I. Programs

- Major in Music Studies
- Bachelor of Music (BMUS)
- Bachelor of Music and Honours Bachelor of Science with Major
- Honours BA Music
- Graduate Diploma Music Performance
- Graduate Diploma Piano Pedagogy Research
- Master of Arts Music
- Master of Music and Concentration Composition
- Master of Music and Concentration Performance
- Doctorate in Philosophy Interdisciplinary Research in Music

II. Evaluation Process (Outline of the visit)

This Final Assessment Report on the above programs was prepared from the following documents: 1) the self-study report produced by the academic unit; 2) the report of the external evaluation following the virtual visit; 3) the responses prepared by program leadership, Christopher Moore, and a response by Marc Charron, Dean of the Faculty of Arts.

The site visit took place on 13-14 February 2023, covering undergraduate and graduate programs and was conducted by the following external evaluators: 1) Betty Anne Younker, Western University and 2) Edward Jurkowski, University of Manitoba.

During the site visit, the external evaluators met with the Vice-Provost, Academic Affairs, Aline Germain-Rutherford, and André Beauchemin, Vice Provost, Graduate and Postdoctoral Studies; Kathryn Prince, at that time Interim Dean of the Faculty of Arts and Marc Charron, at that time Vice-Dean, Programs at Faculty of Arts; Christopher Moore, Director Of the School of Music, as well as faculty members, support staff, and students.

III. Summary of Reports on the Quality of Programs

Strengths

- The School of Music (SoM) offers its students a wide range of degree options, from a BMus, Honors BA, a combined BMus/BScience, MMus, MA, and a new degree, the interdisciplinary PhD.
- The newly instituted PhD program differs in its interdisciplinary structure—one that defines it differently from other PhD programs in Schools/Faculties of Music and a defining characteristic that
could be attractive as the academy continues to strengthen interdisciplinary research and programs – a unique opportunity for the SoM to make its mark. Pragmatically, the degree presents an interesting solution to the challenge of the SoM’s relatively low faculty complement.

- Regarding the syllabi (n=6), the teaching and evaluation methods support the student learning outcomes, with five of the syllabi identifying learning objectives as assignments; in the sixth syllabus, course learning outcomes are identified as knowledge and skills acquired through completing the assignments.
- Music pedagogies typically include diverse experiences, including one-on-one interaction, group projects, student- and faculty-led rehearsals, lectured-based and discussion-led classes, and tutorials – many of which are steeped in experiential learning.
- Teaching is taken seriously by the faculty and students feel well served by this teaching. Part of this can be attributed to the intimate learning environment of the SoM.
- Students in the MA and PhD programs noted the rich discussions that occur in seminars and that faculty members are supportive and provide spaces for conversations to occur.
- Rich diversity of faculty research is felt by graduate students as they pursue their research interests.
- The size of the community provides access to professors, and this coupled with the resources experienced through the NAC and other musical organizations and festivals in Ottawa are strengths of the experience at University of Ottawa.
- There is a remarkable sense of collegiality amongst the students, and the faculty is remarkably cohesive.
- The administrative staff and all the students we interviewed had nothing but praise for the full-time faculty and the collegial environment they maintain.
- Due to a strong faculty contingent in strings (violin, viola and cello), the strength of the strings is where the SoM’s undergraduate reputation is strongest.
- The SoM faculty have strong profiles for the respective research, creative activities, and performance work supported in part by a sizable number of external grants. The performance activities range from local through to international venues. Concomitantly, academic research is carried out in both national and international conference presentations. These are impressive achievements for a relatively small faculty complement.

**Challenges**

- Given the growing diversification of the student population across Canada and personal and institutional incentives to stress indigenous and multi-cultural issues in teaching, we feel that the music program would benefit from diversifying its electives in such areas.
- Given the SoM is an academic unit at a university in Canada’s capital city, it was surprising that a Canadian Music seminar does not appear with frequency as an upper-level classroom elective or the requirement of Canadian works for student recitals or juries.
- There are no full-time tenure-line appointments in the winds, brass, percussion, or composition areas. This scenario generates an absence of leadership in these areas amongst the full-time faculty.
- The number of full-time faculty in the SoM has steadily decreased over the last number of years and the faculty complement is now smaller than that of cognate programs elsewhere in Ontario, and across the country. As a direct consequence, the SoM has struggled to offer all required courses
in its different programs and has been increasingly relying on part-time faculty members to deliver some of its core curricular components.

• The small number of support personnel results in a lack of communication regarding the wide variety of activities being offered by the school.

• It is very evident that the four support staff members are overwhelmed with all the functions required of them. Everyone identified they are working well in excess of a normal 40-hour work week without additional compensation. Simply put, the situation is not sustainable, and solutions need to be identified as soon as is feasible.

