Musica Sinfonia, Lucca, Italy.
- 2015 Solo performance, College Music Society International Conference, Stockholm, Sweden.
- 2013 Guest Artist Recital, XXVIII Festival Internacional de Flautistas (only invited performer from USA), Asociacion Peruano Japonesa, Lima, Peru.
- 2013 Solo performance, XXVIII Festival Internacional de Flautistas, Catedral San Francisco, Lima, Peru.
- 2013 Concerto soloist (complete Mozart G Major Concerto) with the Orquesta Sinfonica Nacional Juvenil, Sinfonia por el Peru, XXVIII Festival Internacional de Flautistas, Lima, Peru.
- 2011 Chamber musician, University of Florida Chamber Players, Festival Internacional de Inverno de Campos do Jordao, Brazil.
- 2011 Chamber musician, University of Florida Chamber Players, Conservatorio de Tatui, Brazil
- 2011 Chamber musician, University of Florida Chamber Players, Universidade de Campinas, Brazil.
- 2010 Soloist (with Laura Ellis, piano), Ninth International Festival of Women Composers, Indiana, Pennsylvania.
- 2005 Guest Artist Recital, 15th Internacional Festival de Flautistas in Quito, Catedral Metropolitano, Quito, Ecuador.
- 2004 Solo recital, Hawaii International Conference on the Arts and Humanities, Honolulu, Hawaii.
- 2003 Guest Artist Recital, Conservatorio Nacional de Chile, Universidad de Chile, Santiago, Chile.
- 1997 Co-principal flutist, Opera Orchestra of Lucca, Italy.

PERFORMING EXPERIENCE - National (invited/refereed)

-
- 2016 Conductor, Collegiate Flute Choir, National Flute Association Convention, San Diego, California.
- 2016 Chamber performance, Muse Duo (with Marcela DeFaria Casaubon, flute), National Flute Association Convention, San Diego, California.

Kristen Smith Stoner, D.M.A.

Associate Professor of Flute

School of Music

University of Florida

- 2016 Soloist, bb by Rand Steiger, "San Diego Composers" program, National Flute Association Convention, San Diego, California.
- 2015 Conductor, University of Florida Flute Studio Ensemble, "Cloudscapes," Society of Composers, Inc, 50th National Conference, Gainesville, Florida.
- 2015 Solo performance, "Musashi" by Richard Johnson with MIDI and video, Faculty Recital, Society of Composers, Inc. 50th National Conference, Gainesville, Florida.
- 2015 Ensemble performer, Florida Flute Orchestra, National Flute Association Convention, Washington, D.C.
- 2015 Guest Faculty Recital, University of North Carolina-Greensboro, Greensboro, North Carolina.
- 2013 Chamber performance, Muse Duo, National Flute Association Convention, New Orleans, Louisiana.
- 2013 Guest Faculty Recital, Southwestern University, Georgetown, Texas.
- 2012 Chamber performance with Dr. Kenneth Broadway, percussion, National Flute Association Convention, Las Vegas, Nevada.
- 2012 Solo performance with Linda Mark, piano, National Flute Association Convention, Las Vegas, Nevada.
- 2012 Guest Faculty Recital, University of South Carolina, Columbia, South Carolina.
- 2011 Conductor, University of Florida Flute Ensemble, National Flute Association Convention, Charlotte, North Carolina.
- 2011 Solo performance, National Association of College Wind and Percussion Instructors National Conference, Gainesville, Florida.
- 2010 Solo performance, Remembrance and Healing Concert, Basler *Sonata for Flute and Piano*, National Flute Association Convention, Anaheim, California.
- 2009 Guest Artist Recital, Southwestern University, Georgetown, Texas.
- 2008 Solo performance, world premiere of *Tomorrow in Australia* by Paul Richards, College Music Society National Conference, Atlanta, Georgia.
- 2007 Solo performance, Messiaen *Le Merle Noir*, National Flute Association Convention, Albuquerque, New Mexico.
- 2006 Guest Artist Recital, Youngstown State University, Youngstown, Ohio.
- 2006 Guest Artist Recital, Ohio University, Athens, Ohio.
- 2006 Conductor/performer, University of Florida Flute Ensemble, National Flute Association Convention. Pittsburgh, Pennsylvania.
- 2006 Solo performance, Concert of Works by CMS Southern Chapter Composers III, College Music Society Southern Chapter Conference, San Juan, Puerto Rico.
- 2005 Solo performance, "Native American Influences," National Flute Association Convention, San Diego, California, August 14, 2005.
- 2004 Guest Artist Recital, Capital University Conservatory of Music, Columbus, Ohio.
- 2004 Solo performance, "Programming 'The Other' Composers: Incorporating Music by Women and Multicultural Composers in Studio Teaching and Performance," College Music Society National Conference, San Francisco, California.
- 2004 Featured performer with the Gainesville Flute Ensemble at the National Flute Association Convention. Nashville, Tennessee.
- 2003 Performer, Gainesville Flute Ensemble, Association of Concert Bands National Convention, Gainesville, Florida.
- 2002 Solo performance, National Flute Association Convention in Washington, D.C.
- 2002 Guest Faculty Recital, University of Texas, Austin, Texas.
- 2001 Solo Performance, National Flute Association Convention in Dallas, Texas.
- 2001 Soloist, Welsh Hills Symphony Orchestra, Bach *Brandenburg Concerto No. 5*. Granville, Ohio.
- 2001 Invited soloist, Sixth Festival of Women Composers, Indiana, Pennsylvania.

Kristen Smith Stoner, D.M.A.

Associate Professor of Flute

School of Music

University of Florida

PERFORMING EXPERIENCE - Regional/State

- 2012- Principal flutist, Florida Lakes Symphony Orchestra, Mount Dora and Clermont, Florida. 38 performances.
- 2003- Principal flutist, Ocala Symphony Orchestra, (formerly Central Florida Symphony Orchestra) Ocala, Florida, 145 performances.
- 2016 Chamber musician, University of Florida Faculty Chamber Recital Series.
- 2016 Soloist, UF Carillon Studio Recital in memory of September 11, Gainesville, Florida.
- 2016 Conductor, performer, and composer, "The Periplus Whistles," large musical sculpture installation ceremony, interdisciplinary project between UF Flute Studio and Israeli sculptor Rotem Tamir.
- 2016 Duo Anno 1647 Recital (Faculty Recital), University of Florida.
- 2016 Guest Artist, Friday Night Gala Recital, Florida Flute Association 40th Annual Convention, Orlando, Florida.
- 2015 Soloist, Brandenburg Concerto, University of Florida Symphony Orchestra, at University of Florida, and at First Presbyterian Church in Gainesville, Florida.
- 2015 Chamber musician, University of Florida Faculty Chamber Recital Series.
- 2015 Soloist and chamber musician, SoundArt series (chamber music series of Ocala Symphony) at the Appleton Museum in Ocala, Florida.
- 2015 Faculty chamber musician, Stravinsky Octet, performed on University of Florida Wind Symphony concert.
- 2015 Chamber musician, Jacare Brazil ensemble, Hippodrome Theatre, Gainesville, Florida.
- 2015 Featured chamber musician, duo with Dr. Jonathan Helton, saxophone, New Music Festival, University of Florida.
- 2015 Solo Faculty Recital, University of Florida.
- 2015 Conductor, University of Florida Flute Ensemble, "Flute Choir Showdown!" Florida Flute Association Convention, Orlando, Florida.
- 2015 Featured solo recital, Florida Flute Association Convention, Orlando, Florida.
- 2015 Principal flutist, Teachers' Flute Orchestra, Florida Flute Association Convention, Orlando, Florida.
- 2014 Principal flutist, Orlando Symphony with the West Orange High School Chorus, Orlando, Florida.
- 2014 Principal flutist, Craig Turley Orchestras, "Celtic Thunder," Historic Florida Theater, Jacksonville, Florida.
- 2014 Chamber musician, University of Florida Faculty Chamber Music Series, Gainesville.
- 2014 Conductor, University of Florida Flute Ensemble, FSU Flute Choir Day guest ensemble, Tallahassee, Florida, April 12, 2014.
- 2014 Faculty Flute Duet Recital with Dr. Mary Birkner, University of Florida.
- 2014 Featured chamber soloist, Ocala Symphony Orchestra SoundArt Series, Appleton Museum, Mozart *Concerto for Flute and Harp*, Ravel *Pavane*, Ocala, Florida.
- 2014 Principal flutist, Florida Teachers' Flute Orchestra, Florida Flute Association Convention, Orlando, Florida.
- 2014 Chamber musician, conductor, and coordinator, "Tribute to Sarah Baird Fouse," Florida Flute Association Convention, Orlando, Florida.
- 2014 Featured performer, Florida Flute Association Convention, Orlando, Florida.
- 2014 Guest flute/piccolo, The Gainesville Orchestra.
- 2013 Principal flute, Craig Turley Orchestras, The Irish Tenors, The Florida Theatre, Jacksonville, Florida.
- 2013 Solo Faculty Recital, University of Florida.
- 2013 Chamber musician, University of Florida Faculty Chamber Music Series, Piazzolla *L'Histoire du Tango* with Dr. Silvio Dos Santos, guitar, University of Florida.
- 2013 Guest soloist, Martinu *First Sonata* with Tim Carey, piano, Florida Flute Association Convention, Orlando, Florida.
- 2012 Principal flute, Craig Turley Orchestras, The Irish Tenors, Kravis Center, West Palm Beach, Florida.

