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Program Review: Music Program

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University of Nebraska at Kearney
College of Fine Arts and Humanities

Department of Music, Theatre, and Dance

MUSIC

ACADEMIC PROGRAM REVIEW

SELF-STUDY DOCUMENT
APPENDICES A – U

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Fall, 2018

MUSIC AND DANCE
ACADEMIC PROGRAM REVIEW SELF-STUDY

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I. GENERAL PROGRAM CHARACTERICS

Introductory Comments

In 2011, an external accreditation review occurred by the National Association of Schools of Music (NASM), the main accrediting body for music programs in higher education. The majority of the material in this Academic Program Review document is taken from the National Association of Schools of Music Self-Study, 2011, the Visitors' Report that resulted from the site visit February 27-March 1, 2011, and the 2012 Academic Program Review Self-Study. All pertinent information has been updated to include data through Fall 2017. This document utilizes the materials prepared for this external accrediting agency, but materials are organized according to the Academic Program Review Guidelines and Procedures to address the nine major topics as well as updated. The final section of this APR document, IX Future Direction of the Music Program, contains NASM's identified program strengths, areas of concern, and needed improvements. Both the NASM Visitors' Report, received in March 2011, and the NASM Response, submitted April 30, 2012, by Valerie Cisler, Professor of Music and former department chair, are appended in Appendix A.

Please note: In preparing this 2018 Academic Program Review Document, none of the completed 2012 documents could be located on campus – not a completed document, nor a response from the review committee. There was no record left in the chair's office, Dean Jurma's office, nor the UNK library archives. This 2018 document was prepared from a DRAFT of the 2012 document provided by Dr. Darleen Mitchell, Professor Emerita of Music who assisted in its preparation.

Program History and Overview

The music program and musical performing groups have had a long presence at the University of Nebraska at Kearney. The Music Department has existed since the founding of the Kearney State Normal School in 1905.

Programs, Degrees, Course changes and additions

The 1905-09 catalog lists only seven required courses that focus on general music for the public schools, "grades one to eight inclusive." The focus is entirely on vocal music, with conducting and chorus work, and no mention of instrumental or band work. Degree programs in the Department of Music and Performing Arts had been designated as "Bachelor of Fine Arts." These were changed to "Bachelor of Music," with a variety of emphases, in 2003. This degree title is the standard degree recognized by the National Association of Schools of Music, the main accrediting body for collegiate schools of music.

Music Education

As a state normal school, training teachers of music has been the main focus of the department since its inception. A full "Music Supervisors" course was offered in 1915, and that year also saw the formation of a "Music Supervisors" club, a forerunner to the student chapter of the Nebraska Music Teachers Association. The program has undergone a variety of curricular changes and currently offers the degree of Bachelor of Music, Music Education: K-12 Field Endorsement, which includes both vocal and instrumental music education. The addition of Dr. Jan Harriott as Early Childhood/Elementary Music Specialist in 2002 provided direction and growth to this aspect of the music education program. Resources/materials and musical instruments needed for music teaching at the pre-school and elementary levels were funded through the Departments of Music and Performing Arts and Teacher Education. Further developments in the music education program include the addition of music field experiences before student teaching. The music education students now spend 100 clock hours (50 at the secondary level and 50 at the elementary level) with mentor music teachers in the schools. With the 2017 retirement of Dr. Harriott, Dr. Beth Mattingly was hired as the new Early Childhood/Elementary Music Specialist. Dr. Mattingly is also a Kodály Specialist.

Piano Techniques

Three or four semesters of Piano Techniques are required for all students in degree programs in music, as sufficient piano ability is an important tool in music education as well as other areas of music, like music theory, arranging, and composition. All students must pass a piano proficiency exam to graduate. Teaching of piano to music educators began humbly at the Kearney State Teachers College. In 1925 the "Kinscella

Piano Method” was adopted by the college with students practicing on cardboard keyboards. The “B Natural Club” was formed for budding piano teachers, where they performed at their monthly meetings. In 1992-93, the California Kearney State College/UNK Alumni Association made a \$15,000 donation to the music department for the purchase of a Yamaha Clavinova digital keyboard lab to replace the electronic ‘tone-bar’ group Wurlitzer lab used since the 1980s.

The music unit continues to upgrade its essential instructional and performance technology, primarily through priority funding. The class piano lab is currently equipped with eleven Yamaha Clavinovas, and a Roland MT Sequencer/Sound Module, a Keynote Visualizer, and, most recently, the room has been equipped as a Smart Classroom, allowing for student access to hundreds of examples in the areas of sight reading and harmonization and internet access links to text resources/music examples provided by publishers. The lab is used as part of the piano pedagogy curriculum as well, offering pedagogy students supervised teaching opportunities of beginning students (children and adults) with availability of video recordings of teaching sessions for self-evaluation. The lab provides all music students with experiences in using current music technology, essential to national standards competencies, particularly for those aspiring to be music educators. Class piano (MUS 159) has been offered for non-music majors as part of the General Studies program since 2004 (Personal Development) and since 2010 (Aesthetics).

Piano Pedagogy

The BM Performance, Piano with Pedagogy Emphasis, and the Piano Pedagogy Certificate were designed by Dr. Valerie Cisler, soon after she arrived at UNK in 1994, and submitted for approval in 1996. She developed a complete curriculum to address the needs of both performance majors and those with an interest in pursuing a teaching career (studio, group, collegiate) which led to the development and approval of the emphasis program within the existing performance curriculum: the BFA Performance: Piano with Pedagogy Emphasis (in 2003 changed to BM-Performance, Piano with Pedagogy Emphasis) and a Piano Pedagogy Certificate. Both programs were submitted for approval with NASM in 1996; the program had its first graduate in 2000. The program received tremendous support from major publishers around the country, with more than \$20,000 in donations of new pedagogy materials since 1994. The Music Pedagogy Resource Center (housing collections of teaching methods and materials, along with a Yamaha Disklavier, recording/playback equipment, computer, and Smart Classroom capabilities) was officially established in 2002 to support pedagogical studies in all areas of music. The center was further enhanced with the addition of *ProformaVision* technology (surface electromyography—sEMG) in 2012, allowing instrumentalists to measure muscle tension in performance.

Music Performance

The Bachelor of Fine Arts in Performance was first offered for the catalog year 1976-77 for piano, vocal or instrumental majors. This degree was changed to the Bachelor of Music, Music Performance Comprehensive, the standard degree in this area, in 2003. Majors in most instrumental areas are available, especially since 2006, with the creation of a lecturer faculty line in low brass (and the hiring of a low brass specialist) and in 2007, the creation of an additional fulltime tenured line in strings, with the hiring of a specialist in low strings (cello/bass). The lecturer faculty line in low brass is now a tenure track position, and with the hiring of Dr. Alison Gaines in 2018, a double bass specialist.

Music Business

This program began in catalog year 1975-76 as a Bachelor of Science, Music Comprehensive, in Music Merchandising. The title was changed in 1993-94 to Bachelor of Science-Music Comprehensive-Music Business. In fall, 2003, the degree was changed to a Bachelor of Music-Music Comprehensive-Music Business Emphasis. There are currently 20 students enrolled in the Music Business Program, with three graduating 2017.

Musical Theater/Opera

While a degree in Musical Theater (BFA) was not offered until fall 1984, the vocal department has been presenting musicals and operas since 1928, with operettas such as Victor Herbert’s *The Serenade*, *The Red Mill* and *The Vagabond King*, with various Gilbert and Sullivan productions in the 1930s. The earliest operatic production was in 1934, with a staging of Flotow’s *Martha*. The solo parts, however, were sung by

professional singers brought in from the Festival Opera Company of Chicago and the Cincinnati Opera Company, with minor roles and chorus sung by students. Currently, all the roles are filled by students.

The BFA in Musical Theatre - Music Emphasis was overhauled in 1994 by Dr. Anne Foradori, with the addition of new courses and reconfiguration of core program to comply with NASM guidelines. The BFA in Musical Theatre – Music Emphasis, was changed to a BM in Musical Theatre (Comprehensive) in 2003. The separate BFA in Musical Theatre - Theatre Emphasis ended with 2008 fall. Since the last APR (2012) the program has had 8 graduates. Currently, the program has 6 majors. This program received Final Approval with NASM, for national accreditation in 2013. Graduating Seniors perform a Senior Music Theatre Showcase.

The department produces selections from musical theatre and opera each year, through full productions and scene programs. (In other words, two or more productions per year.) Recent full productions of operas include: *Hansel and Gretel*, *The Tender Land*, *Amahl and the Night Visitors*, *Suor Angelica*, *The Telephone*, and *Die Fledermaus*. Recent scene programs have included works by Mozart, Massenet, Johann Strauss, Menotti, Barber, Kurt Weill, Verdi, and Offenbach. Recent full productions of musicals, include: *Into the Woods*, *Oklahoma! A Little Night Music*, *Working!*, *URINETOWN!*, *The Pajama Game*, *A Little Night Music*, *The Threepenny Opera*, and the première of a works by Georgia Stitt and Andrew Gerle.

Music Composition

An additional emphasis in music composition was added to the Bachelor of Music Degree – Performance, Composition Emphasis in Spring 2001, with the hiring of composer Dr. Darleen Mitchell. There has been a total of 10 composition majors, six were B.M Performance, double emphasis, and four have been double degrees, B.M. Performance-composition/BM. Music Education. In addition, another 20 students have elected from one to 8 semesters of composition as a non-major. Four students have gone on to graduate programs in composition. As a requirement for the Composition Emphasis, MUS 165, New Music Ensemble was created in fall 2005, and is available for all music majors as a small ensemble. This ensemble is mainly an exploratory and improvisational ensemble, rather than a repertory ensemble. It provides composition majors the opportunity to experiment with various extended techniques, new approaches to form and working out an improvisational idea, in addition to serving as a pool of performers for compositional projects. The ensemble also provides other majors with creative improvisational opportunities and regularly attracts music education and music business majors. This program has been approved by NASM. Dr. Anthony Donofrio has augmented the new music festival by adding performances and master classes by guest performers and composers throughout the academic year.

Graduate Program

A graduate degree in music has been offered since 1963, under the School of Education as a Master of Science in Education. The program of study was “Teaching in the Secondary School”, Plan II, which required an area of specialization, 15 hours in a content field (music). Pedagogy in different areas, conducting, along with education courses, workshops and seminars were offered. There was no music theory or music history, which now is standard for any graduate degree in music. By 2003 the department began offering online graduate courses, with MUS 822, *Administration and Supervision of the Music Program*. The graduate online program has grown each year in the number of courses developed by a wide range of graduate faculty through significant support of the university including extensive training opportunities (Summer Institute of Online Teaching, weekly workshops on computer systems and software including Blackboard, Wimba, Acrobat Pro, and many others) and technological assistance (for both faculty and students), grants for course development and for equipment in support of distance education, in addition to significant growth in the number and range of online resources through the library. In addition to the required and elective education/music education courses in the program, several courses in music pedagogy have been offered for voice, piano, strings, woodwinds, brass and percussion. The graduate degree program became available fully online in summer, 2010. The degree name was changed in 2011 from Master of Arts in Education-Music Specialization to Master of Arts in Education-Music Education. There are currently 32 students participating in the graduate program.

Other Programs/Courses/Ensembles

A degree program for Chinese students, China 1+2+1, was developed for music majors and minors in 2009. Students begin their studies in China for one year, then come to UNK for two years, and return home for one year to complete their study.

MUS 098, *Fundamentals of Music Theory*, was created for online delivery in summer 2002 to prepare incoming freshmen who evidenced the need for additional music theory training before engaging in the music major music theory sequence. This was the first online course for the Department of Music, Theatre, and Dance, and continued to be offered as a four-week course every summer since. Recognizing that the students who were not prepared for MUS 200 (Theory I) needed more time to build a base of musicianship skills, this course is now offered in fall semester as a 16-week in-person course.

Current Programs

The Music Department currently offers the following degrees: Bachelor of Arts – Music Major, Bachelor of Music (emphases in Composition, Instrumental, Piano, Piano with Pedagogy Emphasis and Vocal,) Bachelor of Music – Musical Theatre, Bachelor of Music – Music Business Emphasis, and Bachelor of Music – Music Education PK-12.

Kearney Symphony Orchestra

The Kearney Area Symphony Orchestra, founded in 1905, with George N. Porter as the first conductor, and only seven members, was the first musical organization for the college. By 1926 the orchestra numbered 35, and increased the instrumentation to include bassoon, harp, oboe and horn. By 1937 the 75-member orchestra was one of the few orchestras in the state with a complete symphonic instrumentation. The orchestra's name was changed to the Kearney Symphony Orchestra in 2007, and the group is comprised of university musicians and community musicians.

Twenty-two different conductors have held that baton since 1908 (Dr. Ronald Crocker conducted the orchestra from 1993-96 and from 2001-2011). The current conductor is Dr. Alison Gaines who was appointed in 2018 as Assistant Professor.

University Bands

The "Normal Band" was first organized in 1907 with a small group of musicians that played for baseball games and commencement. In 1910 the group numbered thirteen, with no female members. In 1915 the director, Professor B.H. Patterson, wrote the "Spirit of the Kearney State Normal March," which was published by the Gaston Music Company of Kearney and Hastings (the piece was revived with a modern scoring by Dr. Ron Crocker, former director of bands, and performed by the UNK Wind Ensemble in the spring of 2011). The band grew steadily, and by 1931 had added trombone, sousaphone and baritone, along with a new military style uniform. In 1941, two majorettes with twirling batons were added, and the football halftime shows in 1942 were spectacles of lighted caps, batons and formations. In 1961 a college swing band called "The Commanders," led by director of bands Gary Thomas, became the predecessor of UNK's current Jazz/Rock Ensemble. Thomas is credited with modernizing the entire band program during his tenure. There have been only five band directors at UNK since Gary Thomas: Dr. Ron Crocker, Dr. Gary Davis, Dr. Neal Schnoor, Dr. Michael Beard, and Dr. Duane Bierman. The tradition of a band director/composer since B. H. Patterson continued with Dr. Ron Crocker and currently with Dr. Duane Bierman. The University Bands now include the Pride of the Plains Marching Band with over a hundred participants, Symphonic Band, Wind Ensemble, Jazz/Rock Ensemble, and Pep Band. The bands are served by chapters of Kappa Kappa Psi and Tau Beta Sigma, the National Honorary Band Fraternity and Sorority. The marching band performed in the Rome, Italy, New Year's Day Peace Parade in 2006, 2009, and 2012; it was the first American marching band to do so. The Wind Ensemble will perform in Ireland in March, 2019.

