

Department of Music
Academic Assessment Report, 2018
Prepared by Ronda Mains, Chair
and Alan Gosman, Associate Chair

Music Program Assessments:

Our graduate students successfully completed 22 degree recitals in performance, conducting and composition. All 14 students passed their final written and oral diagnostic exams and all students successfully completed Bibliography class.

Most of our undergraduate students are pursuing a degree in Music Education. We placed 9 teaching interns in the fall and 12 teaching interns in the spring. All successfully completed both elementary and secondary placements demonstrating their ability to teach vocal or instrumental music at an age appropriate level. The completion of this experience demonstrates that they have completed Orchestration with a grade of C or better, completed Conducting II with a grade of C or better, completed Pedagogy with a grade of C or better, completed all required skill-based instrument/voice classes with a grade of C or better, completed technology with a grade of C or better, and completed seven semesters of applied lessons and a thirty- minute recital.

At the end of both semesters, all Bachelor of Music students and Bachelor of Arts students in their first two years took a jury. One student did not pass the barrier in the fall, but successfully passed it in the spring.

This academic year, there were 22 graduate recitals and 24 undergraduate recitals given in fulfillment of their degrees. All successfully passed; there were 4 postponed recitals. The successful completion of a recital assures that Learning Outcome "Demonstrate ability as a soloist" is met. In addition, theoretical and historical knowledge should be reflected in the performance. Individual faculty grades for recitals went from a D+ to an A. The average of "A" is a bit skewed because there is a pre-recital hearing in which faculty may require the student to postpone their recital. The last recital is considered to be a capstone experience. Every music student was enrolled in and earned a C or better at least one ensemble assuring the Learning Outcome "Demonstrate ability to participate within an ensemble."

This year, the department focused on making sure that the ensemble experience (choirs, bands, and orchestra) for students was successful. A new schedule for ensembles and academic classes was introduced in Fall, 2017, so the department was particularly eager to assess if these changes were positive and find out what further changes were necessary.

Alan Gosman prepared two Qualtrics surveys (one for students and one for faculty), analyzed the results of each and presented the results to the faculty for a discussion that was led by Ronda Mains. The student survey is in Appendix 1 and the faculty survey is in Appendix 2. Alan Gosman's emails that collected and addressed the data from these surveys follows:

Dear Colleagues,

I would like to provide an overview of information from our student Qualtrics survey (done at the same time as the faculty survey) that I thought you would find valuable in preparing to discuss the above questions. Ronda and I found the survey responses useful in considering schedule changes for Fall 2018. Note that I did not collect information on chamber music ensembles or studio ensembles. In the future, this would probably be a good idea.

1. 94 students filled out the survey. Of these, 52 were getting a B.M. in Music Education and 20 were getting a B.M. in Performance.

2. 18% were also pursuing a second degree outside of music.

3. Number of ensembles our students enrolled in during Fall 2017 (not counting chamber music, studio ensembles, or ensembles not enrolled in)

- 1 Ensemble - 26.8% of students
- 2 Ensembles - 47.9% of students
- 3 Ensembles - 22.5% of students
- 4 Ensembles - 1.4% of students
- 5 Ensembles - 1.4% of students

4. In Fall 2017, 19% of students participated in at least one ensemble that they were not enrolled in (not counting chamber music, studio ensembles).

5. QUESTION: How did you feel about the amount of rehearsal time allotted to each individual ensemble (e.g., three 80-minute rehearsals a week or two 80-minute rehearsals per week) in the Fall 2017 new schedule.

- 60.6% - Rehearsal time was just right
- 22.7% - Rehearsal time was too long
- 16.7% - Rehearsal time was too short

6. QUESTION: Given your degree program and career goals, which statement reflects what you think about the time you spend in all ensemble rehearsals per week?

- 60.6% - The amount of time I spend in rehearsals is just right.
- 21.2% - I would benefit from more time spent in ensemble rehearsals
- 18.1% - I would benefit from less time spent in ensemble rehearsals

There were five text comments we got regarding the above question.