MITCHELL ESTRIN
6717 Northwest 90th Street
Gainesville, Florida 32653
(352) 338-0945 (Home)
(352) 273-3177 (Office)
Email: mestrin@ufl.edu

PROFESSIONAL POSITIONS

Professor of Clarinet, tenured (1999-present)
University of Florida, School of Music
Gainesville, Florida
Music Director & Conductor, UF Clarinet Ensemble
University Governance and Service - commensurate with position
President-Elect (2016-present)
International Clarinet Association
Education & Creative Development Manager (2005-2013)
Buffet Group USA, Inc., Mantes-la-Ville, France

EDUCATION

The Juilliard School, Lincoln Center, New York
Master of Music Degree (1979)
Bachelor of Music Degree (1978)
Elsie and Walter W. Naumburg Scholarship
Primary Teacher: Stanley Drucker - Principal Clarinet, New York Philharmonic

ORCHESTRAL EXPERIENCE

New York Philharmonic – Kurt Masur, Music Director
Second Clarinet (1998-1999)
Associate Principal Clarinet (1997-1998)
Regular Adjunct Clarinet (1979-1996) (1999-2007)
Principal Clarinet, Second Clarinet, E-Flat Clarinet, Section Clarinet

EDUCATIONAL AFFILIATIONS

Vandoren Clarinet Ensemble Festival – Artistic Director (2005-present)
Buffet Crampon USA Summer Clarinet Academy – Founder and Artistic Director (2006-2013)
Buffet Crampon – Professional Artist & Clinician (1995-Present)
Vandoren Performing Artist – Vandoren/Dansr, Inc., Paris, France (1990-present)

RECORDINGS

University of Florida Clarinet Ensemble, *Christmas Clarinets*, Mark Masters (2016)
University of Florida Clarinet Ensemble, *Clarinet Choir Classics*, Mark Masters (2013)
University of Florida Clarinet Ensemble, *Clarinet Thunder*, Mark Masters (2009)
University of Florida Clarinet Ensemble, *Wind in the Reeds*, Mark Masters (2005)
New York Philharmonic – CBS Masterworks, Deutsche Grammophon, Sony Classical,
Teldec (1979-2007)
Whalen *The Shadows of October* for clarinet and orchestra – Janacek Philharmonic,
Arabesque (1997)
American Chamber Ensemble – Elysium Recordings (2005)
The Amadeus Ensemble – Musical Heritage Society, Music Masters (1985-1995)
Motion Picture & Television Film Soundtracks (1980-2007)
Television Commercials (1977-2007)

SOLO

Mozart *Clarinet Concerto*, University of Florida (2008)
Richards *Snake in the Garden*, World Premiere with UF Wind Symphony (2007)
Faculty recitals, University of Florida (2005, 2004, 2003, 2002, 2001, 2000, 1999)

Crusell *Concerto No. 2 in F-minor*, University of Florida (2003)
 Weber *Concertino*, University of West Florida (2002)
 Mozart *Clarinet Concerto*, University of Florida (2000)
 Whalen *The Shadows of October*, Gainesville Orchestra, American premiere (2000)
 Krommer *Clarinet Concerto*, University of Florida (2000)
 Whalen *The Shadows of October*, World Premiere with Janacek Philharmonic (1997)
 Radio broadcasts: WQXR & WNYC-New York, WFMT-Chicago, NPR- Beethoven
 Satellite Network (2001) WUFT-NPR North Central Florida (2001,2002) WKSU
 NPR Northern Ohio, Maine Public Radio (2000) KXPR, KXJZ, KXSR, KKTO, KVOP
 Capital Public Radio California (2001) WGUC - Cincinnati Public Radio (2000)
 Vivaldi *Concerto in C-Major*, Little Orchestra Society (1991)
 Copland *Clarinet Concerto*, Brooklyn Philharmonic (1983)
 Mozart *Clarinet Concerto*, White Plains Symphony (1981)
 WQXR Radio, New York, *Young Artist's Showcase* (1979, 1980) *The Listening
 Room* (1980, 1981)
 Mozart *Clarinet Concerto*, Aspen Music Festival (1976)

CHAMBER MUSIC

Soloist with New Arts Trio (2006)
 Mendelssohn *Concertpiece No.2*, with Karl Leister (2005)
 International Clarinet Association, Featured Recitals with UF Clarinet Ensemble
 (2004, 2006, 2009)
 American Chamber Ensemble, Peter Schickele, Conductor (2004)
 SCI Region IV Conference (2003, 2001)
 University of Florida Faculty Woodwind Quintet (1999-2001)
 New York Philharmonic Ensembles - Kurt Masur, Music Director (1995-1997)
 The Chamber Music Society of Lincoln Center (1993-94 Season)
 The Amadeus Ensemble - Julius Rudel, Conductor (1985-1995)
 New York Philharmonic Woodwind Quintet (1992, 1995, 1996)
 20th Century Classics Ensemble - Robert Craft, Music Director (1986, 1990)
 Chamber Music at the Y - Jaime Laredo, Artistic Director (1986, 1987)
 Newport Music Festival - Artist in Residence (1979-1984) - Mark Malkovich, Director
 Lincoln Center "Meet the Artist Series" (1981)

CONDUCTING

International Clarinet Association *ClarinetFest* Conference Choir Director
 (2007, 2008, 2010, 2012, 2014, 2016)
 Unites States Navy Clarinet Choir Director (2015)
 Texas Clarinet Colloquium Clarinet Choir - Music Director and Conductor (2012)
 Oklahoma Clarinet Symposium - Conference Choir Director (2010)