Jazz Rock Ensemble

The Jazz Rock Ensemble was founded in 1970 at Kearney State College as a laboratory by Don Meredith for music education majors to learn the jazz and rock idioms prevalent in big band literature and as a performing ensemble to represent the music department in the state. Dr. James F. Payne directed the Ensemble for some thirty years. The group is currently directed by Dr. Tim Farrell. The band tours each year presenting free concerts in schools in Nebraska and surrounding states. In 2001, the Ensemble received unanimous superior

ratings in the college division of the University of Northern Colorado/Greeley Jazz Festival with six members of the group earning “Outstanding Soloist” awards. The band performs music from the best of past and present big bands and jazz writers.

Choirs

Choral groups have existed since the music department began, although were originally “Glee Clubs,” with separate groups for men and women, that met after school hours. By 1910 the “Normal Chorus” numbered 90 singers. In 1925 the glee clubs met for two hours during regular school hours for credit. At the school’s jubilee in 1930 the combined choruses performed Handel’s *Messiah*. Various choral groups have been in existence since then under different names. Current vocal groups are Choraleers, University Men’s Chorus, and University Women’s Chorus, and Vocal Collegium. Dr. David Bauer was hired as Director of Choirs in 1984 and has directed the choirs since then.

Nebraskats

In 1967 Professor William Lynn, who was director of choral music at then-Kearney State College, founded the Nebraskats show choir. When he retired in 1984, Dr. Annabell Zikmund was appointed director of Nebraskats. Upon her retirement in 2002, Mrs. Eileen Jahn was named director. Dr. Andrew White succeeded Mrs. Jahn in 2006, and Mrs. Jahn resumed directorship in 2014. Nebraskats has had several choreographers, including Professor Gary Schaaf who worked with the group for twenty-seven years. The group is now choreographed by student participants. The Nebraskats are the oldest current performing show choir at the collegiate level in Nebraska.

Concerts-on-the-Platte Faculty/Guest Artist Recital Series

The regular Monday evening concert series was founded in 1999 by Dr. Nathan Buckner. The Concerts-on-the-Platte series has grown from ten concerts per year to nearly two dozen in 2018, and includes faculty and guest performers from many different states and several different countries. The series continues to be an important community outreach for the Department of Music, Theatre, and Dance. The concerts are offered to the UNK and Kearney community free-of-charge.

String Project

The UNK String Project was founded in the 2008-2009 academic year following a successful grant application to the National String Project Consortium (NSPC) and the Dana Foundation. Although UNK has the only such program in Nebraska and the region, the program joined more than thirty sister NSPC colleges and universities across the country in the goal of providing low-cost instruction to community students and offering hands-on teaching experience for music education majors and minors. Funding from a number of other sources has made the minimum ten-year commitment to the NSPC possible, including Program of Excellence and priority funds from the College of Fine Arts and Humanities, the Kearney Symphony Orchestra, the Kearney Area Arts Council, the UNK Office of Sponsored Programs, and community donations.

Now in its tenth year, the String Project has taught more than 400 students in a 100 square-mile area around Kearney. Current enrollment is approximately 50 and includes children between grades three and twelve. There are five undergraduate music majors involved in teaching and assisting with the program, and they perform in and direct the two public concerts the String Project presents each year. Outreach efforts have included Kidz Explore, the Kearney Public Schools, the Lexington Public Schools, the Kiwanis Club, and the P.E.O Sisterhood.

Classes are organized according to playing ability and include two hours of heterogenous group instruction per week for the lower levels. Upper levels transition to a focus on chamber music with one hour of study per week including private lessons. Several students of the String Project now perform with the Kearney Symphony Orchestra. The Music Department envisions the growth of this program to be self-sustaining and an important venue for the recruitment of prospective string performers and educators. Dr. Ting-Lan Chen (violin) created the program, and Dr. Noah Rogoff (cello) serves as Director of the String Project and master teacher.

Faculty

The 1905 Kearney State Normal School catalog lists only one music teacher. When Dr. Ronald Crocker joined the faculty in 1966, the faculty numbered ten full-time faculty members. Today there are eighteen full-time faculty members, all of them with completed doctorates in their fields, with five adjuncts. As the department has grown, several new faculty lines have been created in recent years: 1997, a ½ time position for band/education; 1998, a tenure track vocal position; 2006, a lecturer position in low brass; 2008, a second tenure track position in strings (low strings; Program of Excellence funding). The lecturer in low brass is now a tenure-track position; and with the addition of Dr. Alison Gaines, the faculty has a specialist in double bass.

Student Enrollment

Enrollment in the Department of Music and Performing Arts has also increased, with 75 music majors in 1966 to 157 in 2010. The influx of international students university-wide has also had a positive impact in the department. Japanese students had been attending UNK in small numbers, as in 1993, a total of 16 students enrolled. Due to increased recruitment in Japan, a large increase in student enrollments occurred after 2001, beginning with 80 students university-wide, reaching a height of 274 students in 2006, but declining since then, to 143 in fall 2011. Recent recruitment efforts in China have increased this population, from none, 1993-2001 (according to UNK Factbook) to 76 in 2007 and currently 150 in fall 2011. The Department of Music, Theatre, and Dance has had a significant number of these international students, as music majors and minors, students in General Studies classes, and participants in ensembles.

Clinics, Outreach, Other

Not included in program, degree and ensemble histories are annual events such as Honor Band and Choir Clinic, Men's Choral Clinic, Women's Choral Clinic, Choral Leadership Workshop, Spring Piano Workshop, Violin/Viola Workshop, Elementary Music Education Workshops, Sounds of Summer Camp, Band Day, All-State Middle School Band (Class D), and the New Music Festival.

Program of Excellence

The Music Program was designated a "Program of Excellence" in 2002, which enabled the College of Fine Arts and Humanities to establish Priority Funds beginning in school year 2002-03.

Music, Theatre, and Dance Mission Statement

The Department of Music, Theatre, and Dance is a disciplinary unit within the College of Fine Arts & Humanities of the University of Nebraska at Kearney. It provides a high-quality music education to the students of the University. The department's highest priority is to educate students to be lifelong, independent learners and practitioners of music. The faculty continuously creates a constructive, stimulating, challenging, and rewarding student-centered learning environment. The faculty and students serve the community, state, and region as an intellectual, artistic, and cultural resource, thereby making the department an indispensable center of learning, leadership, inquiry, and cooperative achievement.

Program Goals

Long Range Goals

- To provide professional training and specialized advising in the fields of music education, music business, musical theatre, music performance and pedagogy, and preparatory pre-professional training in music therapy;
- To develop in students a basis for aesthetic judgment, an understanding and appreciation for music, and the ability to distinguish musical quality;
- To provide an opportunity for the highest degree of artistic and scholarly development for students and faculty;
- To lead the university, community, and region in acquiring greater musical understanding and critical

judgment;

- To strengthen departmental programs through acquisition of additional funds for facility expansion, renovation/replacement (storage, classrooms, practice rooms, faculty studios, rehearsal and performance spaces, music library, music pedagogy center, sound studio, instrument repair room, dance studio, technology center); equipment maintenance/replacement; faculty and staff positions (staff accompanist, jazz studies, musicology/ethnomusicology); and a master's degree in music.

Short Range Goals (Objectives)

- To present concerts, recitals, musicals, operas, and music for special events for the artistic enrichment of the region;

- To offer quality courses and instruction in the areas of music theory, music history, music education, music business, music technology, music performance, music composition, music pedagogy, musical theatre, opera, music appreciation, and music ensembles;

- To provide curricula leading to nationally accredited bachelor degree programs in music, music education, music business, music performance (composition, instrumental, piano, piano with pedagogy emphasis, vocal), musical theatre, and a master's degree in music education;

- To provide rigorous academic undergraduate programs that prepare music students for graduate work and advanced study;

- To engender an interest in academic research and creative activity in graduate and undergraduate music students;

- To foster in music students a sense of aesthetic judgment and the ability to distinguish musical quality that comes from their participation in private instruction, studio classes, performance ensembles, master classes, workshops, recitals, concerts, research and creative activities, and through their regular attendance at faculty and guest artist performances;

- To provide opportunities for all university students to develop skills in critical judgment, and an informed understanding and appreciation for music through their participation in music courses and ensembles, and through their attendance at student, faculty, and guest artist performances;

- To guide and nurture the highest degree of artistic development in each music student through private study on their musical instrument or voice with music faculty who have proven their high artistic standards of performance;

- To lead the university, community, and region in acquiring greater musical understanding and critical judgment through involvement in music courses, participation in music ensembles and attendance at various musical functions;

- To offer leadership in the musical life of the region by providing participative, collaborative, and advisory services to teachers, community members, and alumni;

- To recruit and retain musically talented and intellectually capable students to the degree programs of the department.

- To continually reevaluate course content, teaching methodology, and curricular requirements in line with national accreditation standards and assessment objectives.

- To recruit and retain highly qualified faculty members who 1) support and demonstrate excellence in teaching through a commitment to uphold national accreditation standards and departmental curricular objectives, continuous participation in professional development activities, and the development of innovative instructional activities; 2) pursue varied venues of scholarship and creative activities related to

music that are recognized at state, national and international levels; and 3) provide ongoing service to the students through mentoring, advisement and support for academic integrity, and active participation in service to the department, university, and professional organizations.

Relevance and Reevaluation of Department Missions and Goals

The faculty members of the Department of Music, Theatre, and Dance guide the processes and advancement of the programs and offerings in keeping with the mission, goals, and objectives of the department and the university through a variety of means. These include the workings of a number of department 1) Standing Committees (including Graduate, Undergraduate Curriculum, Student Evaluation/Assessment, Recital, Recruitment and Retention, Library, Technology, Marketing/Website); 2) Ad hoc Faculty Committees (including General Studies Assessment, New Music Festival, Honor Band and Choral Clinic, KSO Board, Priority Student Research; 3) Area Coordinators for Music Business, Music Education, Music theory, Vocal Area, Instrumental Area and Piano Area (Placement, Proficiencies Maintenance), and Ensemble Directorship: Choirs, Bands, Orchestra, Jazz-Rock, Nebraskats, Opera Workshop/ Musicals, and Chamber Groups; and 4) Collaborative Decisions made at regular faculty meetings. Future evaluation of the department's overall mission and goals will likely remain an ongoing process led by evaluative, periodic review by our national accrediting agency (NASM), results of various assessment activities at the university and department levels, and recommendations made by the Academic Program Review report. The University of Nebraska's 2015 strategic plan for assessment can be accessed at: <https://www.unl.edu/chancellor/compass>

Primary Stakeholders

Music Majors, in the various degree programs, Bachelor of Music, Bachelor of Arts-Music Education, Bachelor of Music Business, are the primary stakeholders (see Mission Statement above). In addition, students in other department benefit from the General Studies and Teacher Education Programs offered in the Music Department. Other stakeholders include non-majors, area and regional music educators, area and state/regional organizations (e.g. NMTA, CMSGP, NATS), area and regional high school music students, community members (as participants in ensembles) and community members as audience for the many department supported on-campus and outreach events.

Service Courses in Support of General Studies/Teacher Education Programs

The department offers a number of support courses for the UNK General Studies Program under three categories: **Portal** (MUS 188 three courses approved), **Distribution—Aesthetic** (MUS 100 Music Appreciation, MUS 101 American Musical Theatre, MUS 106 Jazz and Rock, MUS 107 Jazz and Blues, MUS 159 Fundamentals of Piano, MUS 347 Music History and Literature I, MUS 348 Music History and Literature II), **Analytical and Quantitative Thought** (MUS 200 Music Theory I), and **Capstone** (MUS 388 one course approved). Total enrollment in General Studies courses in the 2016 fall semester was 259 students. The department also offers two sections of MUS 330 each semester, with the 2017 enrollment of 55.

Elective Studies in Music (Involvement of non-majors/community members)

The department offers elective studies in music including applied lessons, academic coursework, and a large number of performance opportunities through ensemble participation in a wide variety of groups including Marching Band, Pep Band (including alumni), Wind Ensemble, Symphonic Band, Choraleers, Collegium, Women's Chorus, Men's Chorus, Opera Workshop, Jazz/Rock Ensemble, Nebraskats, Kearney Symphony Orchestra (KSO), and chamber ensembles. Each year, several hundred students from throughout the campus participate in music program ensembles. In addition, the Kearney Symphony Orchestra offers perhaps the only opportunity for full participation by students, faculty, and community members in a campus-sponsored organization. Annual average music major/non-major student and community member participation in ensembles numbers more than 600.

Department-Supported On-Campus and Outreach Events

Each year, the Department of Music, Theatre, and Dance supports a large number of cultural, educational, and recruitment events (including tours) for the UNK campus, the regional arts community, professional music organizations, music teachers, and pre-college students from throughout the region.

The music unit sponsors a large number of on-campus student solo, chamber, and ensemble performances that are open to the public. Estimated annual audience attendance at student performances is between 9,000 – 10,000 people. Many choral and orchestra concerts are so heavily attended that “standing room only” has become the norm, with several orchestra concerts having to move to an alternate local performing arts center to accommodate the audience (Merryman Performing Arts Center). Collaborative performances with theatre and dance programs offer the campus, regional community, and public school students (invitational performances) with opportunities to attend annual musicals that highlight outstanding vocal/acting/dance talent. In addition, student performers are routinely featured at numerous campus-wide events including Commencement Ceremonies, Family Day, Scholars Recognition Day, NU Regents and Foundation Events, Football, Volleyball and Basketball Games, Homecoming, Frank Museum, Third Thursdays at MONA (Museum of Nebraska Art) and the 2005 Centennial Celebration events. Estimated annual audience attendance at campus-sponsored events is between 75,000 – 90,000 people.

In addition to its student performances, the music unit strives to provide artist level performances to the campus, primarily through its annual Concerts-on-the-Platte Series (now in its 21st season), featuring UNK faculty and guest artist soloists and chamber groups. Each of its thirteen-sixteen concert performances reaches audiences between 150-400 students, faculty and community members, totaling between 3,000 - 4,000 each academic year. The concerts are highly publicized in the press and have featured the talents of most of the UNK music faculty along with guest artists from throughout the country, many of whom have international careers. Audience attendance and support has grown steadily.