Two students were frustrated that students required time to learn their parts during rehearsal, and felt their time could be better spent on work more closely related to their degree than waiting for students to learn parts.

One student wrote that they grow more as a musician in ensemble rehearsals than with individual practicing and studio.

One wrote that they thought the best way to learn how to teach an ensemble was to participate in one.

One felt they couldn't sufficiently practice for lessons and studio given how much time was spent in ensembles.

7. QUESTION: Do you have any other thoughts you would like to share about ensembles in general or particular ensembles.

Two students wrote of adding an extra ensemble so as not to disappoint the director.

Three students had ideas for putting ensembles at different times, including more on Tuesday/Thursday, ensembles at night, and ensembles in the morning. Two of these people mentioned the issue with a string of MWF rehearsals.

One student asked why scholarship players were required to take lessons in addition to playing in the ensemble?

One student pleaded to not have Schola overlap with the bands.

One student said that playing in 6 ensembles (counting chamber ensembles) burns students out, and that this is most likely for someone in a small studio.

One student said they loved the longer rehearsal times, but that there were days with six consecutive hours of playing. As a brass player, this person was didn't have much left for individual practice on those days.

One student wished that there were more opportunities to participate in a wider variety of ensembles. This student and one other felt that they would like to be afforded some of the

possibilities to play with certain ensembles to gain experience despite maybe not being the very best player on that instrument.

I will add that I was enormously impressed with how well our students were able to articulate what they thought was right and wrong with the schedule and their participation in ensembles. Many were perfectly happy and felt their ensemble experience was well aligned with their educational and professional goals. Those that had issues presented them honestly and without blaming any of us, ever. I am hopeful that the Fall 2018 schedule changes will move a few more of our terrific students into the category of people who think the schedule and overall ensemble experience is working well for them. The faculty conversation on Tuesday presents an opportunity for us to consider if we can do still better for our students. Ronda and I are looking forward to your ideas.

Best,

Alan

Dear Colleagues,

This email includes some initial information about the recent faculty survey as well as changes to the ensemble schedule made in response to faculty/student feedback throughout the year and that we believe also address several comments in the recent faculty and student surveys.

Twenty-four faculty members responded to the survey, and the time and thoughtful responses that you provided are very appreciated. I have grouped several concerns that appeared in multiple survey responses below, often along with representative comments that I have paraphrased. I hope this overview provides a good sense of what the faculty is thinking.

1. Back-to-back rehearsals (particularly 3 or 4 ensembles in a row) stress students and impact their progress in other areas. This was identified as a particular issue for our most advanced performers.

Comments mentioned that rehearsing 4–8 hours in a row is detrimental to progress in lessons, that the current schedule is not good for our best students because of the multiple ensembles in a row, that many of the ensembles that typically use top players meet MWF, and that too many ensembles depend on the same rather small group of capable students.

2. Not enough time between similar ensembles for students to rest and recoup.

3. Sensitivity to the extent of activities outside rehearsal schedule.

Comments mentioned that with guidelines limiting sectionals and additional time outside of the rehearsal schedule, the ensemble schedule is ok. Another person's main concern was with extra rehearsals, especially sectionals.

4. Major ensembles shouldn't rehearse at the same time.

Two comments pointed out that Wind Ensemble/Wind Symphony conflict with Schola Cantorum.

5. Desire for ensemble policy that encourages students to take a wider range of ensembles.

Comments indicated a desire to see an ensemble policy that encourages students to get experience in a broad range of styles, and that some students don't participate in ensembles that they would love to do because they don't count for their degree.

6. Desire to change credit allocated to ensembles.

Comments encouraging the possibility of 0-credit ensembles (including small ensembles) as

well as a comment that large ensembles should carry more than one credit given the time that they require.

I want to point your attention to a few changes that we have made since the Fall 2017 schedule and are implementing for the Fall 2018 schedule that we hope will address the first two of these concerns, as well as provide some thoughts regarding numbers 3–6.