• The size of the student body and faculty – in particular when factoring in part-time faculty – has outgrown the teaching, rehearsal, studio, and practice spaces.

• Lack of privacy, sound bleeding, no natural light, and inadequate lighting make the practice facilities inadequate for the students.... In addition, graduate students in the PhD or MA programs do not have access to practice rooms, which is of particular concern for those performing in chamber groups.

• Not all students have access to the brass room, which can be problematic when they are attempting to access instruments.

• There were not many new pianos and the ones we saw will soon be coming to the upper end of life expectancy for a teaching institution. The band and string instruments are in a variety of states. We are concerned that there is no current plan in place to replace these various instruments over the next 5 to 10 years.

• While the Recital Hall is an ideal hall for chamber music or solo performance, the size of stage and proximity of seating makes it impractical for anything beyond a quartet of musicians.

• We heard a wind ensemble rehearsal in Tabaret Hall and were concerned by the lack of clarity of the musical experience when the full ensemble played at a forte dynamic level. We understand this space is also used for opera productions – an inadequate space for any such theatrical production.

IV. Opportunities for Program Improvement

Recommendation 1: Support part-time faculty members to go out to schools for recruitment purposes

Recommendation 2: Curriculum-1 Diversify the curriculum offerings to incorporate repertoires of different genres of music

Recommendation 3: Curriculum-2 – Enhancing Canadian content in core courses, as a stand-alone elective, and as a requirement in at minimum junior and senior recitals

Recommendation 4: Curriculum-3 - Expanding the type and variety of ensemble experiences

Recommendation 5: Increasing consistent and innovative advertisement and communication of SoM activities

Recommendation 6: Explore means for the Faculty of Arts to share advising resources with the SoM

Recommendation 7: It is suggested looking critically at the full-time faculty members’ load from the perspectives of, service, and administration and determine what can be adjusted to ensure the new ideas and topics that are elements of the upper-level courses by the full-time faculty can then be implemented into the lower-level courses of the core.
**Recommendation 8:** Develop a long-term capital asset renewal plan with the Provost and vice-President, Academic Affairs

**Recommendation 9:** Create a plan for renovating or building new space that includes adequate rehearsal and performance space for large and small ensembles, as well as individual practice time.

V. **Summary and Assessment of the Proposed Action Plan**

The program leadership was generally pleased with the report of the external reviewers and agreed to respond positively to all recommendations except recommendations 6 and 7. The rationale is provided in Appendix 1. The other actions to be taken and the timetable are clearly defined and have been endorsed by the Dean's Office.

The action plan developed by program leadership was considered by the Graduate Program Evaluation Committee (GPEC) on March 20, 2024, and by the Senate Committee on the Evaluation of Undergraduate Programs (SCEUP) on April 4, 2024. The SCEUP and the GPEC are satisfied with the reasons given in the response for not acting on recommendations 6 and 7. The committees are satisfied with the program leadership's response and action plan.

VI. **Conclusion**

The review exercise confirmed the strength and stability of the programs offered, and it identified recommendations for their ongoing improvement. The members of the Senate Committee on the Evaluation of Undergraduate Programs (SCEUP) and the Graduate Program Evaluation Committee (GPEC) would like to thank the external evaluators for their detailed assessment, as well as all the stakeholders involved in this cyclical program review process.

VII. **Schedule and Timelines**

A progress report that outlines the completed actions and subsequent results will be submitted to the evaluation committee by December 15, 2025.

The next cyclical review will take place in no more than eight years, in 2028-2029. The self-study brief must be submitted no later than June 15, 2028.

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See the Appendix for the Unit Response and Action plan.
Response and Action Plan

Faculty:
- Faculty of Arts

Department:
- School of Music

Programs evaluated:
- Major in Music Studies
- Bachelor of Music (BMUS)
- Bachelor of Music and Honours Bachelor of Science with Major
- Honours BA Music
- Graduate Diploma Music Performance
- Graduate Diploma Piano Pedagogy Research
- Master of Arts Music
- Master of Music and Concentration Composition
- Master of Music and Concentration Performance
- Doctorate in Philosophy Interdisciplinary Research in Music

Cyclical review period:
- 2020-2021

Date: April 2023

General comments:
On March 20, 2023, the School of Music was made aware of the External Review Report produced in the context of the cyclical program evaluation. We were pleased with the positive evaluation of our programs. Given that the School of Music is committed to providing an outstanding training and research experience, we were gratified to see that the external reviewers found all 10 of our programs of excellent quality, that student satisfaction seemed to be high, and that no major issues with the programs, the learning objectives, courses or management of the programs were discovered. The report makes 9 recommendations, of which 3 are considered a high priority. We take all the recommendations seriously and feel confident that by addressing them, our programs will be even stronger. All 9 recommendations and our responses are included below.
**Recommendation 1:** Support part-time faculty members to go out to the schools for recruitment purposes.