Further, the music unit sponsors a large number of education-based clinics, workshops, master classes, camps, and other events that bring high school and private teachers and students from throughout the state and region to the UNK campus on an annual basis including the Honor Band and Choir Clinic, Men’s Choral Clinic, Women’s Choral Clinic, Choral Leadership Workshop, Spring Piano Workshop, Elementary Music Education Workshops, Sounds of Summer Camp, Band Day, All-State Middle School Band (Class D), and Broadway Bound—Musical Theatre Camp, along with many opportunities for student performances on guest artist master classes and Workshops in instrumental, vocal, and piano areas. In support of a number of professional organizations, the department has also hosted state and regional conferences. Events hosted since 2012, include: NATS (2013, 2015, and 2017), and NMTA (2014 and 2018). In total, the music-sponsored events, numbering more than one hundred per year, attract several thousand concertgoers and prospective students each year.

Beyond the UNK campus, the music unit is active in outreach recruitment performances including tours of the Jazz/Rock Ensemble, Wind Ensemble, and Nebraskats at high schools throughout the state and region; most recently, the Marching Band toured Italy and the Choraleers toured Argentina and Uruguay. Through the Priority Student Research funds, our students have had the opportunity to participate in a number of state, regional, and national conferences, competitions, and performance venues. Special invitations and competitively selected honors have been extended to the faculty and students for solo and ensemble performances for the NU Foundation, Nebraska Music Educators Association, Nebraska Music Teachers Association, Music Educators National Conference, Music Teachers National Association Conference, Regional NATS Conferences, Nebraska State Band Masters Intercollegiate Band, KC/ACTF Regional Conferences, the National Flute Association Convention, and the Regional and National College Music Society Conference. On the state and regional levels, UNK voice students have earned innumerable awards as semi-finalists, finalists, and winners at NATS Conferences, with annual participation of forty UNK students. Most recently, a piano student won first place at both the State and West Central Division (eight-state region) levels of the MTNA Young Artist Collegiate Piano Competition, and selected to compete at the national level in Austin, TX; a student piano trio won first place at the state level of the MTNA Young Artist Collegiate Chamber Music Competition, selected to compete at the Regional MTNA Young Artist competition in North Dakota; and voice students have been selected as Representative at the State level of

the MTNA Young Artist Collegiate Voice Competition (2012, and 2014, 2016) competing in the Regional MTNA Young Artist competitions in Columbia, MO, Boulder, CO, and as a national finalist in Las Vegas, 2015.

Music faculty are actively involved in mentorship of student research as demonstrated by annual participation in poster sessions, performances and presentations of original compositions for UNK Student Research Day, abstract submissions and acceptance for participation in NCUR, the UNK Undergraduate Student Research Journal and the UNK Summer Student Research Program. Several faculty members also routinely serve as clinicians, adjudicators, and performers at a large number of workshops, festivals, recitals, and conferences each year, extending the scope of UNK's outreach capacity through educational and artistic venues at state, regional, national and international levels.

Strategic Plans

University of Nebraska Kearney Strategic Plan

In Section I, an outline of the UNK Strategic Plan and its impact on the music unit was discussed. A copy of the 2016 UNK Strategic Plan can be accessed at: <http://www.unk.edu/about/plan/files/unk-strategic-plan.pdf>

Commission for Development of Criteria for Evaluation and Prioritization of Academic Programs

In 1999, NU President Dennis L. Smith issued a charge for a university-wide commission to evaluate and prioritize academic programs at the University of Nebraska. As a result of that process, the music unit of the Department of Music and Performing Arts became a "Priority" program, otherwise referred to as a *Program of Excellence*. The additional funding the music unit has received has been the primary reason the department has been able to sustain itself on every level. With no annual increases in operating/SET budgets and continually rising costs of things like postage, phone, and paper, the program would certainly have diminished considerably. The funding received has provided the unit with funding that is standard for most. Nine criteria developed for identifying priority programs and for their continued review include:

- Centrality to roles and missions and strategic plans of the University and the campus;
- Need and Demand;
- Quality and Outcomes of Teaching/Learning;
- Quality and Outcomes of Research/Creative Activity;
- Quality and Outcomes of Service to the Public and University;
- Human, Fiscal and Physical Resources;
- Impact;
- Cooperation and Partnership with Other Programs; and
- Other Unique Dimensions of the Program.

These criteria remain central to the evaluation, planning and projection processes of the music unit. A copy of the Commission for Development of Criteria for Evaluation and Prioritization of Academic Programs is available in Appendix A.

Accrediting Bodies

The evaluative procedures and goals of various accrediting bodies provide important directives and goals for the music unit. A primary focus is placed on the educational and artistic development of students, whether majors, minors, students involved in the General Studies, or non-majors who wish to participate in classes, lessons, and ensembles. Standards as espoused by NASM, NCATE, or the North Central Association of Colleges and Schools ensure that continuous consideration and evaluation of student learning outcomes is central to its mission and goals.

Copies of the most recent NCA letter and Statement of Affiliation Status (9.08) and Nebraska Department of Education Rule 20 compliance notification letter/report (7.10) for NCATE are provided in Appendix B.

The required five-year cycle of Academic Program Reviews, the Nebraska Coordinating Commission for Post-Secondary Education, along with campus-wide and system-wide strategic planning, provide important evaluation, planning, and projection resources for the unit.

Music Unit

The faculty members of the Department of Music, Theatre, and Dance guide the processes and advancement of the programs and offerings in keeping with the mission, goals, and objectives of the department and the university through a variety of means. These include the workings of a number of department 1) Standing Committees (including Graduate, Undergraduate Curriculum, Student Evaluation/Assessment, Recital, Recruitment and Retention, Library, Technology, Marketing/Website); 2) Ad hoc Faculty Committees (including General Studies Assessment, New Music Festival, Honor Band and Choral Clinic, KSO Board, Priority Student Research; 3) Area Coordinators for Music Business, Music Education, Music Theory, Vocal Area, Instrumental Area, and Piano Area (Placement, Proficiencies, Maintenance), and Ensemble Directorship: Choirs, Bands, Orchestra, Jazz-Rock, Nebraskats, Opera Workshop, Musicals, and Chamber Groups; and 4) Collaborative Decisions made at regular faculty meetings. Future evaluation of the department's overall mission and goals will remain an ongoing process led by evaluative, periodic review by assessment activities at department, university, and state board and/or commission levels, results of recommendations made by North Central, NCATE, NASM and Academic Program Review reports. The anticipated implementation of the university's new strategic plan (in progress), will provide further direction to enhance the department's ability to evaluate its mission and goals in consideration of its growth, complexity, resources, personnel, and accreditation standards.

There are numerous constituencies involved in the evaluation associated with creating, altering, or deleted curricula that are required to address multiple, long-term programmatic and resource issues in the process. When creating, altering, or deleting curricula, a faculty member files a Request to Create, Alter, or Discontinue an Undergraduate Course and/or Undergraduate Program with the music unit's Undergraduate Curriculum Committee. The request lists the method of grading, credit hours, prerequisites, classification (e.g. lecture, seminar, lab), and must clearly state the reason for the addition or change. The request must be accompanied by a course description and a full syllabus that includes the course objectives, student learning outcomes, required texts/other materials, grading policies (and other details respective of the course). Once approved by the music Undergraduate Curriculum Committee, the proposals are submitted to the department chair for initial review (to check on possible errors and NASM standards) at least four days prior to the next faculty meeting, and then put forth to the entire music faculty at least two days prior to the meeting. Any curricular change must have majority vote of the music faculty, then approvals of the department chair, the majority of the FAH Educational Policy Committee, the FAH Dean, whereupon it is submitted to the Academic Affairs Committee (Faculty Senate), and finally to the SVCASA. All these constituencies consider the reason for the creation/alteration of the course and/or program, the possible duplication of existing courses or crossover with like courses in other departments, the role and effect of the course or program within the unit and college, and availability of appropriate resources to implement the course or program.

The process is similar for graduate level curricula except that the constituencies change. The proposed course or program creation or alteration must first be approved by the Graduate Music Program Committee, the Graduate Music Chair, the graduate music faculty, the Chair of the Department of Music and Performing Arts, the Dean of the College of Fine Arts and Humanities, the UNK Graduate Committee (II), the Graduate Council, the Dean of Graduate Studies and Research, and then the SVCASA.

The music unit of the Department of Music, Theatre, and Dance demonstrates that the educational and artistic development of students is first among its evaluative considerations. For each course, every semester, students must be given the opportunity to evaluate their instructors (lessons, classes and ensembles; exception: field experiences and independent studies). According to the UNK Faculty Handbook, the course evaluation forms must call for response to the following four dimensions: 1) the instructor's daily handling and organization of the class; 2) the instructor's skill in communicating the course material; 3) the student's perception of the learning experience; and 4) the degree to which the student feels his or her interest and/or thinking has been stimulated. The music unit had been utilizing a set of evaluation questions for an extended number of years (perhaps more than twenty-five) that were found to be less than adequate in assessing student learning and teaching effectiveness. In the spring of 2007, after extensive deliberation, the music faculty revised its questions for applied lesson instruction, classroom/ensemble instruction, and developed a new set of questions specific to online instruction. In the short term, the faculty will again revisit the student evaluation questions and intend to devise a modified set specific to ensemble instruction. Since the fall of

2011, the department has been required to use the generic FAH College student evaluation questions for all courses, applied lessons, and ensembles.

The Annual Faculty Review process further evaluates the progress and achievements of music unit faculty members through a complete review of student evaluations, peer reviews, and portfolio documentation.

Planning

The music unit has various planning mechanisms appropriate to the curricular areas served. Faculty members in each discipline/program stay abreast of current trends in their respective fields and make recommendations for curricular enhancement. Advisors track student enrollment and make recommendations related to student mentorship, tutoring needs, scheduling, and student evaluations. Ensemble directors provide information related to recruitment, equipment and facilities needs, and touring budgets. Coordinators of various curricular programs provide assessment information and make recommendations for enhancing student learning (particularly in sequential course work). Coordinators of various outreach programs share information on facilities needs, scheduling, financing, and the involvement of faculty and students. At all levels, faculty members are responsible for the management of their assigned curricular areas, budgets, and committees and are encouraged to bring new ideas and proposals forth to the chair and, subsequently, to the attention of the music faculty. The chair serves as representative and advocate for the faculty and students of the department in communicating issues, concerns, and proposals to the Dean of the College of Fine Arts and Humanities and the upper administration.

Efforts to improve evaluation and planning mechanisms include the development of joint annual Music and Performing Arts Calendar planning meeting with representatives from theatre and dance, along with every ensemble director and special program coordinator; a change of theatre meeting times to accommodate dance and musical theatre directors; the development of a series of evaluation forms that have specific criteria such as jury sheets, advanced standing and recital hearing forms; the development of detailed Freshman/Sophomore evaluation letters to provide guidance to students in their first two years of study as a major or minor; the compilation and solidification of Advanced Standing requirements for composition, instrumental, piano, and vocal areas; the development of annual 'wish list' and 'futures planning' requests for faculty input; among others.

Recruitment of Students

Recruitment procedures, Admission-Retention, Record-keeping, and Advisement

Music faculty members continue to review and address recruitment procedures and have made significant progress in the development of enhanced printed materials, the acquisition of increased scholarship funds, the establishment of an endowed recruitment fund, and the development of a scholarship award letter that is in compliance with NASM Code of Ethics. Admission and Retention, Record-keeping and Advisement procedures have improved through systematic application of entrance audition requirements and testing/placements in music theory and piano (for all entering freshmen and transfer students), the development of degree-specific advising sheets for all students, and the development of a detailed progress 'report' (letter) for the annual Freshman and Sophomore Evaluations, criteria-specific evaluation forms for juries, Advanced Standing, recital hearings, and the student portfolio.

Faculty concern about open enrollment policy at UNK has led to a number of entrance level standards with opportunities for students to take preparatory course work to meet deficiencies including the development of the online Music Fundamentals course for those who do not pass the theory entrance exam, the development of a General Studies course on beginning note reading and piano skills for those with little or no music background—Piano Fundamentals, and the opportunity for students to enroll in non-major level applied instruction if their performance abilities do not meet entrance standards. Further, the music unit unanimously passed a 'lowest grade' minimum of C- for all sequential music courses to ensure adequate preparation for all students moving to upper level course work in music theory, sight singing/ear training and piano techniques. The music unit also provides free tutoring to all its students, in which many students participate. Overall, a unified shift in focus to student learning outcomes and advisement, the department has advanced its ability to assess student progress, improve its retention, and better prepare students for professional employment and/or graduate school.

There are three elements of advisement and assessment that are currently in progress or under consideration by the music unit: the inclusion of the Student Portfolio on the graduation requirements, which appears on the student 'Degree Audit'; the consideration of a 'Capstone' requirement of all BA—Music degree students (a senior project); and consideration of a senior exam covering knowledge from music history and theory. MUS 402 Music Theory Through an Historical Perspective was recently added as an elective course to prepare students for future graduate study, or for students who wish to enroll in the MA-Music Education program but need to refresh theory and history knowledge.

The department has increased its efforts to recruit talented students and has devised a few additional on-campus activities: festivals: (Honor Band and Choir Clinic, Festival Orchestra, Choral Symposium); conferences: (Nebraska State/West-Central Regional NATS Conferences, Nebraska Music Teachers Festival and Competition); workshops: (Choral Leadership Days, Violin-Viola Workshop, Saxophone Madness), as well as nationally renowned guest artists who work with UNK students and invited high school students in Master Classes. UNK Music faculty serve as regular clinicians in regional high schools, and present performances of UNK large and small ensembles across the state.

To enhance its recruitment of string students, the music unit holds an annual Young Artist Competition, with significant prize money provided by the Kearney Symphony Orchestra Board and the newly established NU Foundation recruitment funds.

Published Materials and Websites

The music unit has made great strides in its enhancement of print materials and level of accessibility through the web. In the past NASM review, it was expressed that the music unit needed to emphasize achievements. This advice was taken in the development of recruitment materials over the past several years to positive results. The availability of assistance from the UNK Office of Communication and Publications has improved in recent years, as the focus of recruitment is paramount in all university departments.