Regarding #1 (Back-to-back rehearsals)

A. Schola Cantorum and Inspirational Chorale no longer rehearse back to back. The auditioned section of Inspirational Chorale now rehearses on TTh instead of MW.

B. Marching Band will change from four days a week to three days a week (about the same amount of rehearsal time per week). It will have a TThF schedule so that there is only one day (Friday) that a student might potentially have the chain of ensembles Wind Ensemble/Wind Symphony—Orchestra—Marching Band. In addition, on Fridays Bob has offered to use much of orchestra rehearsal as a string sectional, so winds and percussion will typically only rehearse for 45 minutes (2:30–3:15), and not the entire 80 minutes. This will significantly lessen the Friday ensemble minutes for students in both Orchestra and Marching Band.

C. New Music Ensemble will rehearse on MW in Fall 2018 instead of the previous MWF schedule. This will be 50 minutes less per week. Along with the Marching Band change, this will shorten a student's potential MWF ensemble block from 2017's maximum of six hours to a Fall 2018 maximum of four hours. It will eliminate the possibility of a student having a chain of four ensembles in a row (New Music Ensemble—Wind Ensemble/Wind Symphony—Orchestra—Marching Band) on any day.

Regarding #2 (time between ensembles)

A. Starting in Fall 2018, Men's Chorus and Women's Chorus rehearsals will be shortened slightly to fit in the normal class block. This will allow students to have the normal 15-minute chance to get to Marching Band. In addition, Jazz Band will be shorter in Fall 2018 (TTh 2:00–3:15) to allow us to make Marching Band a three days a week (instead of four).

B. As mentioned above, students won't have Schola Cantorum and Inspirational Chorale in a row anymore.

Regarding #3 (extra rehearsals and sectionals)

A. The longer rehearsal times of the new schedule generally allow for dress rehearsals to happen during class times rather than in the evening. Several ensembles have more class time than in the old schedule and sectionals have been incorporated into this added time, as in the string sectional for orchestra which happens for some of Friday's class time. The hope is that the new schedule has helped eliminate much of the need for extra sectionals or dress rehearsals outside of class time. Ronda has made clear her desire to minimize these extra practices.

Regarding #4 (major ensembles shouldn't rehearse at the same time)

A. Inspirational Chorale no longer conflicts with Orchestra, which is a conflict that several students complained about when the new schedule was presented.

B. We hate that any student can't take an ensemble that they would like to because another ensemble conflicts. However, conflicts are unavoidable given the limited number of afternoon time blocks that are available for ensembles. This was the case in the old system too. At this point, we can't eliminate the Band/Choir conflict MWF 12:55–2:15, but it is certainly on our radar.

Regarding #5 (Desire for ensemble policy that encourages students to get experience in a broader range of styles)

A. A longer discussion is needed for anything like this.

Regarding #6 (change credit allocated to ensembles)

A. Continued department discussion is needed. However, the university has previously given an "at-this time no" to the idea of us offering 0-credit ensembles.

I apologize if I didn't include your specific concern in this list. But I hope that the changes and responses are helpful in the continuing communication needed to create as successful a schedule as possible. I will offer information from the student survey in the next couple weeks. Please let me know if you have any specific questions.

Best,

Alan

A department faculty meeting on April 10th was devoted to discussion of the results and consideration of further changes to improve the student ensemble experience.

In addition to this ensemble survey, the department invited all graduating music students to fill out an exit survey at the end of the Spring 2018 semester. The survey questions have been revised recently to present more actionable data and that the survey should be conducted online to increase participation. We used the university's online Qualtrics program to conduct the survey. In addition, we tailored one survey's questions to undergraduate students (c.f. Appendix 2) and another to graduate students (c.f. Appendix 3). These efforts led to several helpful student responses this year. We are confident that next year we can once again improve the participation rate, given some of the things we learned in offering the survey this year.

The responses suggested that people are very satisfied with the faculty. Several faculty members were mentioned for their superb teaching, both in the specific degree program courses and in the core music courses.