BOARD POSITIONS & ADJUDICATION COMMITTEES

International Clarinet Association – Executive Board Member (2016)
 International Clarinet Association – Executive Officer Nomination Committee (2012)
 The Foundation for Entrepreneurialism in the Arts – Board Member (2003-present)
 International Clarinet Association - Adjudicator Young Artist Competition (2008)
 International Clarinet Association - Adjudicator Orchestral Competition, Committee
 Chair (2004, 2003)
 World Klarinet Alliance - Chair, Performing Organizations Division (2001- present)
 Concert Artists Guild International New York Competition - Adjudicator (1987-2005)
 Florida Bandmaster's Association - District IV Adjudicator (2001 & 2002)
 National Wind Ensemble - Adjudicator (1998)
 Buffet North American Clarinet Competition – Director and Adjudicator (1996, 2005)
 Rockland Conservatory of Music - Member, Board of Directors (1995-1997)
 Orquesta del Principado de Asturias of Spain - Audition Committee Member (1991)
 Performers of Connecticut Young Artist Competition - Adjudicator (1990)
 New York Youth Symphony Concerto Competition - Adjudicator (1988)

HONORS & AWARDS

International Clarinet Association Ensemble Director Award (2014)
 International Who's Who (2007)
 Who's Who in Fine Arts Higher Education (2005)
 Who's Who in America, 60th Edition (2005)
 The Contemporary Who's Who of Professionals (2005)
 International Who's Who in Popular Music (2005)
 University of Florida College of Liberal Arts and Sciences Academic Faculty Honoree (2004)
 University of Florida College of Fine Arts Scholarship Enhancement Fund Award for Faculty Research (2003)
 The Contemporary Who's Who (2002/2003)
 University of Florida Golden Gator Award for Faculty Research (2002)
 University of Florida College of Liberal Arts and Sciences, Anderson Scholar Faculty Honoree (2001)
 Who's Who in America, 56th Edition (2001)
 International Who's Who in Music, Volume II - Popular Music, Fourth Edition (2001)
 1000 Leaders of World Influence (2000)

PUBLICATIONS

Weber Concertino, opus 26
 Editor of critical edition published by Jeanné, Inc. (2013)
School Band & Orchestra
 Author of article, "Building a Clarinet Choir" (2008)
Stravinsky- L'histoire du Soldat
 Associate Producer of recording for Summit Records (2008)
The Vandoren Clarinet Exercise and Etude Book – Carl Fischer, Inc.
 Contributing author (2005)
The Clarinet, the official journal of the International Clarinet Association
 Author of articles and reviews (2004, 2005, 2006, 2007, 2008)
Forty Studies for Clarinet by Cyrille Rose
 Contributing Editor, Southern Music Company (2000)

UNIVERSITY GOVERNANCE & SERVICE

College of the Arts Scholarship Enhancement Fund Award – Proposal Reviewer (2016)
 Viola/Music History Search Committee Member, University of Florida (2016)
 College of the Arts Tenure and Promotion Committee (2016)
 School of Music Curriculum Committee (2013-2016)
 College of Fine Arts Faculty Programs Committee Member (2010-2011)
 School of Music Council of Representatives Member (2008-2010)
 Student Appeals Committee Member, University of Florida, (2008- 2011) (2000-2003) Chair (2003, 2011)
 College of Fine Arts University Teaching Scholar Selection Committee (2008)
 College of Fine Arts Teacher/Advisor of the Year Selection Committee (2008)
 Cello Search Committee Member, University of Florida (2007)
 College of Fine Arts Scholarship Enhancement Fund Award – Proposal Reviewer (2006)
 School of Music Facilities Committee Member (2006-present)
 Associate Director of Bands Search Committee Member, University of Florida (2006)
 Faculty Performance Advisory Committee, Chair (2005-2007)
 UF Center for Arts and Public Policy - Member, Faculty Focus Group (2005)
 Music Building Planning Committee (2004 – present)
 Friends of Music, Board of Directors member (2004–2010)
 School of Music, Friends of Music Recital Coordinator (2003)
 Student Convocation Recital Coordinator (2002-2003)
 University of Florida Scholars Program, Judge of Portfolio Proposals (2002)
 Bassoon Search Committee Member, University of Florida (2002)
 Flute Search Committee Member, University of Florida (2001)
 Bassoon/Music History Search Committee Member, University of Florida (2000)

Dr. Janna Lower, Violin

EDUCATION

University of Michigan: D.M.A. (1990) -- Camilla Wicks; Regent's Fellowship
The Banff Centre: WinterCycle, Banff, Alberta (1980-83) -- Franco Gulli
The Juilliard School: M.M. (1980) -- Joseph Fuchs
The Juilliard School: B.M. (1979) -- Joseph Fuchs, Sally Thomas
International Masterclasses: Zurich, Switzerland (1976-79) -- Nathan Milstein

TEACHING EXPERIENCE - INSTITUTIONAL

University of Florida: Professor, 2009 - present; Associate Professor, 1995 - 2009; Assistant Professor, 1990 - 1995; Head of String Area, 1992-present
Shepherd School of Music, Rice University: Artist Teacher, 1987-1988
Masterclasses: Wagner Conservatory (Vienna), University of Talca (Chile), San Sebastian University (Puerto Montt and Valdivia, Chile), University of Bio-Bio (Concepcion, Chile), National Conservatory of Buenos Aires, National University of the Arts, Conservatory Manuel de Falla, Instituto del Teatro Colon (all Buenos Aires), University of Southern California, Duquesne University, University of Arizona, Penn State University, University of South Florida, New World School of the Arts, Louisiana State University, Lawrence Conservatory, Notre Dame University, Paseo Academy for the Performing Arts, Davidson College, Washburn University

TEACHING EXPERIENCE - FESTIVALS

Premiero Encuentro de Violin, Santiago, Chile: violin masterclasses (2011)
Jornadas Musicales de Invierno, Concepcion, Chile: violin masterclasses (2009)
Prelude Chamber Music Festival, Jacksonville, FL: chamber music masterclass (2005)
Blanche Bryden Sunflower Music Institute, Topeka: chamber music coaching, violin masterclasses (1993 - 2008)
Western Slope Summer Music Festival, Crested Butte, CO: violin masterclasses (2000, 1999, 1998)
Festival de Artes de Itu, Itu, Brazil: daily violin masterclasses, July (1996)
MusicFest Midwest Institute, Kansas City: violin masterclasses (1992 - 1997)
University of Florida Spring Chamber Music Festival: chamber music coaching, violin masterclass (1997, 1996)
Music Festival of Arkansas: violin and chamber music instruction (1987, 1986)
Red Fox Music Camp: violin and chamber music instruction (1979)

MUSIC FESTIVALS - PERFORMANCE

Winter Music Festival, Freeport, Grand Bahama: chamber music (2010, 2012)
Jornadas Musicales de Invierno, Concepcion, Chile: chamber music (2009)
Brott Summer Music Festival, Hamilton, Ontario: concertmaster (2004, 2005)
Appalachian Summer Music Festival, Boone, NC: chamber musician (2003)
20th Century Unlimited Festival, Santa Fe, NM: chamber musician (2002)
MusicsAlive!, Ventura, CA: Concertmaster (2002)
Western Slope Summer Music Festival, Crested Butte, CO: featured soloist and chamber musician (2000, 1999, 1998)
Buzzard's Bay Music Festival, Marion, MA: featured soloist and chamber musician (1997 - 2012)
Sunflower Festival, Topeka, KS: Founding Artist, featured soloist, and chamber musician (1987 - 2009)
MusicFest Midwest, Kansas City, MO: Faculty Artist and chamber musician (1992 - 1997)
Festival de Artes de Itu, Itu, Brazil: Faculty Artist and chamber musician (1996)
Festival de Musique, St. Barthelemy: chamber musician (1992)
MusicFest Midwest, Crested Butte, CO: chamber musician (1991)
Bedford Springs Festival, PA: Concertmaster, featured soloist, and chamber musician (1986-1988)
Telluride Chamber Music Festival, Telluride, CO: chamber musician (1988)
Music Festival of Arkansas, Fayetteville: Artist-in-Residence, Faculty (1986, 1987)