Public Service

Community Involvement

Community involvement has always been an area of strength for the music unit. As the campus serves as an artistic center for the region, there is considerable involvement of faculty with area schools, churches, and community organizations. The significant increase in community attendance at recitals and concerts over that past ten years, particularly with the orchestra (with several concerts having to move to a larger off-campus performance venue) has provided a genuine attitude of enthusiasm for the university itself and acknowledgment of the quality programs it provides. The UNK involvement with the National String Project Consortium has brought additional attention to the campus and a significant number of young children (and their parents) to the Fine Arts Building on a weekly basis. In its tenth year, the music unit envisions the growth of this program to be self-sustaining and an important venue for the recruitment of prospective string performers and educators.

Elective Studies in Music (Involvement of non-majors/community members)

The department offers elective studies in music including applied lessons, academic coursework, and a large number of performance opportunities through ensemble participation in a wide variety of groups including Marching Band, Pep Band (including alumni), Wind Ensemble, Symphonic Band, Choraleers, Collegium, Women's Chorus, Men's Chorus, Opera Workshop, Jazz/Rock Ensemble, Nebraskats, Kearney Symphony Orchestra (KSO), and chamber ensembles. Each year, several hundred students from throughout the campus participate in music program ensembles. In addition, the Kearney Symphony Orchestra offers perhaps the only opportunity for full participation by students, faculty, and community members in a campus-sponsored organization. Annual average music major/non-major student and community member participation in ensembles numbers more than 600.

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music organizations, music teachers, and pre-college students from throughout the region.

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Further, the music unit sponsors a large number of education-based clinics, workshops, master classes, camps, and other events that bring high school and private teachers and students from throughout the state and region to the UNK campus on an annual basis including the Honor Band and Choir Clinic, Men’s Choral Clinic, Women’s Choral Clinic, Choral Leadership Workshop, Spring Piano Workshop, Elementary Music Education Workshops, Sounds of Summer Camp, Band Day, and All-State Middle School Band (Class D), along with many opportunities for student performances on guest artist master classes and Workshops in instrumental, vocal, and piano areas. In support of a number of professional organizations, the department has also hosted state and regional conferences with NATS (2014, 2015, 2016), the College Music Society (2006), and NMTA (2012, and 2016). In total, the music-sponsored events, numbering more than one hundred per year, attract several thousand concertgoers and prospective students each year.

Beyond the UNK campus, the music unit is active in outreach recruitment performances including tours of the Jazz/Rock Ensemble, Wind Ensemble, and Nebraskats at high schools throughout the state and region; most recently, the Marching Band toured Italy and the Choraleers toured Argentina and Uruguay. Through the Priority Student Research funds, our students have had the opportunity to participate in a number of state, regional, and national conferences, competitions, and performance venues. Special invitations and competitively selected honors have been extended to the faculty and students for solo and ensemble performances for the NU Foundation, Nebraska Music Educators Association, Nebraska Music Teachers Association, Music Educators National Conference, Music Teachers National Association Conference, Regional NATS Conferences, Nebraska State Band Masters Intercollegiate Band, KC/ACTF Regional Conferences, the National Flute Association Convention, the North American Saxophone Alliance, the National Choral Directors Association Convention, and the Regional and National College Music Society Conferences. On the state and regional levels, UNK voice students have earned innumerable awards as semi-finalists, finalists, and winners at NATS Conferences, with annual participation of forty UNK students. Most recently, a piano student won first place at both the State and West Central Division (eight-state region) levels of the MTNA Young Artist Collegiate Piano Competition, a student piano trio won first place at the state level of the MTNA Young Artist Collegiate Chamber Music Competition, and voice students were selected as Representative at the State level of the MTNA Young Artist Collegiate Voice Competition (2009, 2011, 2012, 2015, and 2016.).

Music faculty are actively involved in mentorship of student research as demonstrated by annual participation in poster sessions, performances and presentations of original compositions for UNK Student Research Day,

abstract submissions and acceptance for participation in NCUR, the UNK Undergraduate Student Research Journal and the UNK Summer Student Research Program. Several faculty members also routinely serve as clinicians, adjudicators, and performers at a large number of workshops, festivals, recitals, and conferences each year, extending the scope of UNK's outreach capacity through educational and artistic venues at state, regional, national and international levels.

**ESTIMATED NUMBER OF STUDENTS
INVOLVED IN MUSIC COURSES/ACTIVITIES:**

Music Majors, Minors, Graduate	168
General Studies	460
Elementary Education	110
Ensembles	600
Student/Community (KSO/Pep Band)	200
Student Participants at Conferences/Competitions	100

ESTIMATED ANNUAL AUDIENCE ATTENDANCE:

Department-Sponsored Events

Student Recitals, Chamber/Ensemble Concerts	9,000-10,000
On-campus Clinics, Workshops, Camps, Master Classes	2,000
On-campus Conferences	100-1,000
Concerts-on-the-Platte	1,500-2,000
On-campus Music Event Host (Band Day/All-State Band)	5,000

Campus-wide Events Featuring Music

Commencement (Spring, Summer, Fall)	12,000
Football Games (including Omaha/UNK, parades)	24,000
Basketball and Volleyball Games	20,000-40,000
Family Day	3,000
Scholar Recognition Day	400
Homecoming Banquet	200

Annual Outreach Events Attendance

Off-campus Community Performances	1,000
Ensemble Tours	2,000
Invitational/Competitively-Selected Conference/Concert Performances	2,000
Faculty (Adjudication, Clinics, Workshops, Performance, Conferences)	2,500

In addition to the need and demand for the music program as an academic discipline, an important influence on the cultural milieu of the region, and a strong contributor to the visibility for the campus in its outreach and recruitment efforts, the program serves as only one of three institutions offering four-year (Baccalaureate) degree programs in the central/western part of Nebraska (Hastings College—small liberal arts college; Chadron State College—serves the panhandle) and the only school that offers a graduate degree in music. On the undergraduate level, UNK offers a number of unique programs within the state, including the BM—Musical Theatre and BM—Music Business Emphasis degree programs. In addition, teacher shortages in the region have created a growing demand for K-12 music educators; our graduates have 100% placement in teaching positions throughout Nebraska and surrounding states.

Kearney is a city with a thriving arts community that has steadily grown amidst declining populations in the western part of the state. The potential for program growth in the Department of Music and Performing Arts is excellent in part, because of its designation as a *Program of Excellence* within the university system and in part because of the improving overall institutional image within the state. The expansion of undergraduate online courses and the movement of the M.A. – Music Education degree to 100% online delivery have allowed the music unit to remain stable in times of decreased enrollment at UNK and population throughout the state. In addition, the recent lack of a permanent Director of International Studies has hampered the growth of an international student matriculation at UNK.

Access for Diverse Students

Central Nebraska is not known for its ethnic diversity, and the major student population is drawn from this area. Only a small number of students of color have applied to the Department of Music and Performing Arts. According to the 2010 Census Report, population growth in Nebraska can be attributed mostly to a Spanish speaking immigration. With the proximity of Lexington, Grand Island, North Platte and Schuyler areas, UNK is seeing more Latino enrollment. Recruitment efforts in these areas has been helped by recent placements of our Music Education majors in elementary and high schools. Graduates who teach music in these areas have a large influence on potential music majors: Grand Island, 4 (UNK graduates in teaching positions); Ogallala, 3; Kearney Catholic High School, 1; smaller towns (Harvard, Gibbon, Wood River, Emerson), 4. Music Education graduates in these areas are actively recruiting. Two music teachers in Grand Island have sent many students to UNK, and one band director in Lexington sent several Music majors, including Latino students.

In addition, the Music Department hosts the annual Honor Band and Choral Clinic, which brings many high school students from throughout the area to UNK. UNK ensembles, including the Concert Band, Jazz Band and Nebraskats, regularly tour, performing in many of these school with a high percentage of Latino students.

The University-wide system in recent years has focused on recruiting Asian students, initially from Japan, but in recent years, from South Korea and China. Recent summer visits to Asian universities by music faculty (Harriott, Rogoff) and summer school teaching in China (Chen, Buckner) have assisted the department's access to diverse students. While language continues to be a barrier to these students, potential music majors from Asia often have considerable music skills. As programs in their native countries significantly differ from US music programs, the creation of the 1-2-1 program in the university, and recently in the Music Department, has helped to ameliorate these differences. See Appendix C.

Futures Planning

Curricular development, additional faculty lines, and review and expansion of the graduate program have all taken place. See Section IX, "Future Plans," on pp.60-61 and the NASM Response, Appendix U.

Facilities

See Section IX, "Areas of Concern," on pp.58-60 and the NASM Response, Appendix U.

Budgetary Needs

A new faculty line was funded (low strings), fall 2008, and a part-time accompanist is under contract, as of fall 2011. Continued funding needs for equipment, faculty/staff positions, budgets for resource materials, and travel funds have been partially alleviated by the Program of Excellence funds, which have been identified by the UN Provost as permanent.

Although an official position has not been created for an accompanist, the department has been able to allocate a portion of SET Funds (from campus-wide student events fees) and a portion of Program of Excellence funding to pay an hourly wage for professional accompanists to play for four choruses, opera, musical theatre, and show choir rehearsals and performances. These funds also cover accompanist expenses for the five department Entrance/Scholarship Audition days for prospective music students. (See NASM Response, Appendix U.)

Department Effectiveness

An assessment committee was formed and forms/rubrics for assessing various aspects of the programs have been developed. Forms for establishing baseline abilities for incoming students have been created, along with various forms for tracking student progress. These include: Request for Admission to a Music Academic Program, Entrance/Audition Evaluation, First Semester Applied Music Evaluation Form, First Semester Applied Music Evaluation Form (Composition), Jury Forms, (Instrumental Jury Form, Instrumental Repertoire Form, Keyboard Jury Form, Vocal Jury Form), Advanced Standing Forms, and Recital Hearing

Forms. Portfolio review committees have been established along with forms for each major area. Rubrics for assessing. Forms and rubrics continue to be refined and updated. (See [Appendix D](#). Evaluation Forms)

Graduate Program

The curriculum for the graduate program has been revised. Several new required and elective courses have been created so that, as of Summer 2010, the entire graduate music program is available online. A course listing and parameters were developed for the Capstone Project. Graduate entrance exams in music theory and music history were created for online delivery, and a new course, MUS 402P/802P was created for those students with deficiencies in these areas. The Director of eCampus and the eCampus office has worked with the department for advertising and recruiting. Dr. Darleen Mitchell was appointed Graduate Advisor in 2010 to field inquiries and advise potential students. Dr. Brian Alber is the current Graduate Advisor. Finally, in 2011, the program title was changed to “Master of Arts in Education – Music Education.”

Faculty Communication/Responsibilities

Members of the faculty are involved in the decision-making process through their service on departmental committees, in their assigned coordinator/directorship roles, and through regular departmental meetings. These venues offer individual faculty members and department units (instrumental, keyboard, and voice areas, along with ensembles, various degree program, and special events coordinators) numerous opportunities to propose new policies or to refine already existing programs and policies. Part-time faculty currently do not attend faculty meetings, but are kept abreast of department business and news via distribution of meeting Minutes and access to all department and university handbooks, policies, committee reports, evaluation forms, current MPA Calendar of Events documents and links posted by the department chair on Blackboard (Now CANVAS)—Community: Faculty Documents. Since 2009, the Blackboard (now CANVAS) system has replaced a paper Faculty Handbook, enabling the chair to provide all faculty with the most current forms, links, policies, and documents. Formally, part-time faculty members work with an area coordinator and are encouraged to meet with the Chair at any time to express concerns. Issues raised by part-time faculty and staff that may impact the entire department are dealt with at faculty meetings.

Policy creation/change may be initiated by students, faculty, committees, administrators or the department chair. The appropriate faculty standing committee or, in some cases, the department chair, considers policy submissions, makes recommendations for revision if needed, and then requests placement of the submission on the faculty meeting Agenda. Policy proposals are presented to the faculty by the committee and/or chair for discussion and the entire faculty determine appropriate action. If necessary, other departments or administrative personnel are consulted before the subject is brought to the music faculty for their review and action. Inasmuch as the music faculty establish policy through due process and, as there is equal opportunity for all to recommend policy creation/change, the overall process has proven effective.

Communication between the music executive and the unit’s faculty, staff, and students is open in all directions. The Chair makes every effort to provide important and necessary information to all through personal contact, email, letters, meetings, and posting of information, and announcements. Faculty and students communicate freely among themselves and with each other; all are welcome to visit with the Chair with any concerns. When not involved in teaching, committee meetings, rehearsals, or required administrative duties, the Chair operates with an open-door policy. If there is any hindrance to the chair’s availability, it is the weight of oversight duties involved with administering to the needs of the faculty (29 full- and part-time), staff (6 full- and part-time) and students (over 200 majors and minors) in three disciplines.

Improvements in communications with the department faculty since the last NASM visit include:

- 1) the development of a Faculty Handbook (2005) that has since been transferred to CANVAS — Community: [Music Faculty Documents](#) See [Appendix E](#) for contents of Music Faculty Handbook.
- 2) the development of an annual composite listing of Music and Performing Arts faculty service on committees/councils at departmental, college, campus-wide and university levels, and service/leadership roles at state, regional and national levels to encourage communication with representatives and to encourage participation in the wider sphere of the academy and profession, setting the tone for shared ‘citizenship’ among the faculty;

- 3) the enhancement of faculty mentorship including the development of annual reporting forms, personal meetings for the annual review process and Graduate Faculty application, and special meetings for new faculty orientation;
- 4) the development of a department-wide calendar scheduling meeting with all three disciplines—music, theatre and dance, to coordinate class schedules (theatre production meetings are now held at a time possible for music faculty) and performances (to avoid conflicts for students involved in all three disciplines).

Faculty Meetings and Committees

Normal departmental business is generally conducted through regular faculty meetings (with the chair presiding) and committee assignments (appointed by the chair). The structure allows for efficiency through shared responsibility of department-related tasks and open communication with regular opportunities for faculty to discuss departmental, college, and university issues, to generate curricular or policy proposals, to review and evaluate student learning outcomes, and to share department-related information and ideas for futures planning.