A few areas of improvement came up in the exit surveys:

1. Students have different interests in the orchestration class, and there was support for more kinds of experience in that class.
2. Turnover in private lesson teachers for cello and voice were brought up as a problem. The students with these concerns thought each of their teachers was excellent, but would have appreciated more continuity.
3. Some graduating students requested changes that we actually had implemented this year, such as more options in the third and fourth semester of written theory. Starting this year, the department no longer required counterpoint for certain degree programs. Now, the requirement can be satisfied by either music cognition, jazz analysis or counterpoint.

Appendix 1
Music Department
March 2018 Ensemble Survey (taken by students)

Q1 What music degree are you pursuing? (select all that apply)

- B.M. in Piano Performance (1)
 - B.M. in Voice Performance (2)
 - B.M. in String Performance (3)
 - B.M. in Woodwind/Brass/Percussion Performance (4)
 - B.M. in Guitar Performance (5)
 - B.M. in Composition (6)
 - B.M. in Music Theory (7)
 - B.M. in Music Education with Instrumental/Strings Concentration (8)
 - B.M. in Music Education with Choral/Voice Concentration (9)
 - B.M. in Music Education with Choral/Piano Concentration (10)
 - B.M. with Elective Studies in Business (11)
 - B.A. in Music (12)
 - Minor in Music (13)
-

Q2 Are you pursuing a non-music major also?

- Yes (1)
- No (2)

Q3 In the Fall 2017 semester, how many ensembles were you enrolled in?

▼ 1 (1) ... 5 (5)

Q4 What Fall 2017 ensembles were you enrolled in? (select all that apply)

If you participated in an ensemble, but were not enrolled, do not select the ensemble here.

- Marching Band - Benjamin Lorenzo (1)
- Wind Symphony - Benjamin Lorenzo (2)
- Wind Ensemble - Christopher Knighten (3)
- New Music Ensemble - Jamal Duncan (4)
- Men's Chorus - Jeffrey Murdock (5)
- Women's Chorus - Stephen Caldwell (6)
- Inspirational Chorale - Jeffrey Murdock (7)
- Schola Cantorum - Stephen Caldwell (8)
- Symphony Orchestra - Robert Mueller (9)
- Jazz Performance Laboratory - Richard Salonen (10)
- Percussion Ensemble - Chal Ragsdale (11)
- Musical Theater Orchestra - Jason Burrows (12)
- Inspired Soul - Jacob Hertzog (13)
- Latin American Ensemble - Fernando Valencia (14)

Q5 In Fall 2017, did you participate in any ensemble concerts for ensembles that you were not enrolled in?

- Yes (1)
 - No (2)
-

Q6 If yes, for which ensembles (select all that apply)

- Marching Band - Benjamin Lorenzo (1)
- Wind Symphony - Benjamin Lorenzo (2)
- Wind Ensemble - Christopher Knighten (3)
- New Music Ensemble - Jamal Duncan (4)
- Men's Chorus - Jeffrey Murdock (5)
- Women's Chorus - Stephen Caldwell (6)
- Inspirational Chorale - Jeffrey Murdock (7)
- Schola Cantorum - Stephen Caldwell (8)
- Symphony Orchestra - Robert Mueller (9)
- Jazz Performance Laboratory - Richard Salonen (10)
- Percussion Ensemble - Chal Ragsdale (11)
- Musical Theater Orchestra - Jason Burrows (12)
- Inspired Soul - Jacob Hertzog (13)
- Latin American Ensemble - Fernando Valencia (14)

Q7 In Fall 2017, the department adopted a new rehearsal schedule for ensembles. How do you feel now about the amount of rehearsal time allotted to each individual ensemble (e.g., three 80-minute rehearsals a week or two 80-minute rehearsals per week)?

- Rehearsal time for each ensemble was too short. (1)
- Rehearsal time for each ensemble was just right (2)
- Rehearsal time for each ensemble was too long. (3)

Q8 Comment on rehearsal times of individual ensembles.

Q9 If you were unable to take an ensemble because it conflicted with another ensemble, please let us know what the conflict was and why you took what you did.