SOLO APPEARANCES WITH ORCHESTRA

Orquesta Juvenil, Linares, Chile (2007)
Orquesta Juvenil, Talca, Chile (2007)
Charlotte Symphony Orchestra, Charlotte, NC (2003)
Buzzard's Bay Music Festival, Marion, MA (2009, 2008, 2005, 2001, 1997)
Sunflower Festival Orchestra, Topeka, KS (2007, 2002, 1997, 1996, 1993, 1991, 1990, 1989, 1987)
Gainesville Symphony Orchestra, Gainesville, FL (1996)
University of Florida Symphony Orchestra, Gainesville, FL (2015, 2012, 1997, 1996, 1991)
Bedford Springs Festival Orchestra, Bedford Springs, PA (1988, 1987)
Greensboro Symphony Orchestra, Greensboro, NC (1988)
Altoona Symphony Orchestra, Altoona, PA (2000, 1988, 1983, 1977, 1973)
Kansas City Civic Orchestra, Kansas City, MO (1987)
University of Michigan Philharmonic, Ann Arbor, MI (1987)
Augusta Symphony Orchestra, Augusta, GA (1984)
Prince George Symphony Orchestra, Prince George, British Columbia (1983)
Saskatoon Symphony Orchestra, Saskatoon, Saskatchewan (1982)
New Jersey Chamber Symphony, Summit, NJ (1979)
Capitole Orchestra of Toulouse, St. Jean-de-Luz, France (1977)

DISCOGRAPHY

Lou Harrison *Concerto for Violin*, New World 382-2
John White *Sonata for Violin*, Chamber Music, Opus One Records
Paul Richards *Kaleidophone*, Capstone CPS-8701

ORCHESTRA POSITIONS (excluding festivals)

Acting Concertmaster, The Charlotte Symphony Orchestra, Charlotte, NC (2002-2003)
Guest Principal Violin II, New West Symphony, Los Angeles (2001-2002)
1st Violin, Andrea Bocelli, West Coast Tour (2001)
Concertmaster, Gainesville Symphony Orchestra (1996-1997)
Principal Violin II, The American Sinfonietta, European Tour (1991); concerts in Berlin, Stuttgart, Vienna and 20 other towns in Germany and Austria
Concertmaster, Greensboro Symphony Orchestra, NC (1986-1989)
Section, American Symphony Orchestra, New York, NY (1979 - 1980); Greek Tour (September 1980)

CHAMBER MUSIC

Faculty Collaborations, University of Florida (1990-present)
Violin/Piano Duo and Piano Trio with Tannis Gibson (2009-present); concerts have included recitals in Gainesville, Tucson, Bisbee, Freeport (Grand Bahama), and in Chile (Santiago, Talca, Concepcion, Valdivia, Puerto Montt)
Violin/Piano Duo with Alan Smith (1992 - present); concerts have included numerous recitals in Los Angeles, Tempe, Tucson, Gainesville, Ann Arbor
Coyote Consort (1999)
TrioCollage (1993-2001); in residence at the University of Florida; performing works for combinations of violin, cello, and piano; performances included concerts in Mexico, Argentina, Miami, Chicago, and throughout the Southeastern United States, as well as on-stage collaborations with Florida's *DanceAlive!*
Finnish - American New Music Project (1991); tour in Finland of American compositions
Tricinia Nova (1992 - 1994); saxophone, violin, and piano; performances included concerts at University of

Alabama, Florida Music Educator's Association Convention, North American Saxophone Alliance Conference
Florida Arts Trio (1990 - 1993); piano trio in residence at the University of Florida included concerts in Turku,
Janna Lower, pg.3

Finland

Detroit Contemporary Chamber Ensemble (1986-1987)
Artaria Chamber Players; tour of Midwest (1986)
Vuillaume Duo; performing works for two violins (1978 - 1987)

Grants - Recent

2016 Scholarship Enhancement Fund: \$5355 for "A Collaboration with El Sistema Programs in Buenos Aires through teaching, performing, and providing material support"

2012 Scholarship Enhancement Fund: \$5153 for "Helping Chilean Communities Develop String Programs"

2010 Scholarship Enhancement Fund: \$4060 for "Developing Permanent Ties with Chilean String Teachers"

2009 World Arts Fellowship: \$3370 for "Developing Permanent Ties with Chilean String Teachers"

2007 Scholarship Enhancement Fund: \$3137 for "Bringing American Techniques to Chilean Violinists: An Ongoing Collaboration"

2006 World Arts Fellows Program: \$2500 for "Sharing North American Violin Pedagogy and Techniques with Chilean Violinists"

STEVEN THOMAS – cellist

1224 NE 5th Terrace
Gainesville, FL 32601
352-328-5771/cellist1@outlook.com

MUB125, PO Box 117900
Gainesville, FL 32611-7900
352-273-3169/cellist@ufl.edu

CURRENT EMPLOYMENT/ACTIVITIES

	Since
University of Florida – Associate Professor of Cello, Coordinator of String Chamber Music	2007
Helton-Thomas Duo – cellist	2008
Bellingham Festival of Music – Principal cellist, chamber musician	2003

PREVIOUS EMPLOYMENT

	Dates
New Haven Symphony Orchestra – Principal cellist	1983-2010
Saybrook Orchestra, Yale University – Music Director, Conductor	2005-2008
Hartt School, University of Hartford – Adjunct Professor; Chair, Chamber Music Department (2004-7); Co-chair, String Department (1994-8)	1994-2007
Cantilena Piano Quartet – cellist	1986-1996
Wall Street Chamber Players – cellist	1983-2014

EDUCATION

D.M.A.	Yale University	1989
M.M.A.	Yale University	1984
M.M.	Yale University	1983
B.A. Honours	Cambridge University	1981
A.R.C.M. Honours	Yehudi Menuhin School/Royal College of Music, U.K.	1977

Principal teachers: Maurice Gendron, William Pleeth, Aldo Parisot

AWARDS

J.S. Bach International Competition - 1st Prize (Washington, DC)	1985
Charleston Symphony Competition - 1st Prize (Charleston, WV)	1985
Hudson Valley Competition - 1st Prize (Poughkeepsie, NY)	1984
Villa-Lobos International Competition - 2nd Prize (Rio de Janeiro)	1982

SOLO EXPERIENCE

Concerti: U.S. - Hudson Valley Philharmonic (N.Y.), New Haven Symphony Orchestra and Orchestra New England (CT), Charleston Symphony Orchestra (W.V.), Greeley Philharmonic, San Juan Symphony (Colorado and New Mexico), Sunflower Festival Orchestra (KS), Hartt Symphony, Univ. of Florida Symphony Orchestra
South America - National Radio MEC (Rio de Janeiro), Itu Festival Orchestra (Sao Paulo)
Europe - YMS Orchestra (England and Switzerland), Orch. St. Pierre-Fusterie (Switzerland), Cambridge Univ. Symphony and Chamber Orchestras, St. Catharine's Orchestra (England)

Recitals: United Kingdom, Switzerland, France, Denmark, Brazil, USA

Recordings: Koch International, MMO, MVL

Broadcasts: SSR Swiss (television), BBC (television and radio), France-Musique (radio), Voice of America, public radio stations throughout the US

CHAMBER MUSIC EXPERIENCE

Helton-Thomas Duo (Saxophone and Cello) **2008-present**

Performances: 52 to date

Tours: France (2008), Pennsylvania (2009), China and Japan (2010), Canada (2010), China (2011), China and Thailand (2012), China (2013), Australia and China (2014)

Recording: Centaur (released 2015)