Department business meetings are scheduled at the beginning of each term (usually four or five every semester) for music and dance faculty. The theatre faculty, who operate as an independent unit within the department, may be included in department-wide meetings at the discretion of the chair. Committee Reports and Agenda (New Business) items must be submitted to the chair four days prior to a scheduled department meeting, with a full Agenda and Committee Reports circulated to the faculty two days prior to the meeting. Reports should include Information Items and/or Action Items. Each Committee Report should be a self-contained document, without need for further explanation at the faculty meeting (although questions may be addressed). For Action Items, all necessary accompanying paperwork must be placed in faculty mailboxes a minimum of two days prior to scheduled meetings. Items may be placed on the Agenda by the Chair, by members of a standing or ad hoc committee, or by an individual faculty member. Proposals brought forward by committees or individual faculty members are discussed and formally voted upon by the faculty. The faculty has elected to follow Robert's Rules of Order; a quorum consists of a simple majority of full-time faculty members. Special meetings may be called by the Chair, the Dean, or requested by members of the faculty.

Program Structure

The Department of Music, Theatre and Dance is a multiple-discipline unit within the College of Fine Arts and Humanities. It operates under the auspices of the By-Laws of the University of Nebraska Board of Regents, in conformity with the policies of the University and the College of Fine Arts and Humanities. The Music unit of the department is currently staffed by sixteen full-time tenured/tenure-track faculty, two lecturers, four part-time faculty, and a supporting staff that includes an administrative assistant/secretary, a piano technician, sound production coordinator/FAH events technician, and a number of work study students. (The Theatre and Dance Programs are not included in this study as a separate APR was conducted in 2010-11).

2017-18 Music Faculty and Staff

Timothy Farrell, Chair Department of Music, Theatre and Dance

Professors: Bauer, Buckner*, Chen*, Cook*, Farrell*, Foradori*, Nabb*, White*

Associate Professors: Alber*, Bierman*, Campbell*, Rogoff*

Assistant Professors: Benton*, Donofrio*, Gaines, Mattingly

Lecturers: Brech, Hong

Professional Staff: Hynds (Sound Production Coordinator/FAH Events Technician), Shinn (Administrative Assistant), Johnson (Piano Technician)

Part-time Faculty: H. Farrell, Jahn, Musick, Sales

*Graduate Faculty

A Table of Organization including the Board of Regents, the University System President and Executive Vice President and Provost, the UNK Chancellor, Senior Vice Chancellor for Academic and Student Affairs,

the Dean of Graduate Studies and Research, the Dean of the College of Fine Arts and Humanities, and the Department of Music and Performing Arts (Music, Theatre, Dance) is provided in Appendix F.

The various constituencies of the Department of Music and Performing Arts include full- and part-time faculty and staff, the Chair, student groups, alumni, audience members, and the community. All have direct or indirect influence on the departmental decision-making process.

The Department Chair

The Department Chair is appointed by the Board of Regents, upon recommendation of the Dean of the College of Fine Arts and Humanities, after consultation with the music, dance, and theatre faculty. The Chair is reviewed annually by the Dean and by the faculty every five years, after which he or she may be reappointed. The Chair is responsible to the Dean for departmental administration and serves as the department's official representative in all matters except those delegated to other members of the department and as intermediary between the department and other individuals and units of the university. The present Department Chair teaches a half-time load and receives an administrative release that includes the following duties for music, theatre, and dance (.4 release). In the Spring of 2018, the university approved a part time Assistant Chair position to focus on assessment and scheduling. This position's duties will remain fluid as departmental needs change.

- Administers the department budget
- Provides academic oversight for the department (includes academic integrity as related to compliance with university, college, and department policies and national accreditation standards)
- Develops class schedules and reviews catalog copy
- Assigns faculty loads including departmental committee assignments, special activity and program coordinators
- Schedules and leads department meetings (Theatre Program meetings are led by Director of Theatre)
- Conducts faculty Annual Reviews; reviews for Re-appointment/Promotion/Tenure
- Conducts staff annual evaluations
- Oversees advising of students (primarily transfer students, communications with the Registrar on degree audits)
- Serves as department leader and advocate
- Serves as liaison to the administration, the students, the NU Foundation, and the public
- Provides oversight of faculty and staff recruitment and hiring (hiring manager)
- Develops priority funding lists, writes grant proposals, administers spendable funds, oversees endowed fund expenditures (e.g. scholarships, endowed chair), prepares press releases
- Maintains student admission and evaluation records and communications (music)
- Determines appropriate course substitutions (including transfer students), articulation agreements
- Maintains student admission and evaluation records and communications (music)
- Determines appropriate course substitutions (including transfer students), articulation agreements with other institutions, and equivalency coursework within the university system
- Issues enrollment permits
- Provides oversight of Independent Study and Research and Recital enrollments/grades
- Promotes student research and creative activity
- Collects relevant data and prepares reports (with faculty assistance) for NASM (annual Heads Report), the UNK administration—Academic Program Review, Assessment, Priority Program, and the Coordinating Commission
- Encourages faculty development including activities that enhance teaching, support scholarship, and creative activities, and active involvement in professional organizations and service
- Reviews faculty and student research funding applications
- Provides orientation of new faculty (with assistance of area coordinators)
- Provides oversight of facilities scheduling
- Coordinates calendar planning for all music, dance and theatre events
- Attends college and university chairs' council meetings
- Disseminates information to the faculty from various constituencies
- Supervises departmental student recruitment procedures

- Oversees inventories and instrument/equipment maintenance and replacement
- Recommends improvements of physical facilities for the purpose of maximizing efficiency and excellence in teaching and student learning
- Provides mechanisms for communication among all components of the department
- Writes letters of recommendation for students applying for graduate school/employment
- Serves on the Executive Committee of the Kearney Symphony Orchestra Board
- Serves as department representative/voting member at annual NASM meetings
- Promotes a spirit of responsibility, integrity, and cooperation among all faculty and staff

Faculty Meetings and Committees

Normal departmental business is generally conducted through regular faculty meetings (with the chair presiding) and committee assignments (appointed by the chair). The structure allows for efficiency through shared responsibility of department-related tasks and open communication with regular opportunities for faculty to discuss departmental, college, and university issues, to generate curricular or policy proposals, to review and evaluate student learning outcomes, and to share department-related information and ideas for futures planning.

Department business meetings are scheduled at the beginning of each term (usually four or five every semester) for music faculty. The theatre and dance faculty, who operate as an independent unit within the department, may be included in department-wide meetings at the discretion of the chair. Committee Reports and Agenda (New Business) items must be submitted to the chair four days prior to a scheduled department meeting, with a full Agenda and Committee Reports circulated to the faculty two days prior to the meeting. Reports should include Information Items and/or Action Items. Each Committee Report should be a self-contained document, without need for further explanation at the faculty meeting (although questions may be addressed). For Action Items, all necessary accompanying paperwork must be placed in faculty mailboxes a minimum of two days prior to scheduled meetings. Items may be placed on the Agenda by the Chair, by members of a standing or ad hoc committee, or by an individual faculty member. Proposals brought forward by committees or individual faculty members are discussed and formally voted upon by the faculty. The faculty has elected to follow Robert's Rules of Order; a quorum consists of a simple majority of full-time faculty members. Special meetings may be called by the Chair, the Dean, or requested by members of the faculty. The established Standing Committees of the department are as follows (not including theatre):

Standing Committees

Graduate Committee
 Undergraduate Curriculum Committee
 Recruitment and Retention Committee
 Marketing Committee
 Recital Committee
 Student Evaluation/Assessment Committee
 Library Committee
 Technology Committee

Specific duties for Standing Committees are provided in Part II. C, Involvement of Department constituencies in decision-making process. In addition, the following areas cover various ad hoc committees/assignments:

Ad hoc Committees/Assignments

Priority Student Research Funding Committee
 Assessment Committees: General Studies, Writing Intensive, North Central, NCATE
 Academic/Area Coordinators: Music Theory, Keyboard (Piano Proficiency Exam, Piano Placement, Piano Maintenance)
 Instrumental, Voice, Music Business, Music Education, Musical Theatre, Pedagogy
 Ensembles Directors: Band, Choral, Jazz/Rock, Musical Theatre, Nebraskats, Opera, Orchestra
 Guest Artist Committee
 Kearney Symphony Orchestra Board
 Peer Review Committees
 Promotion and Tenure Committees

Special Activity Coordinators/Committees:

Choral Workshops—Men’s, Women’s, Choral Leadership
 Concerts-on-the-Platte Faculty/Guest Artist Recital Series
 Honor Band and Choral Clinic
 Merry Tuba Christmas
 New Music Festival
 Saxophone Madness
 Spring Piano Workshop
 State and Regional Conferences (varies each year): NATS, NMTA, CMS
 UNK String Project
 Violin/Viola Workshop
 National String Project Consortium (UNK String Project)
 KSO Young Artist Competition
 Student Organization Advisors
 Professional Music Organizations: NAfME, MTNA, ITEA and ITA Collegiate Chapters
 Music Fraternities: Delta Omicron, Kappa Kapp Psi/Tau Beta Sigma
 Summer Camps: Sounds of Summer—Band Camps, All-State Choral Camp

Although the Department Chair provides leadership and makes final decisions regarding the allocation of capital and expenditure of funds, the department has a number of faculty program coordinators and ensemble directors who administer various programs with respect to advising, budget, and curricular recommendations. The structure of the department allows for a separate Theatre Program Director (with .2 release) and Director of Dance, who are charged with administrative and advising duties for the theatre and dance programs. Within the music area, the following areas have designated program coordinators and directors: Music Graduate Program; Music Business Program; Music Education Program (co-coordinators); Piano Pedagogy Program; the Musical Theatre Program; and each Ensemble: Bands, Choirs, Orchestra, Opera Workshop, Jazz/Rock, and Nebraskats. The directors of ensembles disburse the moneys provided for each group for various expenses related to the organization. Various faculty members also serve as coordinators for recruitment and special educational events in service to the community. These include annual events such as the Honor Band and Choral Clinic, the Spring Piano Workshop, Violin/Viola Workshop, Young Artist Competition, Vocal Leadership Workshop, Men’s Choral Clinic, Women’s Choral Clinic, Sounds of Summer Band Camp, Merry Tuba Christmas, and All-State Choral Camp. Other events include frequent Guest Artist Master Classes, and various clinics including Saxophone Madness and Mallet Magic.

Faculty members are encouraged to participate in a number of college, university, and system-wide councils and committees, along with leadership/active participation in professional organizations and local boards, providing influential representation of the department and the arts generally. The following is a list of external councils, committees, programs, and professional organizations with active department representatives. Specific faculty involvement is provided in Appendix G, Faculty Committees/Councils/Professional Organizations.

**External Council, Committees and Programs with Music and Performing Arts Representatives
 (2012-2018)**

College of Fine Arts and Humanities

College Council
 Educational Policy Committee
 Dean’s Advisory Committee

College of Education

K-12/Secondary Education Coordinator

Campus-Wide

Ad hoc Promotion and Tenure Committee

Assessment Committee
 Center for Teaching Excellence
 Council of Chairs
 Ethnic Studies
 Faculty Senate (Faculty Representatives and Academic Affairs, Artists and Lecturers, Athletic Affairs, Food Service, Grievance, Professional Conduct, Student Affairs Committees)
 First-Year Experience
 Gender Equity
 General Studies Council
 Graduate Council and GC Policy and Planning Committee
 Graduate Program Chairs Committee
 Leland-Holdt Security Mutual Life Faculty Award Selection Committee
 Phi Kappa Phi (Membership, Committees)
 Pratt-Heins Selection Committee (Teaching, Scholarship, Service)
 Senior College
 Student Ambassador Selection Committee
 Student Activities Budget Committee
 Undergraduate Research Council
 UNKEA (Faculty Union)
 University Fee Committee
 Women and Gender Studies Advisory
 World Affairs Committee

NU System-Wide

Executive Graduate Council
 Outstanding Research and Creative Activity Selection Committee

State, Regional, National Professional Organizations

American String Teachers Association (Membership)
 American Music Society (Membership)
 College Music Society (Membership)
 International Trombone Association (Membership)
 International Tuba-Euphonium Association (Membership)
 Music Teachers National Association (Membership, National Certification)
 National Association for Music Educators (Membership)
 National Association of Music Merchants (Affiliated Music Business Institutions)
 National Association of Schools of Music (Membership)
 National Association of Teachers of Singing (State and Regional Conference site host, Membership)
 National Council on Undergraduate Research (Membership)
 Nebraska Music Educators Association (Research, Membership)
 Nebraska Music Teachers Association (State President, State Conference site host, Membership)
 Nebraska State Band Masters Association (Membership)
 Nebraska String Teachers Association (Solo Competitions Chair, Membership)
 Sigma Alpha Iota (Outreach Grants Committee)

Other

Thought and Action Review Committee
 Merryman Performing Arts Center Board

II. DEGREE PROGRAMS AND CURRICULA

Degree Programs

The department currently serves approximately 179 undergraduate majors, minors, and pre-professional programs (excluding theatre and dance) and graduate students in the following areas: Liberal Arts Music, Music Business, Music Education, Music Performance (Composition, Instrumental, Piano, Piano with Pedagogy Emphasis, Vocal), Musical Theatre, Music Minor, Music Minor for Elementary Education majors, Sound Recording Technology Minor, and a graduate degree in Music Education. New music major/minor student enrollments have remained steady as measured by enrollment in the first-year core music theory course (MUS 200).