Q10 Given your degree program and career goals, what number of ensembles would you ideally be in each semester?

- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)

Q11 If you are in more ensembles than the ideal number you reported above, why is that the case?

Q12 Given your degree program and career goals, which statement reflects what you think about the time you spend in all ensemble rehearsals per week?

- I would benefit from more time in ensemble rehearsals. (1)
- The amount of time I spend in ensembles is just right. (2)
- I would benefit from less time in ensemble rehearsals. (3)

Q13 Please comment on this answer.

Q14 Do you have any other thoughts you would like to share about ensembles in general or particular ensembles.

Q15 What is your primary instrument or voice type? (If you have two, please include both)

Q16 If you would like to discuss specific concerns about ensembles with the Chair or Associate Chair, please provide your name and email address in the space below. Your identifying information will be kept confidential. Otherwise, leave the space blank.

Appendix 2
Music Department
March 2018 Ensemble Survey (taken by faculty)

Q1 Thank you for participating. If you have thoughts about the current ensemble schedule, please include them below. Starting in Fall 2018 the Marching Band will return to having three rehearsals a week, so those of you with concerns about the four day a week schedule don't need to address this.

The department is interested in problems, challenges, things you like and don't like with the current ensemble schedule.

Q2 Are there ensembles that you feel should rehearse for more or less time. If so, please let us know the ensemble and the reason you would like the change.

Q3 In Fall 2017, we had 226 undergraduate music majors enrolled in one or more of the following ensembles: Marching Band, Wind Ensemble, Wind Symphony, New Music Ensemble, Schola Cantorum, Inspirational Chorale, Women's Chorus, Men's Chorus, Opera Theatre, Orchestra, Jazz Band.

During Fall 2017:

- 106 undergraduate music majors enrolled in one ensemble
- 79 undergraduate music majors enrolled in two ensembles
- 34 undergraduate music majors enrolled in three ensembles
- 6 undergraduate music majors enrolled in four ensembles
- 1 undergraduate music majors enrolled in five ensembles

In Spring 2018 we had 189 undergraduate music majors in one or more ensembles. The breakdown for this semester is:

- 120 undergraduate music majors enrolled in one ensemble
- 52 undergraduate music majors enrolled in two ensembles
- 15 undergraduate music majors enrolled in three ensembles
- 2 undergraduate music majors enrolled in four ensembles

Not all ensembles are counted in these numbers (e.g., percussion ensemble, or chamber music ensembles). In addition the numbers don't count students who participate in an ensemble without enrolling in it for credit.

Based on this data and your experience, are the number of ensembles students participate in an issue. If so, should the department consider limiting the number of ensembles a student participates in without an advisor's approval?

Q4 The department needs to resubmit all degrees to the registrar this spring. The reason for this is mostly structural (e.g., right now the registrar thinks we offer a Bachelor of Music in Music with a Concentration in Piano Performance and we need to make clear that we offer a Bachelor of Music in Performance with a Concentration in Piano). But this process does offer an opportunity for us to think about degree requirements as well. Do you have any changes to suggest for degree requirements? These can be related to ensembles, academic classes, course prerequisites, course sequences, creating new courses, deleting old courses, changing the number of credits for an existing course, editing, etc. You can find the current degree requirements available from the following pages:

<http://catalog.uark.edu/undergraduatecatalog/collegesandschools/jwilliamfulbrightcollegeofartsandsciences/musicmusc/>

<http://catalog.uark.edu/graduatecatalog/programsofstudy/musicmusc/>

Q5 If you are comfortable attaching your name or just your teaching area with your comments, please do so below. If not, that is fine too.

Appendix 3
Music Department
2018 Exit Survey for Graduating Undergraduate Students

Q1 What was your degree program and emphasis?