Wall Street Chamber Players **1983-present**

Performances: 243

Cantilena Piano Quartet **1986-1996**

Performances: 40

Tours: Colorado, Arizona, California (1987); Denmark (1987); Italy (1988); Holland, France, Czechoslovakia, Spain (1990); South Carolina, Tennessee, Kentucky (1991); Israel (1992); Czech Republic (1993); Hungary, Czech Republic (1995)

Other major venues: Alice Tully Hall, Merkin Hall (New York), Library of Congress, Dumbarton Oaks, Corcoran Gallery (Washington, DC)

Recordings: Point and IMI labels, Hilversum Radio (Holland)

Artist Collaborations: Sanford Allen, Stanley Babin, Boris Berman, Robert Black, Peter Frankl, Erick Friedman, Frank Glazer, Sidney Harth, Donald McInnes, Paul Kantor, Erich Lehniger, Jesse Levine, Brian Lewis, Humbert Lucarelli, Miami String Quartet, Felicia Moye, Philipp Naegele, Caio Pagano, Joseph Robinson, Pepe Romero, David Shifrin

Additional experience: Yale University - Visiting Lecturer in Chamber Music (replacing Tokyo Quartet on leave – 1990); Hartt School Chamber Music Department Chair (2004-2007); University of Florida String Chamber Music Coordinator (since 2010)

FESTIVALS

International: Festival E. de Carvalho (Fortaleza, Brazil – 2007); Itu International Arts Festival (Sao Paulo, Brazil – 1993-6); Israel Festival (Jerusalem – 1993); Prague Autumn (Czech Republic – 1993); Tivoli (Copenhagen, Denmark – 1987); Menuhin Festival, (Gstaad, Switzerland - 1976-7); Windsor (England) – 1976

United States: Bellingham Festival of Music (Bellingham, WA – 2003-present); Quartz Mountain Music Festival (Lone Wolf, OK – 2008-2011); Sunflower Music Festival (Topeka, KS – 1988-2008); Buzzard's Bay Musicfest (Marion, MA – 1996-2005); Garrett Lakes Arts Festival (McHenry, MD – 1995-1997); Monomoy Chamber Players (Cape Cod, MA – 1989-1994)

TEACHING EXPERIENCE

University of Florida School of Music **2007-present**

Studio teaching, chamber music coaching

University Orchestra Conductor/Director

Cello Ensemble Director

Coordinator, String Chamber Music

2008-2009, 2015-2016

2007-present

2010-present

Hartt School, University of Hartford **994-2007**

Studio teaching, studio repertoire class, chamber music coaching, orchestral coaching and preparation, sectional rehearsals

Classes: "Building a Music Career", "Communicating with an Audience"

Yale University

Visiting Lecturer in Chamber Music

Teaching Assistant - General Musicianship and Solfège classes

1990

1982-1984

MASTERCLASSES (Cello and Chamber Music)

North America: Yale University, Wesleyan University, Western CT State University, University of Northern Colorado, Susquehanna University, Penn State University (Hazelton, PA), University of Western Ontario, College of Medicine Hat (Alberta), University of British Columbia, Orlando (FL), New World School of the Arts, Western Washington University

South America: University of São Paulo (Brazil), University of Paraíba (Brazil), Itú Arts Festival (Brazil), Eleazar de Carvalho Festival (Fortaleza, Brazil)

Europe: La Fenice (Venice, Italy), Bordeaux and Marseille Conservatories (France)

Asia: Central, China, Shanghai, Changdu, Wuhan and Tianjin Conservatories (China), Hangzhou Art Center (China), Shenzhen Music Academy (China), Inner Mongolia Arts University (China), Kunitachi College of Music (Tokyo, Japan), Mahidol University (Thailand)

Australia: Sydney Conservatorium, Brisbane Conservatorium

LANGUAGES

Fluent in English, French and Portuguese. Limited knowledge of German.

Appendix E
External evaluator letter and curriculum vitae

February 28, 2017

Kevin Robert Orr, Director
School of Music
University of Florida
Box 117900
Gainesville, FL 32611-7900

Dear Dr. Orr,

This letter is written as a result of your request that I serve as an external evaluator of a new Doctor of Musical Arts (DMA) degree, developed by the School of Music at the University of Florida; it has been an honor to have served your School in this way. I believe that I was chosen as your consultant based on my experience of having reviewed more than 50 different programs over the course of 30 years as an administrator in higher education, most of them on behalf of the National Association of Schools of Music (NASM), the national accreditation body for music in higher education the United States, and based on my other service to NASM, which includes a term as Chair of its Commission on Accreditation, and another as its President (my vitae is forwarded electronically for your convenience and information).

My visit took place this past Friday, February 24, 2017, in the course of which I met with you in your capacity as Director of the School of Music, with the Dean of the College of the Arts, Professor Lucinda Lavelli, and with those key members of the School of Music faculty who had developed this new degree.

I understand from all with whom I met, and from a careful study of your most thoughtfully crafted written proposal, that your intent has been to create a degree that is distinctive and that sets it apart from the other two DMA's offered in the state, those at FSU and at the University of Miami. It is the opinion of this reviewer that you have been quite successful in doing so.

The degree plan you have proposed is indeed unique, not only to the state of Florida, but also, in fact, to the field of music as a whole; many schools offer a cognate (the equivalent of a minor) as an option to pursue along with all necessary studies in the major, and some actually require a minor or cognate. However, those that do so generally expect such a cognate to be elected from a menu of possibilities from within related music disciplines, while most do not require any cognate at all. This proposal is the only one this reviewer has encountered that requires a cognate with the expectation that it will be comprised of studies outside the field of music. What is even more intriguing and exciting about this DMA is that your proposal requires a final project that relates this non-music cognate in an important way with the major area of study. Thus, each student will have the benefit of working in a cross-disciplinary environment, and will graduate with credentials that can lead either to a career in college level teaching, in the arts in some other capacity, or indeed, in some aspect of the arts sector we cannot even anticipate. So dynamic and

changing are the opportunities that are presenting themselves to this and future generations that such a program is a most welcome addition to the field.

My meeting with Dean Lavelli was particularly helpful and instructive. In the course of her tenure at the College of the Arts, she has championed interdisciplinary partnerships, and created innovative new programs that can support and elevate them. Through her leadership in creating the Center for Arts in Medicine and the Digital Worlds programs within the College, as well as establishing campus-wide initiatives such as "Science, Engineering and the Arts," "STEAM Quest", and many others, the groundwork was laid for this DMA to be successful. Not only will students have the confidence that programs within the College are ready and willing partners that support the outside cognate, such campus-wide initiatives have also cleared the way for partnerships with the UF Business School (particularly in Entrepreneurship, which is of high value to arts careers today), Engineering, and many more. It has been impressive to see the letters of support and encouragement from her colleagues in these disciplines, which are no doubt a result of her ground-breaking work to nurture understanding of the music discipline (and the arts as a whole), and the College's mission to support the 21st century career musician. It is clearly Dean Lavelli's vision for the arts in a 21st century environment that is a driving force for a new degree that makes sense to the state of Florida, and for today's professional musician.

My meetings with you and the faculty were equally impressive, as all expressed enthusiastic support for this new degree in this exciting new format, and their reasons for doing so. Of course, an important consideration for any new doctoral program is that the faculty must be well qualified. A review of vitae submitted as part of the proposal clearly demonstrate that the faculty at the School of Music are well credentialed, with impressive experiential backgrounds and accomplishments. You and your colleagues also celebrate a collaborative spirit, which contributes to and elevates the productivity of the School of Music as a whole. In my conversations, one noted opportunities "to a pathway to a career in music, including the academy, but also stretching well beyond to other career opportunities;" another expressed a vision for the program to "prepare students for careers that are interdisciplinary;" and yet another who said, "the program fulfills the need for doctoral students to be more than the best at their instrument." Such points of view from those who will serve as mentors and advisees bodes well for an innovative program that will function successfully in such a pioneering and adventuresome spirit.