The Department of Music and Performing Arts offers the following degrees and programs in Music:

- Bachelor of Arts – Music
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/music-ba/>
- Bachelor of Music- Music Performance Comprehensive
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/music-comprehensive-bm/>
Composition Emphasis
Instrumental Emphasis
Piano Emphasis
Piano with Pedagogy Emphasis
Vocal Emphasis
- Bachelor of Music – Musical Theatre Comprehensive
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/musical-theatre-comprehensive-bm/>
- Bachelor of Music – Music Business Emphasis
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/music-comprehensive-bm/>
- Bachelor of Music– Music Education K-12
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/music-education-pk-12-bm/>
- Piano Pedagogy Certificate Program
<http://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/music-performance-comprehensive-bm/>
- Music Minor
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/music-minor/>
- Music Minor (Elementary Education Major)
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/music-elementary-education-minor/>
- Sound Recording Technology Minor
<https://catalog.unk.edu/undergraduate/departments-programs/music-theatre-dance/sound-recording-technology-minor/>
- Master of Arts in Education – Music Education
<http://catalog.unk.edu/graduate/departments/music-performing-arts/music-education-mae/index.html>

All programs are clearly defined as to specific requirements and electives as evidenced in the current catalog copy (2017-18). Links to the catalog for each program are given above, and two representative programs, Bachelor of Music in Performance and Bachelor of Music - Music Education are provided in Appendix H. Assessment for each program is covered in Section III “Student Performance Measures.” See Section IV “Institutional Contributions” for information on collaborations with other academic programs. Several courses are listed as General Studies courses and others are applicable for Teacher Education Programs, Honor’s Program or Women’s Studies minor. “Joint programs” include:

- Bachelor of Music—Music Education K-12 (College of Education)
- Master of Arts in Education—Music Specialization (College of Education)

- Bachelor of Music—Music Business Emphasis (various courses from the College of Business)
- Bachelor of Music—Musical Theatre (coursework in theatre and dance required; administered within department)

Music courses required for degree programs are offered annually, some in multiple sections. General Studies music courses are offered annually, except MUS 100 (Music Appreciation) which is offered in multiple sections every term. Courses for the MAEd are offered in a three-year rotation.

MAE—MUSIC SPECIALIZATION Online Course Rotation 2018-20

<p>SUMMER 2018 MUS 800 Foundations in Music Education MUS 801 Music Analysis MUS 813P Percussion Pedagogy MUS 846 Survey of Choral Literature TE 800 Educational Research TE 803 Philosophy of Education EDAD 831 Social Foundations of Education CSP 800 Advanced Educational Psychology</p>	<p>FALL 2019 MUS 402/802 Music History and Theory Review MUS 851 History of Romantic Music MUS 857P Elementary School Music TE 800 Educational Research TE 803 Philosophy of Education EDAD 831 Social Foundations of Education</p>
<p>FALL 2018 MUS 402/802 Music History and Theory Review MUS 848 History of Baroque Music MUS 899 Musical Theatre in the K-12 Curriculum TE 800 Educational Research TE 803 Philosophy of Education EDAD 831 Social Foundations of Education</p>	<p>SPRING 2020 MUS 804 Introduction to Music Research MUS 809P Vocal Pedagogy MUS 814 Aesthetics of Music MUS 852 History of Twentieth Century Music TE 800 Educational Research TE 803 Philosophy of Education</p>
<p>SPRING 2019 MUS 804 Introduction to Music Research MUS 814 Aesthetics of Music MUS 849 History of Classical Music MUS 894P Choral Literature TE 800 Educational Research TE 803 Philosophy of Education</p>	<p>SUMMER 2020 MUS 800 Foundations of Music Education MUS 801 Music Analysis MUS 849 History of Classical Music MUS 811P Woodwind Pedagogy TE 800 Educational Research TE 803 Philosophy of Education EDAD 831 Social Foundations of Education CSP 800 Advanced Educational Philosophy</p>
<p>SUMMER 2019 MUS 800 Foundations of Music Education MUS 801 Music Analysis MUS 949P Wind Band Pedagogy MUS 899 Art Song Literature (History) TE 800 Educational Research TE 803 Philosophy of Education EDAD 831 Social Foundations of Education CSP 800 Advanced Educational Philosophy</p>	<p>FALL 2020 MUS 402/802 Music History and Theory Review MUS 812P Brass Pedagogy MUS 858 History of Baroque Music TE 800 Educational Research TE 803 Philosophy of Education EDAD 831 Social Foundations of Education</p>

Educational Objectives

Bachelor of Arts in Music

The UNK Bachelor of Arts in Music is a liberal arts degree with an emphasis on music—a course of study leading to a non-professional degree in music. Educational objectives for the students include a strong foundation in the humanities, a program combining academic studies, and competencies in the musical areas of their choice. In addition to the General Studies courses, the courses required by the student's chosen minor area, and a language component, the music courses for this degree include music history, music theory, applied music, and performance. Graduates of this program emerge with a varied and well-rounded education, because of the essentially academic discipline in a performance-oriented setting.

This degree is in keeping with the NASM definition of a Liberal Arts degree in which “the degree focus is breadth of general studies in the arts and humanities, the natural and physical sciences, and the social sciences. Music study is also general.” However, the course offerings in this degree program tend to emphasize performance competence. The degree provides opportunities for a double major or minor in another field, which the student is free to choose for herself and must complete according to the requirements of the department of the minor or second major degree.

Professional Baccalaureate Degrees in Music

Bachelor of Music—Performance Emphasis areas:

- Composition
- Instrumental
- Piano
- Piano with Pedagogy Emphasis
- Vocal

Bachelor of Music—Musical Theatre

Bachelor of Music—Music Business Emphasis

Bachelor of Music—Music Education, PK-12

All students enrolled in professional baccalaureate degrees in music learn to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. Students must demonstrate technical competence, a broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life through course work required in the General Studies program, required music course work that includes a common body of knowledge in content and skills in performance (applied lessons and solo and ensemble performance experiences), musicianship and analysis, composition and improvisation, history and repertory, technology, and synthesis, in addition to degree-specific content and competencies. Statements of purpose, specific degree requirements, and a review of results and recommendations are provided for each professional degree program.

Musical Theatre Program Goals

- To provide professional training in music, theatre, and dance;
- To develop in the students a basis for aesthetic judgment and an understanding and appreciation for music and performing arts;
- To assure an opportunity for the development of each student to the highest degree of artistic capability in disciplines of music, theatre, and dance;
- To provide students with an appreciation of the demands of the professional marketplace, and prepare them for productive careers through work in the classroom, on the stage, and in professional settings; and
- To cultivate healthy vocalism for contemporary commercial music.

Bachelor of Music—Emphasis in Music Business Program Goals:

- The music business major will gain solid foundation in the discipline of music.
- The music business major will prepare to achieve future professional success in the music industry.

- The music business major will acquire an understanding of the overall function and structure of the music industry.
- The music business major will gain basic knowledge of current business principles as incorporated in the music industry.

Bachelor of Music—Emphasis in Music Business Student Learning Objectives

1. The music business major will gain a solid foundation in core musicianship skills through studies in music theory, history, and performance, along with skills in basic conducting, sight singing and ear training, improvisation, and keyboard harmony.
2. The music business major will become acquainted with approaches and means to professional development, including job-seeking strategies.
3. The music business major will develop a basic understanding of copyright law, publishing, contracts, and licensing.
4. The music business major will acquire a functional knowledge of artistic management, concert promotion, and production.
5. The music business major will gain an understanding of administrative structures and practices associated with music organizations.
6. The music business major will utilize a functional knowledge of computer and technological applications in the music industry.
7. The music business major will demonstrate an understanding of accounting, solos, management, and marketing.

Piano Pedagogy Certificate Program Goals:

- To offer a quality curriculum and instruction through a comprehensive course of training in the areas of piano pedagogy and literature, applied instruction, music theory, music history, aural skills, teaching internship and functional skills that will lead toward the successful completion of requirements for national certification with Music Teachers National Association or re-certification points for professional teachers;
- To help students develop a basis for aesthetic judgment, understanding and appreciation of music, teaching methods and materials;
- To provide opportunities for the highest degree of artistic and scholarly development through coursework, applied study and performance;
- To alleviate a teacher shortage throughout the state of Nebraska by preparing well-trained teachers for pre- college and adult students in Nebraska.

Certificate Program

Piano Pedagogy Certificate Student Learning Objectives:

- To develop the ability to assess aptitudes, readiness, backgrounds, interests and achievements of individuals and groups of students and to create and evaluate programs of study based on these assessments;
- To develop a teaching philosophy;
- To develop a knowledge of studio operations and business procedures for the independent music teacher;
- To develop performance skills at the highest possible level through applied instruction, functional skills class and performance opportunities and to develop an understanding of the interrelationships between performance and successful teaching;
- To provide a curriculum that offers opportunities for observation and practical application of teaching skills through curriculum development, lesson planning, diagnostic skills and procedures, supervised teaching and internship opportunities in both individual and group instruction;
- To develop skills in self-evaluation of teaching through audio and video taped individual lessons and group teaching experiences;
- To encourage scholarly research in music history, theory, literature and pedagogy;

- To develop a knowledge of pedagogical methods and materials related to individual and group instruction, including current trends in technological hardware and software;
- To provide the opportunity to develop a sequenced approach for teaching basic musical concepts, technique, theory, ear training and functional skills and repertoire;
- To develop an understanding of human growth and development, temperament and learning theories as related to teaching at a variety of levels and ages;
- To provide first-hand exposure to books, periodicals, audio recordings, videos, workbooks, computer software, pedagogical use of current technology such as the Yamaha Clavinova Lab, Yamaha Disklavier, 'smart' classroom technology, and MIDI disks, and other resources pertinent to the field through assigned readings, class presentations, lectures and the development of a bibliographical list of available resources;
- To provide a basic knowledge of health-related issues and resources;
- To develop an understanding of a variety of related topics and their practical application in teaching such as motivation, practice methods, stage fright, adjudication, competition, performance practice and technical training;
- To develop an understanding of the historical development of the instrument, its influence on pedagogy and the teaching of technique and to further relate this to current trends in the field of pedagogy;
- To encourage involvement in professional activities such as music teacher organizations, workshops, auditions, and local, state, regional and national conferences;

Enrollment Patterns

TOTAL MUSIC MAJOR ENROLLMENTS SINCE LAST APR

Enrollments	2012	2013	2014	2015	2016	2017	2018
	143	140	171	158	128	116	162

TOTAL NUMBER OF STUDENTS ENROLLED BY DEGREE PROGRAM (2018F)

Master of Arts in Education—Music Specialization	32
Bachelor of Arts—Music	9
Bachelor of Music—Music Education, PK-12 Teaching	48
Bachelor of Music—Comprehensive, Music Business Emphasis	20
Bachelor of Music—Comprehensive, Music Composition	2
Bachelor of Music—Musical Theatre	6
Bachelor of Music—Performance	17
Music Minor—Elementary Education Majors	2
Music Minor	23
Sound Technician Minor	3

Degrees Awarded

**TOTAL NUMBER OF MUSIC GRADUATES BY DEGREE PROGRAM SINCE LAST APR:
(These numbers do not reflect a significant number of graduates in Music Minor programs)**

Degree Program	2012-13	2013-14	2014-15	2015-16	2016-17
Music (BA)	2	6	3	1	3
Music Business (BM)	7	3	2	3	3
Music Education (BMusEd)	5	0	0	10	12
Music Performance (BM)	3	3	0	7	3
Musical Theatre (BM)	2	1	0	6	2
Music Education (MAEd)	6	2	3	8	13
Total Graduates:	25	15	8	35	36

III. STUDENT PERFORMANCE MEASURES

Assessment Tools/Measures

Undergraduate Music Programs

Internal and External Indicators of Student Achievement

Details of criteria and assessment tools for evaluating student learning outcomes in a number of areas such as juries, freshman/sophomore evaluations, advanced standing, piano proficiency, recital hearings, internship, and student teaching are outlined in Section II. Instructional Programs. Further, the music education faculty, in cooperation with faculty and administration of the Department of Teacher Education, evaluate every music education major in academics, the Praxis, student portfolios, field experiences, and student teaching.

Independent Study

The primary purpose of independent study opportunities provided to all undergraduate music students is 1) to develop individual research habits, 2) to stimulate critical thinking, and 3) to encourage creative interest in areas not covered in the curriculum or details of areas covered. For students pursuing various areas of specialization, the purpose of the independent study is to enhance studies in their major area such as a composition student's independent study of 20th Century Counterpoint or an instrumental student's study of a particular repertoire. Independent study contributes to the development of comprehensive musicianship by encouraging students to integrate music theory, history, analysis and performance.

Independent study projects coincide with the goals and objectives of the music unit in that they prepare students for individual work as a professional or for academic success, enabling them to express themselves in spoken and written communication. The individual work is intended to foster an appreciation of musical quality and aesthetic judgment, and lead the student to achieve artistic and scholarly competence on his own. In areas of specialization, independent study can lead to an interest in a related profession or graduate school.

The expectations regarding independent study opportunities for undergraduate students is a final presentation or distribution of their work. These may include poster, paper, or performance presentations at the UNK Student Research Day or an outside conference or the submission of an academic paper for publication with the UNK Undergraduate Research Journal.

Final Projects

Final projects are also referred to as Music Capstones and include Senior Recitals (performance majors), Internships (music business majors), and Student Teaching (music education majors). Each year, there are approximately 10-15 Junior and Senior Recitals, 3-6 student teachers, and 4-5 music business internships. The content of these final projects is directly related to professional work in a music field or graduate work in music.

Student Portfolios

For many years, the university catalog has required a student portfolio of all graduating music majors. Like the piano proficiency, the Student Portfolio must be checked as having been completed on the Degree Works by the department chair.

The purposes of the Student Portfolio are:

- to guide each student in creating a personalized document that reflects his or her best work;
- to offer a process through which each student will view his/her own strengths and weaknesses before degree completion; and
- to provide each graduating music student with a tangible, well-organized representation of his or her professional skills and experiences which may be used to prepare a credential file for prospective employers and/or graduate schools.

The content of the student portfolio requires a combination of elements common to all programs including 1) resume, 2) performance documentation including copies of programs, repertoire sheets, advanced standing records, 3) academics including evidence of outstanding academic work, 4) professional organizations, and 5) special awards and recognition, and elements that are specific to the degree program: BA—Music, BM—Performance, BM—Music Business Emphasis, BM—Musical Theatre, and BM—Music Education, PK-12. Specific criteria are found in the MDP II. Music Student Handbook, pp. 12-14. Student record/assessment forms are found in the MDP II. Student Portfolio Review Forms. Portfolios are reviewed each semester by a student's applied instructor and/or program advisor during a student's entire course of study who provide guidance with regard to organization, content and presentation. The final portfolio is reviewed by a three-faculty panel that includes the student's applied teacher, academic advisor, and one other faculty member with whom the student has worked closely. It is due prior to the final recital, student teaching or internship.