- Bachelor of Arts Degree, Music Major (1)
 - Bachelor of Music - Music Education Degree, Choral Emphasis, Piano Major (2)
 - Bachelor of Music - Music Education Degree, Choral Emphasis, Voice Major (3)
 - Bachelor of Music - Music Education Degree, Instrumental, String Major (4)
 - Bachelor of Music - Music Education Degree, Instrumental, WW/Brass/Percussion Major (5)
 - Bachelor of Music Degree in Composition (6)
 - Bachelor of Music Degree in Guitar Performance (7)
 - Bachelor of Music Degree in Piano Performance (8)
 - Bachelor of Music Degree in String Performance (9)
 - Bachelor of Music Degree in Music Theory (10)
 - Bachelor of Music Degree in Voice Performance (11)
 - Bachelor of Music Degree in Woodwind, Brass, or Percussion Performance (12)
 - Bachelor of Music Degree with Elective Studies in Business (13)
-

Q2 How many years did it take you to complete the degree?

____ 1 (1)

Q3 Were you a transfer student to the University of Arkansas?

- Yes (1)
- No (2)

Q4 If you also are getting a non-music degree, what is it in?

Q5 How would you rate the following?

	Excellent (1)	Good (2)	Fair (3)	Poor (4)	Very Poor (5)
Music Department Overall (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your Area of Emphasis (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall Studies at University of Arkansas (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6 What are your plans for next year?

Q7 In what did you take private studio lessons at UA? (choose all that apply)

- Bassoon (1)
 - Cello (2)
 - Clarinet (3)
 - Contrabass (4)
 - Conducting - Band (5)
 - Conducting - Choral (6)
 - Electric Bass (7)
 - Euphonium (8)
 - Flute (9)
 - French Horn (10)
 - Guitar (11)
 - Harp (12)
 - Percussion (14)
 - Piano (Classical) (15)
 - Piano (Collaborative) (16)
 - Piano (Jazz) (17)
 - Saxophone (18)
 - Trombone (19)
 - Trumpet (20)
 - Tuba (21)
 - Viola (22)
 - Violin (23)
 - Voice (24)
-

Q8 Indicate your opinion of the quality of the following classes:

	Excellent (1)	Good (2)	Fair (3)	Poor (4)	Very Poor (5)	Not Applicable (6)
Private Lessons (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ensembles - Band (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ensembles - Choral (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ensembles - Orchestra (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Education (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Theory (written) (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Theory (aural perception) (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music History (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group Piano Class (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching Methods/Pedagogy (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advanced Literature/Repertoire (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Internship (12)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9 Please comment on your private lessons. What was terrific and what could use improvement?

Q10 Please comment on your ensembles. What was terrific and what could use improvement?

Q11 Please comment on your other music classes. What was terrific and what could use improvement?

Q12 Do you feel that you had adequate opportunities for the following:

	Click to write Column 1		
	Yes (1)	No (2)	Not Applicable (3)
Large-ensemble performance (conducted) (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Small-ensemble performance (not conducted) (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo Performance (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Research/Writing (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q13 Please list any courses you think should be added for music majors at UA.

Q14 Please list any required courses that you believe should not be required.

Q15 Did you perform a degree recital?

- Yes (1)
- No (2)

Condition: No Is Selected. Skip To: Click to write the question text.

Q16 How did you feel your preparation was for your recital?

- Excellent (1)
 - Good (2)
 - Fair (3)
 - Poor (4)
 - Very Poor (5)
-

Q17 Did you complete a thesis?

- Yes (1)
- No (2)

Condition: No Is Selected. Skip To: Who were your most influential music

Q18 How did you feel your preparation was for your thesis?

- Excellent (1)
 - Good (2)
 - Fair (3)
 - Poor (4)
 - Very Poor (5)
-

Q19 Who were your most influential music professors at UA?

Q20 Would you recommend the University of Arkansas to a prospective music student in your area?

- Definitely yes (1)
- Probably yes (2)
- Maybe (3)
- Probably not (4)
- Definitely not (5)

Q21 What are two or three reasons for your recommendation?

Q22 Please provide any additional information you would like to share about your experience in the music department at UA. Are there improvements you would like to see? Are there improvements that have happened while you were here?