The founders of this proposal have committed to a zero-sum financial model, one that eschews expectations for additional funding by re-positioning an appropriate portion of faculty time and resources, including assistantships, from the current MM degree to the DMA. At a time when state funding is so precious, and allocations for new programs so rare, such a restraint and willingness to repurpose existing resources speaks to a recognition of the realities of government spending, and at the same time demonstrates the high priority you and your faculty place on this new degree.

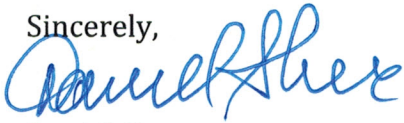
My visit also included a tour of facilities. First, I experienced the beautiful and relatively new Steinbrenner building, which includes state of the art acoustical design, and sufficient spaces for both the rehearsal needs of its several concert bands and for its prestigious graduate conducting program. This facility is in stark contrast to the oddly configured open-air design of the primary residence for all of Music's other programs. In the course of discussions about the new degree, I learned that a new facility is under consideration, and that it is currently relatively high in the U. of

F. queue. This was encouraging to learn, because the School of Music, with all it has to offer to all its students, graduate and undergraduate, is too strong, and at too high a level to have to endure a facility with such an insufficient quality and quantity of student practice facilities, faculty studio and office spaces, and such a poor acoustic and HVAC environment, among many other compromises. Particularly with such an exciting new degree for doctoral students on the horizon, a new building (or total renovation of the existing one) would be most welcome and most in keeping with the University of Florida's tradition of excellence, and its traditionally comprehensive support of excellence.

In summary, I find the rationale for this degree to be utterly compelling, offering as it does a doctoral-appropriate level of intensive learning experiences that is distinctive for requiring an outside cognate with a significant and meaningful interdisciplinary approach that is unique to the field of graduate education in music. Such a program, when administered with the utmost attention to screening for those best qualified to pursue it, will provide a credential that is particularly well-suited to the 21st century career professional.

It was a pleasure to have had the opportunity to engage in this review, which has yielded such exciting prospects for the success of this degree, and for the continued success of the School of Music.

Sincerely,



Daniel Sher
Dean Emeritus, and
Professor of Music
College of Music
University of Colorado Boulder

CC: Dean Lucinda Lavelli

Summary Biographical Statement
for
Daniel Sher

Daniel Sher graduated in piano performance from the Oberlin Conservatory (B.Mus.), and from the Juilliard School (M.S.), and subsequently earned the doctorate in piano pedagogy and performance from Columbia University Teachers College. He joined the faculty of the Louisiana State University School of Music at the age of 26. He served as acting dean there in 1984, and received the continuing appointment the following year. In 1993 he accepted his current position, Dean of the College of Music at CU-Boulder.

During his teaching career (1969-1984), he became the first college piano teacher in Louisiana to send a student to the finals of the MTNA Collegiate Artist National Competition (a second student of his was a finalist in a subsequent year); in the early '90's he coached a piano trio that won the MTNA National Collegiate Artist chamber music competition. During this same time period, he was active as a performer, choosing to concentrate on collaborative piano, particularly piano and string chamber music. As a member of the Festival Arts Trio, in residence at LSU, Dr. Sher performed well over a hundred concerts throughout the US, particularly the southeast, and in Mexico and South America, including a month-long residency in Montevideo, Uruguay, in 1983. He also performed duet and two-piano music with his wife, Boyce Reid Sher (B.Mus. and MM from the Eastman School), including a tour of the south, and a debut recital in Alice Tully Hall. He has collaborated with such artists as Jaime Laredo and Sharon Robinson on different occasions, and with his brother, the cellist Richard Sher, a founding member of the Vermeer String Quartet, both in this country and in Europe.

Since turning to a career in administration in 1984, teaching and performing continued, but at a reduced level, including performances with cellist Janos Starker while he was guest artist at LSU's summer string camp, with the Takacs String Quartet (in residence at CU) on their popular subscription series in Boulder, at an international chamber music festival in Australia, and the occasional duet concert with his wife Boyce. In July of 2002 he served as juror on the New Orleans International Keyboard Competition, and as a faculty member with its associated Keyboard Institute. He has presented on a variety of topics at the national meetings of the National Association of Schools of Music (the national accreditation association for schools of music), which he has served as Associate Chair and Chair of the Commission on Accreditation, Chair of the Nominating Committee, as Vice President, and a four-year term as President. He has also served as President of Pi Kappa Lambda, the national honor society for music, and continues to serve on its Board of Regents. He has spoken frequently at the NASM national meetings, at meetings of the College Music Society, as well as to the Association of European Conservatories in Europe. He has also addressed the International Association of Jazz Educators, the College Music Society, and Pi Kappa Lambda.

During Dean Sher's tenure at the University of Colorado Boulder, which began in 1993, the College of Music established the Entrepreneurship Center for Music, the first of its kind in the US, Jazz Studies degrees from the bachelors through the doctorate, and new

graduate programs in Music Theory (MM), Collaborative Piano (MM and DMA), and Graduate Professional Certificate Programs in Opera, Woodwind, and String Quartet Performance. The College established a vital New Music program called "Pendulum" and another within CU Opera titled "CU NOW," both of which celebrate the partnerships between composers and performers among both faculty and students, that reflect the ways in which the entire College community celebrates, values, and works together collaboratively. The College developed particularly strong partnerships with surrounding music communities such as the David and Suzanne Hoover "Try on Teaching" Initiative, the Price Foundation Aspen Festival Scholarships for CU students, and other kinds of involvement with many regional arts organizations and the K-12 communities. During his tenure, the College established its first two Endowed Chairs. Endowments have increased 5-fold, annual gifts 10-fold, thanks to the participation and investments of hundreds of friends and alumni.

Within the Community, Dean Sher served twice as an advisor to the music director search for the Colorado Music Festival, and to the Boulder Philharmonic Music Director Search Committee. He has developed collaborations between the College and major presenting organizations throughout Colorado, including Central City Opera, the Aspen Music Festival and School, and the Colorado Symphony.

CURRICULUM VITAE

Daniel Sher

College of Music	2161 Jonathan Place
Campus Box 301	Boulder CO 80304
University of Colorado at Boulder	H: (303) 449-9092
Boulder, CO 80309-0301	
C: (303) 817-3102	
Daniel.Sher@Colorado.EDU	

EDUCATIONAL BACKGROUND

Columbia University (Teachers College)

Ed.D. in College Teaching (piano pedagogy)

(Studies with Martin Canin and Robert Pace)

Dissertation: "The Piano Trios of Joaquin Turina"

Juilliard School of Music

M.S. in Piano Performance (Studies with Ilona Kabos, and with Martin Canin and

Rosina Lhevinne)

Oberlin College/Conservatory of Music

B.M. in Piano Performance;

Dean's List

Winner, Hurlbert Prize, "Most Talented Performer" of the Senior Class.