LEARNING OBJECTIVES

Assessment procedures for the Department of Music meet accreditation standards with the National Association of Schools of Music (NASM). These procedures continue to be reviewed, evaluated and refined in light of the stated mission of the department and Learning Objectives including:

- A. Students will experience personal artistic achievement and develop understanding of the styles and performance practices of diverse musical eras through applied study, solo and ensemble performance, and attendance at numerous concerts, recitals, musicals, operas, master classes, and music for special events.
- B. Students will achieve broad intellectual and interpretive skills and understanding as related to core musicianship requirements and degree-specific curricula in the areas of music theory music history music education music business, music pedagogy, musical theatre, opera, conducting and the appreciation of music.
- C. Students will develop musical understanding and critical artistic judgment as they participate in a wide range of rewarding solo and ensemble performance experiences for the enhancement of the arts at the university and in the community.
- D. Upon completion of the course of study leading to a music degree minor or program endorsement in music students will be prepared to seek professional placement in the competitive job market within their chosen field or pursue an advanced degree in a related field of study.

DEPARTMENTAL ASSESSMENT TOOLS

Assessment of Learning Objectives (with reference to stated objectives)

DIRECT MEASURES

- Entrance Audition**—Performance, Sight Reading/Singing, Theory, Keyboard
Completion of Application for Admission to a Music Academic Program
(A, B, C, D Provides standard baseline in performance/academic areas)

Applied music faculty members assess entry-level performance in three areas:

- 1) Sight Reading
- 2) Performance (address Accuracy, Tone Quality, Technique, Musicianship)
- 3) Appropriate Literature/Level

Those who do not receive at least a Satisfactory rating are advised to enroll in MUS 135 (non-major level)

Students applying for entrance to the BM—Performance, Composition Emphasis must submit a portfolio of works and are assessed on the following:

- 1) Creative Potential
- 2) Score (Rhythmic/Pitch Notation, Musical Elements)
- 3) Recording
- 4) Appropriate Level of Difficulty

Those who do not receive at least a Satisfactory rating are advised to enroll in MUS 135 (non-major level), to complete Music Theory I and II, and resubmit a portfolio at a later date.

Copies of the First Semester (Entrance Level) Applied Music Evaluation forms for all applied areas and composition are provided in Appendix D.

- **Applied Juries and Advanced Standing**—Performance of a formal Jury each semester of applied study for area faculty (instrumental, keyboard, and/or voice faculty). Advanced Standing Requirements are specific to each instrument/voice. (A, B, C, D) (common to all music degree programs)

Applied Juries

Each student enrolled in applied music is required to perform for a faculty jury at the end of each semester. Repertoire and technique requirements are specific to each area (instrumental, keyboard, voice) and level of study. Each area also provides repertoire sheets and critique forms on which students are graded in specific areas such as Tone (beauty, characteristic timbre, control); Intonation; Technique (articulation, fingering, breathing, embouchure, facility, balance and voicing); Musicianship (tempo, rhythm, phrasing, dynamics, stylistic interpretation); Memorization; Diction; and Stage Presence; along with written comments and an overall grade from each adjudicator. The jury grade is incorporated into the course final grade. The Jury performance assessment forms are kept in student files maintained by each instructor with copies, providing evidence of progress, to be included in student portfolios. Refinements of the jury evaluation process continue, with faculty from each performance division responsible for implementation of suggested changes.

Repertoire and Jury forms for Instrumental, Piano, and Vocal areas are found in Appendix D.

Advanced Standing (principal applied area)

As part of the jury process, typically at the end of the third semester of study (instrumentalists/pianists) and fourth semester (vocalists), students apply for admission to Advanced Standing. In addition to the performance, students must submit a cumulative list of performance repertoire studied and performed at UNK (or previous institution in the case of transfer students). Due to the highly varied repertoire of each applied instrument, specific performance requirements are determined by area applied faculty.

Instrumental students are assessed on the following performance criteria: Tone, Intonation, Technique, Interpretation, Musical Effect, and Sight Reading.

The keyboard division (piano) has determined that the minimum Advanced Standing requirement is the level of a fast movement of a Mozart Sonata and a three-part/voice invention or fugue of Bach; for organ, performance of three pieces at the level of works from a suggested literature list along with hymn preparation and a demonstration of manual and pedal technique are required. In

addition, students must submit a cumulative list of performance repertoire studied and performed at UNK. Keyboard students are assessed on the following performance criteria: Note/Rhythm Accuracy, Tempo, Technique/Facility, Pedaling, Balance and Voicing, Phrasing and Articulation, Tone Color and Dynamics, Stylistic Interpretation. In addition, piano and organ students must pass the Piano Proficiency Examination for keyboard majors/principals assessing functional skills in the areas of Technique, Sight Reading, Harmonization and Transposition, and Repertoire.

In the voice area, students must successfully prepare four selections at the level of 1) an Italian art song by composers such as Caldara, Pergolesi, Cesti, Gluck, Bellini, Donizetti or Donaudy; 2) an art song in English by a 20th c. composers such as Barber, Duke, Copland, Rorem, or Quilter; 3) an early song or appropriate oratorio selection by Purcell, Handel, Scarlatti, or Vivaldi for performance at the Advanced Standing jury. If the student is a musical theatre major, an appropriate musical theatre piece may be performed. If the student has completed French/German diction or has other significant language facility, a selection in another language may also be chosen. Voice students are assessed on the following performance criteria: Repertoire, Language, Musical Accuracy, Tone Production, Musicality, Intonation, Diction, and Presentation.

Composition students are assessed the following areas of compositional ability: Variety in Media, 20th c. Styles, Use of Texture, Exploration, Music Software, and Public Performance.

Students who pass the admission requirements to Advanced Standing may enroll in upper division applied lessons (MUS 350/351). Each degree program has a minimum semester requirement for study at the upper level division: BA-Music (minimum three semesters upper level); BM-

Performance (minimum four semesters upper level); BM-Musical Theatre (minimum four semesters upper level);

BM Music Business Emphasis (minimum one semester upper level);

BM-Music Education, PK-12 (minimum three semesters upper level);

Piano Pedagogy Certificate (minimum two semesters upper level).

Students who do not pass the Advanced Standing barrier are required to continue enrollment in the lower level applied lessons until the Advanced Standing has been passed. In this case, the area faculty provide a written statement of what areas need additional work. Records of Advanced Standing are kept in the applied faculty files; copies are given to the students for inclusion in their Portfolios and to the main office for accreditation records.

Specific Advanced Standing Requirements and Application for Advanced Standing forms (composition, instrumental, piano, vocal) are found in Appendix D.

- Freshman and Sophomore Evaluations**—Music unit faculty review of student progress at freshman level in music academic coursework (Theory, Sight Singing/Ear Training, Piano), applied principal instrument or voice, and ensemble participation. (A, B, C, D) (common to all music degree programs)

Students enrolled in all music degree programs are evaluated by the entire music faculty. In the spring semester of the freshman and sophomore years, students must submit lists of previous/current courses taken (including transfer courses) along with earned grades and names of course instructors, performance activities (solo, chamber and ensemble) and music-related organizations, honor societies and scholarship awards. All faculty have the opportunity to submit written commentary on student progress and, with permission of the student, faculty meet to discuss each student's progress in the areas of performance, academics and participation in departmental activities. The music executive then writes a letter to every student, acknowledging his or her progress and offering encouragement toward the completion of the degree; or relays

perceived areas of weakness and suggestions for improvement; or recommends that the student consider another degree program. The Freshman/Sophomore Evaluation Form/Letter is found in Appendix D.

•**Recital Hearing**—Performance for area faculty for permission to perform recital (A, C, D) (required for all performance and musical theatre majors; elective for students in liberal arts and music education)

Recital Hearing forms (composition, instrumental, piano, vocal) are found in Appendix D.

•**Recital Performance**—Student non-degree and degree recitals, Length and repertoire determined by area faculty (A, B, C, D) (required for all performance and musical theatre majors; elective for students in liberal arts and music education)

Students in all Bachelor of Music-Performance and Bachelor of Music-Musical Theatre degrees are required to perform degree recitals (MUS 488). A special evaluation process, the Recital Hearing, is set up within each of the applied areas of study, instrumental, piano and vocal. Students are required to perform a Recital Hearing at least two weeks in advance of a scheduled performance. The hearing is graded on a pass/fail basis. Those who pass may proceed with developing the final program, scheduling the recording technician, the piano tuner, and a news release. Those who fail are required to cancel their reserved recital date and reschedule a hearing at a later time to be determined by their applied instructor. The final assessment of the recital is made by the instructor, via a course grade.

•**Piano Proficiency Examination**—Exam highlighting applied theory and keyboard skills in the areas of Technique, Sight Reading, Harmonization and Transposition, Repertoire. Exam requirements by degree and principal area of applied study, four levels. (B, D) (common to all music degree programs; specific degree requirements are provided in the Piano Proficiency Packet, Appendix I.

The Piano Proficiency Examination is administered to all music majors and minors (various levels determined by varied degree programs). The exam is one of the department's primary assessment tools, designed to test the student's ability to comprehend and apply theoretical principals (scale and chord construction and function, harmonization, transposition); competency in keyboard reading and facility (basic technique, sight reading, score reading, repertoire); and listening and creative functional skills (harmonization, accompanying solo performer, varying accompanying patterns in harmonization pieces).

The examination is divided into four parts, generally given on separate exam days periodically throughout the final semester of study for those enrolled in piano classes or given in a single 30-40 -minute period for those with adequate skills to cover all materials without coursework (applied piano faculty determine class placement at the time of the entrance audition). The examination is further divided into four levels of difficulty with Level I (music minors) being the easiest and Level V (piano majors) the most difficult. Included are also slightly varied requirements for instrumental versus vocal majors (i.e. preparing and performing an instrumental score vs. choral score on the exam or playing an accompaniment featuring the student's major voice or instrument); however, the level of difficulty of instrumental and voice majors for each degree program is comparable whereas all piano majors and principals have more difficult and extended requirements in the areas of Technique, Sight Reading and Repertoire. The examination is administered by the course instructor for LEVEL I (Piano Tech II—Music Minors); by at least two keyboard faculty members for LEVEL II (Piano Tech III—Music Minor-EIEd Majors; Music Business Majors; Liberal Arts-Music Majors), LEVEL III (Piano Tech IV—Music Education Majors, Music Performance Majors, Musical Theatre Majors principals), LEVEL IV/V (Keyboard Harmonization—Keyboard Majors and Principals in all degree programs). The exam is graded on a P/F basis; letter grades may be assigned for each exam segment as determined by the course instructor for students currently enrolled in piano classes.

Students who do not pass one or two parts of the examination may retake the examination by appointment or at the regularly scheduled exam dates with the keyboard faculty committee. Those currently enrolled in a piano class failing to meet the examination requirements will be given an Incomplete for the course and must retake the exam within one year to receive a passing grade. The Piano Proficiency Examination, along with Advanced Standing in Private Instruction, provides the faculty with tools to assess fundamental musicianship skills of all music majors and minors. To that end, students may not enroll in Student Teaching, Music Business Internship, or Sr. Recital without passing the piano proficiency examination.

As a result of the historical record kept on the Piano Proficiency Examination, music faculty members are better able to identify students who have experienced problems with the exam and to take steps toward addressing the areas which may require attention in placement or curriculum. In the past, it was determined that the students who experienced problems were mainly transfer students or those who had no keyboard experience prior to enrollment at UNK. The transfer students generally had weaker theory backgrounds and often less disciplined work habits. The department has instituted three means for a more consistent student success rate: 1) Initial placement into Piano Tech II, III, and IV will require strong theory skills; 2) As the course is a four-level sequence, students will not be allowed to pass into upper levels without at least a grade of C-. Those who have not developed strong reading skills by the end of Piano Tech II, are advised to retake the course; and 3) Tutors will be made available for students enrolled in any piano tech course. A copy of the Piano Proficiency Packet is provided in Appendix I.

- Student Portfolio**—Requirements by degree program; reviewed by area faculty (C, D)
(common to all music degree programs; specific degree requirements are provided in the Student Handbook)

Students are required to present a complete portfolio for faculty consideration (committee of three) during their penultimate semester. Included in the portfolio are sections related to solo, chamber and ensemble performance, jury sheets, repertoire sheets, Advanced Standing forms, recital programs, samples of academic achievements, honors and awards, extracurricular participation, and areas related to the specific degree program. Portfolios are also informally reviewed by area faculty at each music jury to assess progress toward the completed document. Studio teachers and faculty advisors provide guidance to each student in areas of acceptable portfolio organization and content as determined by their specific degree programs.

A description of Student Portfolio Purpose, Content, and Degree Program Specific Documentation, along with portfolio assessment forms (for faculty) are found in Appendix D.

- Field Experiences**

- Field Experience in Music Education—Reviewed and assessed by Music Education Advisors (B, D)
- Field Experience in Music Business—Reviewed and assessed by Music Business Advisor (B, D)

- Senior Capstone Experiences**

- Student Teaching—Reviewed and assessed by the Music Education Advisors (B, D)
- Internship in Piano Teaching—Reviewed and assessed by Piano Pedagogy Advisor (B, D)
- Internship in Music Business—Reviewed assessed by Music Business Advisor (B, D)

INDIRECT MEASURES

- Graduating Senior Survey** and/or **Graduating Senior Exit Interviews**—Administered during final semester of music study (A, B, C, D)

- Alumni Survey**—periodic, last survey was completed in the spring of 2010 (A, B, C, D)
Results of both surveys are used to inform the faculty on the music unit's areas of strength and those in need of improvement.

Copies of the Graduating Senior Survey (results of 2010S) and Alumni Survey, along with the Graduating Senior Exit Interview (results of 2006S) are found in the Appendix D.

Refer to the **Detailed Assessment Report, 2009-2012 Music**, submitted for the spring, 2011 NASM Self-Study, with visitation February 27 – March 1, 2011, in Appendix J.

General Studies Competencies

The UNK General Studies requirements for both the liberal arts and professional degree programs are identical. Please see General Studies Competencies as presented in the BA—Music section above. One note: there is an error in the BAE—Music K-12 Teaching Field Endorsement program of the UNK 2010-11 Undergraduate Catalog as noted above as well. All UNK students are required to take a minimum of 45 units, rather than the 52 as outlined in the catalog.

For details on the UNK General Studies requirements, see the BA—Music section above that includes the mission, specific learning outcomes and structure of the program.