Q23 So we can keep in touch with you in the future, please provide a permanent email address below. Student email accounts (uark.edu) are only active for two years after the end of the last term of enrollment.

Music Department
2018 Exit Survey for Graduating Graduate Students

Q1 What was your program and emphasis? (select all that apply)

- Master of Music in Performance (1)
 - Master of Music in Collaborative Piano (2)
 - Master of Music in Composition (3)
 - Master of Music in Music Theory (4)
 - Master of Music in Music History (5)
 - Master of Music in Instrumental and Choral Conducting (6)
 - Master of Music in Music Education (7)
 - Graduate Certificate (8)
-

Q2 How many years did it take you to complete your program?

_____ 1 (1)

Q3 How would you rate the following?

	Excellent (1)	Good (2)	Fair (3)	Poor (4)	Very Poor (5)
Music Department Overall (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your Area of Emphasis (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4 What are your plans for next year? (select all that apply)

- Job in Music (1)
- Graduate School in Music (2)
- Job Outside of Music (3)
- Graduate School Outside of Music (4)
- Undetermined (5)

Q5 Please describe your upcoming employment or graduate school.

Q6 In what did you take private studio lessons at UA? (select all that apply)

- Bassoon (1)
- Cello (2)
- Clarinet (3)
- Contrabass (4)
- Conducting - Band (5)
- Conducting - Choral (6)
- Electric Bass (7)
- Euphonium (8)
- Flute (9)
- French Horn (10)
- Guitar (11)
- Harp (12)
- Oboe (13)
- Percussion (14)
- Piano (Classical) (15)
- Piano (Collaborative) (16)
- Piano (Jazz) (17)
- Saxophone (18)
- Trombone (19)
- Trumpet (20)
- Tuba (21)
- Viola (22)
- Violin (23)
- Voice (24)

Q7 Indicate your opinion of the quality of the following classes:

	Excellent (1)	Good (2)	Fair (3)	Poor (4)	Very Poor (5)	Not Applicable (6)
Private Lessons (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ensembles - Band (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ensembles - Choral (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ensembles - Orchestra (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Theory (written) (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Theory (aural perception) (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music History (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Education (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advanced Literature/Repertoire (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Internship (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8 Please comment on your private lessons. What was terrific and what could use improvement?

Q9 Please comment on your ensembles. What was terrific and what could use improvement?

Q10 Please comment on your other music classes. What was terrific and what could use improvement?

Q11 Do you feel that you had adequate opportunities for the following:

	Click to write Column 1		
	Yes (1)	No (2)	Not Applicable (3)
Large-ensemble performance (conducted) (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Small-ensemble performance (not conducted) (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Solo Performance (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Research/Writing (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12 Please list any courses you think should be added for your concentration.

Q13 Please list any required courses that you believe should not be required for your concentration.

Q14 Did you perform a degree recital?

- Yes (1)
- No (2)

Condition: No Is Selected. Skip To: Click to write the question text.

Q15 How did you feel your preparation was for your recital?

- Excellent (1)
 - Good (2)
 - Fair (3)
 - Poor (4)
 - Very Poor (5)
-

Q16 Did you complete a thesis?

- Yes (1)
- No (2)

Condition: No Is Selected. Skip To: Who were your most influential music

Q17 How did you feel your preparation was for your thesis?

- Excellent (1)
 - Good (2)
 - Fair (3)
 - Poor (4)
 - Very Poor (5)
-

Q18 Who were your most influential music professors at UA?

Q19 Would you recommend the University of Arkansas to a prospective graduate music student in your concentration?

- Definitely yes (1)
- Probably yes (2)
- Maybe (3)
- Probably not (4)
- Definitely not (5)

Q20 What are two or three reasons for your recommendation?

Q21 Please provide any additional information you would like to share about your experience in the music department at UA. Are there improvements you would like to see? Are there improvements that have happened while you were here?

Q22 So we can keep in touch with you in the future, please provide a permanent email address below. Student email accounts (uark.edu) are only active for two years after the end of the last term of enrollment.