POSITIONS HELD

University of Colorado at Boulder

College of Music

Dean 1993-2013

Professor 1993-Present

Louisiana State University

School of Music

Dean 1985-1993

Acting Dean 1984-1985

Professor and Chair of Piano Faculty 1981-1984

Associate Professor 1975-1981

Assistant Professor 1969-1975

AWARDS and HONORS RECEIVED

CU Boulder Alumni Association: Stearns Award, October, 2013, for Distinguished Service to the University of Colorado;
Louisiana State University: Selected for the LSU “Hall of Distinction” August, 2013 (inaugural inductee)
NASM: Named Honorary Member for Service to the Association; 2013

PROFESSIONAL ACTIVITIES

NASM (National Association of Schools of Music)

President, 2006-2009

Vice President 2004-2005

Chair, Nominating Committee, 2002

Chair, Commission on Accreditation, 1999-2002

Member, Executive Committee, 1996-2001, and 2003-2009

Associate Chair, Commission on Accreditation, 1996-1999

Chair, Evaluator's Workshop, 1994

Associate Chair, Evaluator's Workshop, 1992, 1993

Member of Commission on Accreditation, 1990-93, 1994-96

On-site visitor for accreditation, 1987-present

Pi Kappa Lambda (The National Honor Society for Music)

Member, Board of Regents 1998 -Present

President, 1994-1997

Vice-President, 1990-1993

New Orleans International Piano Competition: Juror and faculty member,

Guest Faculty: The New Orleans Keyboard Institute, (associated with the Competition):
July, 2002

NAMESU (National Association of Music Executives at State Universities)

Host Annual Meeting, 2005, Boulder, CO.

Co-host 1992 Annual Meeting, New Orleans, L.A.

Member since 1985

Louisiana Music Executives

President, 1988-1990

Colorado Music Executives

Member, 1993-2013

Campus Service Activities

Member, Council of Deans, 1993-2013

Chair, Vice Chancellor for Academic Affairs Search Committee, 1995

Member, Chancellor Search Committee, 2010

Community Service Activities

Adjudicator, Young Musicians Foundation Finals, December, 1995

Adjudicator, Jefferson Symphony Concerto Keyboard Competition, January, 1998

PRESENTATIONS

Keynote Speech to Texas Music Executives, January, 2014
Carnegie Hall String Quartet Workshop-Panel Discussions, March, 2013
NASM: Panel Discussion on Ethics of Student Recruitment, annual meeting, 2011
NASM President Address to the Membership at each annual meeting, 2006-2009
CMS National Conference, Quebec City, November, 2005: Panel Discussion: "Careers in Music" with Rob Cutietta (USC), Douglas Lowry, (Cincinnati Conservatory), David Stull (Oberlin Conservatory), Stella Sung, (UCF).
CMS National Conference, Quebec City, November, 2005: Panel Discussion: "Mid-Career Faculty Mentoring" with James Scott, U. of North Texas.
IAJE (International Association of Jazz Educators) Annual Conference, NYC, January 2001: Panel Discussion: "Innovative Programs in Colleges/Schools of Music, with Joseph Polisi, Juilliard School; Karen Wolff, U. of Michigan; Larry Livingston, USC; Douglas Lowry, Cincinnati Conservatory
IAJE, Annual Conference, Anaheim, CA: Panel Discussion: "Jazz in Higher Education." January, 1999
NASM annual meeting, San Francisco, CA, presenter: "Careers in Music". November, 1993.
Rocky Mountain Chapter of Society for Music Theory, annual meeting, Boulder, CO, keynote address. March, 1994

BOARD AND COMMUNITY PARTICIPATION (since 1984)

Member, Colorado Music Festival Music Director Search, July 2013-present
Member, Board of Advice, Sydney Conservatory, 2010-2012
Advisor: Boulder Philharmonic Music Director Search, 2005-6
Advisor: Colorado Music Festival Music Director Search, 1999 – 2001
Advisor: Peak Arts Academy Director Search, Summer, 2000
Member: Boulder Rotary Club, 1996 - Present.
Member: Peak Arts Board of Directors (Consortium of Boulder Philharmonic, Ballet, Academy), 2000 -2001
Panelist: Arts and Humanities Council of Greater Baton Rouge, Performing Arts Grants Panel, 1986-1987.
Baton Rouge Mayor-President's Selection Committee for Outstanding Achievement Award in the Arts, 1987-1993.

Advisor: Allocations Committee of Community Fund for the Arts, 1985-86 (CFA is a unitary funding apparatus for collecting and distributing all corporate donations for the arts other than sponsorships in the Baton Rouge metropolitan area).
Ex-Officio: Baton Rouge Opera Board, 1986-1993
Production Committee.

APPENDIX

ARTISTIC CONTRIBUTIONS

At University of Colorado:

- 1993 –Present: Various performances as part of fund-raising events
- 1997 Participant in Australia Chamber Music Festival
- 1996 Chamber music recital, appearance with Takacs String Quartet

At LSU

- 2000 Guest appearance with Louisiana Symphonietta – Baton Rouge, LA
- 1995 Guest recital with violinist Martin Sher.
- 1992 Faculty chamber recital.
- 1991 Recital with faculty cellist Dennis Parker.
Faculty chamber recital in June with guest cellist Janos Starker.
- 1990 Poulenc Two-Piano Concerto, with professor Jack Guerry and the Baton Rouge Symphony.
- 1989 Recital with faculty cellist Dennis Parker.
Faculty Chamber Recital appearances (2) in June.
- 1987 Poulenc Two-Piano Concerto, with faculty pianist Jack Guerry and the LSU Symphony.
- 1986 Chamber music faculty recital for Summer Festival of the Arts.
- 1985,86 Duo recitals with faculty violinist Sally O'Reilly, New Orleans and Lake Charles LA.
- 1985 Beethoven Quintet with Timm Woodwind Quintet

SELECTED ARTISTIC CONTRIBUTIONS PRIOR TO 1985

A. SOLO RECITALS

- Community Concert Series, Baton Rouge, 1980.
- Artist Series of Cummer Art Gallery, Jacksonville, FL, 1981.
- Fine Arts Foundation Series, Lafayette, LA, 1980.
- University of Tennessee-Chattanooga, 1980.
- LSU Symphony, Mozart Concerto, K271 (1972), Liszt Concerto in A-Major #2 (1982).
- Baton Rouge Choral Society and Orchestra, 1979, Beethoven Choral Fantasy, 1979, Bach Brandenburg Concerto #5, 1978.
- University of Southern Mississippi, 1980.
- Tulane University, 1980.

Bryan College, Dayton, TN, 1980.

Appearances in the LSU Contemporary Music Festival, 1970, 1972, 1976, 1981.

B. CHAMBER MUSIC COLLABORATIONS

with Jaime Laredo, Community Concert Series, Juarez, Mexico, 1979.

with Nathaniel Rosen, Fine Arts Foundation Series, Lafayette, LA, 1977.

with Sharon Robinson, cellist, Southeastern Louisiana University, University of Western Florida, Cummer Art Gallery Artist Series, 1978.

with Sally O'Reilly, Southwest Baptist Theological Seminary, 1983, Holy Cross College, New Orleans, 1984, tour of 3 Mexican cities, 1983.

with Jerzy Kosmala, Cathedral Concerts in New Orleans, 1983, North Texas State University, 1982.

with Thaddeus Brys, NLU, SLU, Hinds Junior College, 1977.

with brother, Richard Sher (founding member of Vermeer Quartet), in London, Berlin, the Hague, Vienna, and numerous recitals in the U.S.

C. DUO-PIANO PERFORMANCES, WITH BOYCE REID SHER

Lincoln Center, Alice Tully Hall, NYC, 1974.

Soloists with Baton Rouge Symphony, Mendelssohn Concerto for 2 Pianos, 1971.

Blair School of Music at Vanderbilt University, Nashville, TN, 1973.

Queens College in Charlotte, NC, 1973.

Centennial Club, Nashville, TN, 1973.

Centenary College, 1973.

Southeastern Louisiana University, Hammond, LA, 1973.

Dallas Woman's Club, 1973.

Louisiana State University, 1973, 1984.

McNeese State University, 1973.