**Unit response:** The SoM agrees that improving recruitment is of high priority. Our APUO professors are constantly active in recruiting efforts both nationally and internationally. But many sectors (ie. those of particular instruments: flue, oboe, clarinet, bassoon, trumpet, horn, trombone, tuba, percussion, guitar, harp) of the School are represented by ATPUO professors who would – rightfully – expect compensation for the time involved in any recruitment efforts. Knowing that the Faculty would support a budget line to support such efforts, essentially to pay honoraria associated with them, would simplify our recruitment efforts while at the same time improving our relations with part-time professors who frequently express concern that their sectors are receiving short-shrift from the School. All in all, having such a budget would improve morale across sectors and help with recruitment efforts. The School of Music recruits at the BMUS level in ways similar to the graduate level: one-on-one. This is no different from any other School of Music and students entering undergraduate programs in music are accustomed to being able to expect that kind of attention and commitment to their progress.

**Decanal response:** The Dean’s Office will be discussing, with the SoM, ways in which it can best support this initiative given the current budgetary situation.

**Priority Level**: 1

**Actions to be undertaken:** revise outreach list of schools with point person; make contact with youth music groups, private music schools, and private music teachers; encourage more full-time faculty to participate; invite secondary students to attend SoM events

**Assigned to:** Recruitment committee and sector heads

**Timeline:** immediate planning for implementation in Fall 2023

**Curriculum change?** No

**Priority Level:**

**Actions to be undertaken:** request funding from Faculty

**Assigned to:** Director of the SoM

**Timeline:** immediate planning for implementation in Fall 2023

**Curriculum change?** No

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* PRIORITY LEVEL: 1. URGENT-IMMEDIATE ACTION REQUIRED 2. IMPORTANT-ACTION REQUIRED WITHIN 18 MONTHS (MAXIMUM) 3. ADVISED: DEVELOPMENT AND STRATEGY-ACTION TO BE DISCUSSED AND MUST BE IN PLACE BY MID-CYCLE (WITHIN 4 YEARS)
**Recommendation 2:** Explore ways to diversify the curriculum offerings to incorporate repertoires of different genres of music into the core first- and second-year courses.

**Unit response:** SoM disagrees that its core courses (aural skills, music theory, music history) lack diversity. Course content already addresses diversity even if course titles do not specify it. Women composers are included in theory and history courses. There is a world music course available to students to take as an elective. And there are courses in non-classical music (popular music, hip hop, rock). Aural skills could include non-classical idioms in its training. The SoM does concur that there is always room for further inclusion.

**Decanal response:** We encourage the SoM to look into how core course titles (and perhaps even more so their descriptions) can better reflect the diversity in content.

**Priority Level**: 1

**Actions to be undertaken:** form EDI committee (with 2 student representation one undergraduate one graduate or doctoral) to examine how the curriculum can incorporate already available materials to expand content to be even more inclusive.

**Assigned to:** EDI committee

**Timeline:** immediately

**Curriculum change?** Yes

**Priority Level:** 1

**Actions to be undertaken:** consider making the world music course obligatory

**Assigned to:** Director of Undergraduate Studies

**Timeline:** Fall 2023

**Curriculum change?** Yes

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**Recommendation 3:** Given the School of Music’s location, it is suggested to look for ways to ensure that work by Canadian composers appears in the core courses, as a stand-alone elective (or even requirement), and as a requirement in at minimum, junior and senior recitals.

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<td>SoM in the past used to have required Canadian courses in its programs. These were abolished because of loss of personnel. But the SoM has still offered seminars with Canadian content when the expertise is available. Master Theses and Doctoral Dissertations do regularly address Canadian matters. Some sectors (e.g. voice) require Canadian content in the student’s formation from year one. Other sectors follow suit as an option. The composition sector is bringing in BIPOC composers, women composers, francophone composers. It should be noted that SoM students are innately sensitive to matters of inclusion and are already programming recital content to be more inclusive.</td>
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<th><strong>Decanal response:</strong></th>
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<td>We fully support the SoM’s response here above. Also, there are many ways “Canadian content” can be addressed; the Dean’s Office feels the School is addressing this issue in a most appropriate manner.</td>
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<th><strong>Actions to be undertaken:</strong></th>
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<td>examine how to incorporate Canadian content that is diverse/inclusive in recital repertoire; how to adjust the curriculum to include Canadian course</td>
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**Recommendation 4**: As a means to enrich performance opportunities for the music major, as well as reaching out to the non-major student, it is suggested that the School of Music expands the type and variety of ensemble experiences.

**Unit response**: This would be an enormous undertaking. The SoM does not have the resources or personnel to offer more ensembles. As well creating more ensembles would potentially take students away from already existing ensembles which require a critical mass of students to run effectively. It may be possible to incorporate ensemble experience into certain courses but such incorporation will depend on the course content and the expertise of the professors. It should be noted that there is already a diversity of music making taking place informally on campus outside of the SoM, but is it really responsibility of the SoM to take charge of these activities especially with diminishing professorial resources. The need for the SoM to diversify ensemble experience could benefit from having more control of the Creator Space where extracurricular ensemble activity could take place.

**Decanal response**: We especially encourage the SofM to work with other “kindred-spirit” units in the Faculty in order to achieve part of this goal.

**Priority Level**: 2

**Actions to be undertaken**: how to embrace already diverse community music making, make more use of creator space with mini workshops; reach out with other units that have similar activities (modern languages, theatres, etc.)

**Assigned to**: EDI committee

**Timeline**: immediate

**Curriculum change?** Yes

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**Recommendation 5:** Ensure that there are consistent, innovative advertising and communication of the School of Music events.

**Unit response:** The SoM concurs that there is a need for a platform (e.g. Artslive) that allows for better more proactive publicity efforts. The website conversion that took place in 2022 seriously undermined these efforts. The proposed platform needs to be centralized and easily accessible such that students, professors, and members outside the university at large can readily see SoM of music events (lectures, concerts, workshops, masterclasses, concerts).

**Decanal response:** Though the website conversion continues to generate frustration at time, we encourage the SoM to work closely with the Marketing team of the Faculty.

**Priority Level**: 2

**Actions to be undertaken:** SoM will request Faculty marketing and communication team already available in the Faculty to build a platform for better publicity for the Fine arts; SoM will convene meetings with Music cultural coordinator, music student associations to address the issue; SoM aims to have a schedule of events for each academic year in fall 2023.

**Assigned to:** Director of the School of Music

**Timeline:** within the next 3 months

**Curriculum change?** No

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**Recommendation 6:** Explore means for the Faculty of Arts to share advising resources with the School of Music.

**Unit response:** Faculty of Arts already provides advising resources; the SoM has a Music Faculty advisor for the undergraduate programs to ensure student progress through program requirements. When academic advisors need further info, they consult with the appropriate SoM program director.

**Decanal response:** Agreed.

**Priority Level**: 2

**Actions to be undertaken:** None

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**Recommendation 7:** It is suggested looking critically at the full-time faculty members’ load from the perspectives of, service, and administration and determine what can be adjusted to ensure the new ideas and topics that are elements of the upper-level courses by the full-time faculty can then be implemented into the lower-level courses of the core.

**Unit response:** SoM does not concur. APUO professors are already involved in delivery of lower-level courses (1000-2000 level). As of this writing, only 1 APUO professor is not. The level of engagement of APUO at these levels could be more robust but this is encumbered by increasing administrative duties APUO members take on.

**Decanal response:** Agreed.

**Priority Level***: 3

**Actions to be undertaken:** none

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### Recommendation 8: Develop a long-term capital asset renewal plan with the Provost and Vice-President, Academic Affairs.

**Unit response:** The SoM does not have a direct line to upper-level administration for consulting on this matter. SoM relies on donations for capital asset renewal and acquisition. The SoM would, however, benefit from a separate line to fund maintenance and repairs.

**Decanal response:** To be further discussed in the coming year with the Faculty’s Facilities Manager and Chief Administrative Officer.

**Priority Level**: 3

**Actions to be undertaken:** Consult with Faculty

**Assigned to:** Director of Music

**Timeline:** Next three months

**Curriculum change?** No

* PRIORITY LEVEL: 1. URGENT-IMMEDIATE ACTION REQUIRED 2. IMPORTANT-ACTION REQUIRED WITHIN 18 MONTHS (MAXIMUM) 3. ADVISED: DEVELOPMENT AND STRATEGY-ACTION TO BE DISCUSSED AND MUST BE IN PLACE BY MID-CYCLE (WITHIN 4 YEARS)
**Recommendation 9:** Create a plan for renovating or building new space that includes adequate rehearsal and performance space for large and small ensembles, as well as individual practice time.

**Unit response:** This is beyond the purview of the SoM. The SoM would like to see existing facilities (second and third floors) used to support our students because they have been taken over by the piano laboratory and the creator space. The SoM would also welcome a medium concert hall facility developed in relation with the theatre department for concert, operatic, and theatre production. As well, the loss of a professorial lounge persists.

**Decanal response:** To be further discussed in the coming year with the Interim Dean, and with Faculty’s Facilities Manager and Chief Administrative Officer.

**Priority Level**: 3

**Actions to be undertaken:** consultation with the Dean

**Assigned to:** Director of Music

**Timeline:** within the next three months

**Curriculum change?** No

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