D. CHAMBER MUSIC

As a member of the Festival Arts Trio, in residence at LSU:

Montevideo, Uruguay, 4 recitals, plus appearance with the Uruguay National Orchestra, May 1983 (Beethoven Triple Concerto).

Buenos Aires, Argentina, 1983.

University of Georgia (Athens), 1984.

Clemson University, 1983.

Memphis State University, 1982.

Tulane University, 1982.

With Greensboro Symphony, 1983.

Appearances with LSU Symphony, 1973, 1984.

Blair School, Vanderbilt University, 1982.

North Carolina State University, Greensboro, 1982.

Georgia State, Atlanta, GA, 1982.

Greenville, NC, Chamber Series, 1982.
University of Central Arkansas, 1983.
Mississippi State University, MS, Oct. 1, 1978.
University of Montevallo, Alabama, Oct. 2, 1978.
Mississippi University for Women, Columbus, MS, Apr. 11, 1978.
University of Alabama, Tuscaloosa, AL, Apr. 30, 1977.
Mississippi University for Women, Columbus, MS, Apr. 28, 1977.
University of New Orleans, LA, Apr. 27, 1977.
Southeastern Louisiana University, Hammond, LA, Oct. 15, 1976.
Texas Wesleyan College, Ft. Worth, TX, Mar. 30, 1976, and Oct. 8, 1976.
Hinds Junior College, MS, July 23, 1978.
Henderson State College, AR, 1974.
John Brown University, Fort Smith, AR, 1974.
Presbyterian College, Clinton, SC, 1982.
LSU Contemporary Music Festival, 1972, 1977.
Centenary College, 1972.
LSU -- Shreveport, 1972.
Hinds Junior College, MS, 1979.
University of Arkansas, Little Rock, 1974.
University of Alabama, Huntsville, AL, Friends of Chamber Music Series, Oct. 3, 1978.

The Festival Arts Trio also performed at least 30 times from 1969 - 1983 on the LSU campus.

PARTICIPATION AT PROFESSIONAL MEETINGS

Recital with Timm Woodwind Quintet at Music Educators' National Conference (MENC).

Southern Regional, Atlanta, 1972.

Festival Arts Trio:

Recital at Music Teachers' National Association (MTNA),
National Convention, Dallas, 1976.

Recital at MENC Regional Conference, Atlanta, 1977.

South Central Division Conference of MTNA in Baton Rouge, 1978.

Regional Convention of MENC in Louisville, KY, 1982.

MTNA National Convention, Houston, TX, 1983.

OTHER SCHOLARLY OR CREATIVE ACTIVITIES

A. ADJUDICATION

Oklahoma Music Teachers Association High School and College Auditions, 1977.

Houston Symphony Auditions, 1978.

Shreveport Symphony Auditions, 1970, 1977.

Arkansas Music Teachers High School and College Auditions (MTNA), 1979.
Mississippi Music Teachers Association High School and College Auditions, 1979.
Alabama State College Rally, 1979.
Beaumont Symphony Auditions, 1980 and 1981.
Brazos Valley (Texas) Concerto Auditions, 1988.
TMTA Student Auditions (Dallas, Texas), June 1988.
Texas Music Teachers Association High School and Collegiate Artist Auditions,
November, 1988.

B. WORKSHOPS, MASTER CLASSES

Chattanooga Piano Teachers Association, 1980.
Mississippi Piano Teachers, 1981.
New Orleans Piano Teachers, 1981.
Guest Speaker at Louisiana Music Teachers Annual Convention, 1984.
Baton Rouge Piano Teachers Association, 1969, 1977, 1983.

C. OFFICES HELD

LMTA College Auditions Chairman, 1976-1980.
MTNA South Central Division Baldwin Awards Chairman, 1976-1977.
Area Coordinator for Piano, LSU, 1980-1984.
Coordinator for all continuing education classes offered in piano, 1970-1982.
Founder of LSU Bach Contest.

Attachment A
Support letters from partner programs



Herbert Wertheim College of Engineering
Wesley E. Bolch, PhD, PE, DABHP, FHPS, FAAPM
Associate Dean for Academic Affairs

310 Weil Hall
PO Box 116550
Gainesville, Florida 32611-6550
Tel: (352) 392-0943
Fax: (352) 392-9673
email: wbolch@ufl.edu

February 6, 2017

Kevin Robert Orr, D.M.A.
Interim Director and Professor
University of Florida School of Music
Box 117900
Gainesville, Florida 32611-7900

Dear Kevin -

The College of Engineering is pleased to endorse the College of the Arts School of Music's initiative for a new Doctoral of Musical Arts degree, in which we could offer DMA students 15-20 Engineering cognate hours. The advantages to both colleges, and to the students who would pursue this forward-thinking interdisciplinary program, are clear and significant. We would be thrilled to engage such creative doctoral students on our campus.

DMA students could develop an Engineering Cognate curriculum from offerings within the Engineering Innovation Institute, the Engineering Leadership Institute, or from courses within the many discipline-specific MS Engineering programs. The options are many, and could be suited to a particular student's interests.

We appreciate the vast potential of this partnership, and look forward to seeing it come to fruition.

Sincerely,

A handwritten signature in cursive script that reads 'Wesley E. Bolch'.

Wesley Bolch, PhD, PE
Associate Dean for Academic Affairs
Professor of Biomedical Engineering

UF | Center for Entrepreneurship & Innovation

*Warrington College
of Business Administration*

UNIVERSITY of FLORIDA

133 Bryan Hall
PO Box 117168
Gainesville, FL 32611-7168
352-273-0330
352-846-2170 Fax
www.cei.ufl.edu

February 7, 2017

Jamie Kraft
Director
Center for Entrepreneurship and Innovation
Gainesville, Florida 32611

Dear Kevin,

We are pleased to support the potential partnership between the Center for Entrepreneurship and Innovation in the Warrington College of Business, and the new Doctoral of Musical Arts (DMA) degree proposed by the College of the Arts, School of Music, in which DMA students could receive 15-20 in Entrepreneurship cognate hours.

An Entrepreneurship Cognate curriculum for DMA students would include courses from within the Center for Entrepreneurship and Innovation; course examples include The Business Plan Lab, Creativity, Product Development and Management, Entrepreneurial Selling, etc. Ultimately, the students would be exposed to our competency model focusing on, among other things, opportunity identification and assessment, resource leveraging, risk mitigation, vision conveyance and resiliency.

In addition to our courses, experiential learning activities would also be available to students including our annual Big Idea Business Plan Competition and the Gator Hatchery Student Business Incubator.

We look forward to partnering with the School of Music on this new interdisciplinary doctoral program, and are especially excited to welcome advanced music students into studies in Entrepreneurship.

Sincerely,



Jamie Kraft
Director

The Foundation for The Gator Nation

An Equal Opportunity Institution

Dr. Kevin Orr
Director, School of Music
University of Florida
Gainesville, FL

February 3, 2017

Dear Kevin,

I am delighted to express my support for the School of Music's proposal for a new Doctoral of Musical Arts degree containing 15-20 hours of an outside cognate, and to commit the partnership of the Center for Arts in Medicine. I am very pleased to have the opportunity to partner with the School of Music in this way, and feel that this interdisciplinary partnership will be beneficial to both of our units, most notably to the students who are able to take advantage of this program.

As we have discussed, the Center for Arts in Medicine's graduate curriculum offers twelve courses (eight 6000-level courses and four 5000-level courses) that could satisfy the outside cognate requirement of your proposed program, and we would be very happy to have your DMA students in these courses. I feel that the interactions that would arise between our cohorts would be meaningful and enriching for all involved.

I look forward to working with you on this program and thank you sincerely for inviting me to join your efforts.

Sincerely,



Jill Sonke

Director, University of Florida Center for Arts in Medicine