The combined influence of musicianship and general studies at UNK establishes a foundation that enables students to acquire an awareness of differences and commonalities regarding work in artistic, humanistic, and scientific domains. This occurs through the interaction of the broad spectrum of disciplines required by the General Studies program including those in Aesthetics. Cultural Diversity courses expose students to the experiences and values of groups and cultures outside the mainstream of American life. Several music General Studies courses are included in this category, namely Music Appreciation (a segment of the course is devoted to non-western music); both Introduction to Jazz and Blues and Introduction to Rock and Blues offer knowledge of cultural backgrounds and musical styles not otherwise discussed in the musicianship core for music majors. One option to all music majors is the newly created physics lab course entitled, Science of Sound and Music; music in its anthropological aspects is discussed at some length in sociology courses including Anthropology and Sociology of Religion (particularly the tradition and music of Trinidad). Students may also elect to take a GS English course that involves the study of music and poetry (Walt Whitman). Although these particular courses are not required of music majors, the opportunities are available for those who have an interest in learning of the integration and synthesis of music with other disciplines.

The General Studies Capstone course, in particular, requires information and logical connection between two or more disciplines, and the demonstration of knowledge and synthesis through a final Capstone project. Within this category, the music unit has created a new Capstone course entitled Music, Culture and Gender, described as follows: This interdisciplinary course will examine attitudes towards women's music and music performed and written by women in various societies and cultures, including Western culture, Native American, African and Asian. The relationship between music, culture, society and gender will be explored. The musical praxis of various cultures and their links to gendered roles will also be discussed. This course will involve reading, listening to musical examples, research, participating in discussions and creating a final project that will involve research, writing or other creative application.

For more information about General Studies Mission and Values, see: http://www.unk.edu/academic_affairs/general_studies/mission.php

Common Body of Knowledge and Skills

1. Performance

The primary purpose of performance studies is for students to understand the process and meaning of combining various musical elements into a musical presentation. The expectations regarding performance for undergraduate students enrolled in specific performance areas is to learn to synthesize their knowledge in history, theory, stylistic background, and performance practice studies in support of a continually developing technique in performance presentation. The analytical aspect acquired during the course of a student's applied study allows for the development of comprehensive musicianship with skills that transfer to study in other disciplines as well.

Students are expected to achieve competency on their chosen major/principal instrument or voice and to master and perform literature from all styles and epochs of the standard repertoire relevant to that instrument or voice. The applied faculty guides the students in developing the technical skill requisite for artistic self-expression at the level appropriate for the particular music concentration. Required repertoire sheets provide the area faculty with a means of reviewing each student's attainment of a cross-section of repertory in his or her major applied areas of study.

Each degree program requires a certain number of credit hours of private instruction that will lead to the acquisition of varying levels of proficiency on the instrument or voice. All music majors must pass the Advanced Standing in their principal applied area, attained only through the successful jury performance of advanced level repertoire, demonstrating proficiency in performance skills (technique and musicianship). Each area has minimum level repertoire standards established (See [Appendix K](#), Music Department Admission Requirements)

The Advanced Standing jury is generally performed in the third semester for pianists and instrumentalists and the fourth semester for vocalists. Upper level applied study requirements vary by degree:

Degree Program	Minimum required semesters of study at upper level	Total no. of semesters required on principle/major instrument/voice
BA—Music (liberal arts)	3	6-8 (2 secondary may substitute)
BM—Performance	4	8
BM—Musical Theatre	4	7
BM—Music Business Emphasis	1	7
BM—Music Education, PK-12	3	7

While the majority of liberal arts, music education, performance, and musical theatre students continue applied studies throughout the baccalaureate program, the music business emphasis program allows for a minimum of only 4 semesters of applied study in a student's principal instrument or voice. This does not meet the "norm" for a professional degree in music and will need to be reconsidered.

During their course of study, students develop the ability to read fluently at sight music for the particular instrument or voice being studied. Keyboard students have a component of sight reading built-in to the curriculum of Keyboard Harmonization and the Piano Proficiency Examination at a level beyond the voice and instrumental students that is specific to Keyboard principals/majors (see [Appendix I, Piano Proficiency Packet](#)). Jury exams in brass, percussion, woodwinds and strings carry a component of sight reading each semester of study. In addition to repertoire performance, the Instrumental Advanced Standing jury also carries a requisite level of sight reading prior to being admitted to upper level applied study.

Many performance opportunities occur for music students during their course of study. Studio Classes offered by applied teachers allow for the performance of solo and ensemble literature in an informal setting. Weekly student Departmental Recitals occur most Wednesday afternoons each semester, providing students the opportunity to perform solo and chamber music in a more formal setting. Applied students usually are required to perform at least one solo on recital each semester of study (principal instrument or voice). Students seeking the music performance and musical theatre degrees perform both a junior and a senior recital during their course of study (with the exception of the piano pedagogy emphasis program where the senior recital is required; internship in teaching replaces the junior recital). Students in other degree programs are encouraged to present recitals.

Although the catalog states that all music majors are required to participate in at least one ensemble each semester of residence, the number of hours in the BA-Music (liberal arts) degree require only 2 semesters and the number of hours required in the BM-Music Business Emphasis is 6. All other students enroll in small and/or large ensembles each semester. Each degree program requires credit hours in large ensembles from among Kearney Symphony Orchestra, the University Band, the Symphonic Band, the Wind Ensemble, the Choraleers, Men's Chorus, and Women's Chorus). Students may perform in the small ensembles as electives from among the Jazz Rock Ensemble, Opera Workshop, Nebraskats (show choir), the Brass Quintet, the Saxophone Quartet, the Woodwind Quintet, the String Quartet, the Flute Choir, the New Music Ensemble,

and others. Piano majors may satisfy ensemble requirements by selecting from among the large and small ensembles for four semesters, but may elect to satisfy the ensemble requirement by studio and/or recital accompanying.

Every professional degree program except the Bachelor of Music—Musical Theatre requires students to take one or two conducting classes (BM—Performance: either choral or instrumental depending on emphasis; BM—Music Education, PK-12 Teaching: both choral or instrumental; BM—Music Business Emphasis: basic conducting). The faculty frequently provides opportunities for students in conducting classes to conduct various ensemble rehearsals. With the recent creation of a Basic Conducting course (1 hr.), faculty members are planning to include this course in both the BM—Musical Theatre and BM—Performance (Piano and Piano with Pedagogy Emphasis) degree programs and the Music Minor for Elementary Education students.

All music students must pass a piano proficiency examination administered by the keyboard faculty to ensure keyboard competency. With the exception of majors in the Music Business Emphasis degree program, all students enrolled in professional music degree programs must take four levels of Piano Techniques classes in preparation for the exam. BM—Music Business Emphasis and BA—Music majors are required to take three levels of Piano Techniques. Piano principals/majors and students with keyboard facility enroll in Keyboard Harmonization. Students may be eligible to place into a higher level of the piano techniques sequence based on their background and experience, determined at the time of the entrance audition. Students with keyboard facility may elect to take the piano proficiency examination prior to enrollment in a class; if successful, the course requirements then become music electives.

Students are encouraged to enroll in private instruction in one or more secondary performance areas and to enroll in a variety of small and large ensembles throughout their respective baccalaureate degree programs.

2. Musicianship Skills and Analysis

Musicianship Skills and Analysis studies are integral components to a core musical foundation in achieving the stated goals (above). The musicianship core of studies, including Music Theory, Sight Singing/Ear Training, and Piano Techniques/Keyboard Harmonization, in together with music history and performance studies, provide students with the understanding of common elements and organizational patterns in music and their interaction. Through a variety of daily class assignments and projects, students learn to develop an understanding of and functional ability to employ aural, verbal, and visual analysis and to take aural dictation. The theory and music history curriculum provide a broad, solid foundation for a basis of understanding and analytical abilities related to musical forms, processes, and structures. A review of course syllabi will show the breadth and depth of musicianship and analysis studies common to all students enrolled in professional degrees. While students majoring in music education, music performance, and musical theatre are required to take all four levels of the core classes in music theory, sight singing/ear training and piano techniques, music business emphasis majors are only required to take only three semesters.

An outline of core music theory, sight singing/ear training, and piano studies at each level follows:

FIRST YEAR CORE MUSICIANSHIP CURRICULUM—LEVELS I/II (all programs)

Music Theory I and II

Focus on fundamentals, counterpoint, and functional harmony includes secondary dominant, non-dominant seventh functions, and common chord modulations, non-western diatonic/non-diatonic scales, original composition, and modulation exercises.

SS/ET I and II

Focus on facile reading of clefs, conducting, dictation includes treble, bass, alto, and tenor clefs, solfege, intervallic, tonal, harmonic, and rhythmic dictation, including polyrhythms.

Piano Tech I and II Focus on fundamental note/rhythm reading, basic patterns/scales/chords includes intervals, scale building, sight reading, chord qualities, inversions, progressions harmonization, transposition, basic improvisation on chord progressions.

SECOND YEAR (FIRST SEMESTER) CORE MUSIANSHIP CURRICULUM—LEVEL III
(all programs)

Music Theory III Historical approach to theoretical materials includes more advanced Renaissance and Baroque counterpoint such as polyphonic forms, invention and fugue, introduction to homophonic classical forms (including sonata form), further harmonic analytical attention to vertical vs. contextual harmony, chromatic harmonic practices of late Classical and Romantic eras, chromatic modulation, creative composition in various forms such as invention, fugue, variation, and song form.

SS/ET III Further reading of clefs, introducing soprano clef includes sight singing melodies with all intervallic skips, melodic chromaticism and modulation, rhythmic reading including subdivisions in simple and compound meters; melodic and harmonic dictation; harmonies include all inversions of seventh chords, secondary dominants and modulation.

Piano Tech III Technique, SR, Harmonization/Transposition, Repertoire, Improvisation includes scales/inversions/progressions-all keys to 4#/4b, 2-parts from 3-4 voice scores solo and ensemble repertoire, chord symbols, secondary chords, accompaniment patterns.

SECOND YEAR (SECOND SEMESTER) CORE MUSIANSHIP CURRICULUM—LEVEL IV (BA-Music, all professional programs with the exception of BM—Music Business Emphasis)

Music Theory IV 20th c. Compositional Techniques includes use of extended harmony in Impressionism and jazz; facility with extended chord letter names; analysis of composers such as Debussy and Ellington; further chromatic harmony, especially triton substitutions, altered dominants and chromatic mediant; 20th c. modal harmony, nonfunctional harmony, polytonality, nontertian harmony, serialism, free atonality, minimalism and improvisational structures; creative work in various areas including extended harmonies, serialism and post-tonal set classes.

SS/ET IV Continued Melodic, Rhythmic, Harmonic Aural Skills Training includes continuing chromaticism in melodic sight singing, remote modulation, 20th c. melodies, from modal to atonal, symmetrical collections (whole tone, octatonic), 3- and 4-note pitch class sets; rhythmic study in syncopation, triplet and duplet divisions, hemiola, changing meters, new meters (5,7,11, etc.); harmonic study includes progressions using extended and chromatic harmonies, such as 9th and 13th chords, Neapolitan 6/Augmented 6 chords.

Piano Tech IV Technique, SR, Harmonization/Transposition, Repertoire, Improvisation Scales/Inversions/Progressions-extended, with facility, accompanying soloist, 3 & 4 part vocal scores, 2-parts from instr. scores, intermediate solo/ensemble repertoire, harmonization with secondary dominants, secondary chords, accompaniment patterns, anthems, and technology.

Keyboard Harmonization All Content/Skills from Piano Techniques sequences (Piano Majors/Principals) Includes more advanced studies in sight reading (intermediate literature, anthems, hymns, accompaniments, instrumental and vocal scores), technical facility in scales, arpeggios, inversions, and extended chord progressions (all keys) including modulations, harmonization and transposition including secondary dominants, varied accompaniment styles, introduction to figured bass, by-ear playing.

(Refer to Appendix I, Piano Proficiency Packet)

Advanced Theory

Form and Analysis (all programs except BM—Music Business Emphasis)
Study of the architecture of music; analysis of harmonic, melodic, rhythmic and formal elements in the works of representative composers.

Arranging (Performance and Music Business programs)

Performance faculty (applied lessons, conducting) strive to help students integrate skills and knowledge from the music core (including music history) to inform appropriate interpretation and to aid them in applying these skills toward pedagogical aims, including the ability to read and learn scores, listen discerningly to recordings and live performances, to place repertoire into the appropriate historical, cultural and stylistic contexts, to research and write about music in an intelligent and informed manner.

Students use their growing knowledge of musical forms, processes, and structures learned throughout their course work as they perform on recitals and in ensembles and as they write scholarly papers. In addition, they use their knowledge as they interact with applied teachers and other students in performance, and as they understand the historical context for the music they are studying and performing. Only the BM—Music Business Emphasis degree program requires less study in the musicianship core.

Advanced level courses in Music History and Literature (all music degree programs), Instrumental and/or Choral Conducting and Literature (Music Education, Performance), Form and Analysis (Music Education, Performance), and Arranging (Performance, Music Business), applied private instruction, and ensemble participation provide methods for students to learn to place music in historical, cultural, and stylistic contexts.

3. Composition and Improvisation

All music students are expected to achieve adequate rudimentary capacity to create derivative or original music both extemporaneously and in written form through the imitation of various musical styles, improvisation on pre-existing materials, and the creation of original compositions and experimentation with various sound sources through activities, assignments, and projects that are incorporated into the musicianship core (music theory, sight singing/ear training and piano). Activities incorporate industry-standard notation software and digital keyboard technology. The main thrust of the music unit's approaches to composition and improvisation involves the modeling of various musical styles from Baroque fugues to Serialism; this approach is essential in making a connection between composition and improvisation and all other musical aspects—both academic and performance-related—of a music student's education. Assignments are graded for musical understanding and critical artistic judgment, aesthetic judgment and musical quality, artistic competency, and for appropriateness to the style. Improvisational work in the core theory curriculum, mainly through sight singing/ear training and piano techniques/keyboard harmonization classes, address future success through the demonstration of knowledge of new practices and an understanding of various improvisational styles.

Music students develop limited compositional skills through imitation of traditional musical styles in the Music Theory, Form and Analysis, and Arranging classes. Students are required to compose sixteenth-century counterpoint imitations in Music Theory I, Classical and Romantic phrase/period structure imitations in Music Theory II and III, fugue and twelve-tone imitations in Music Theory IV, and more advanced designs in Form and Analysis. Advanced theory classes and the music arranging course address orchestration techniques and opportunities for music composition considerations. Students explore standard harmonization formulae (through secondary dominants and basic chromatic harmonies) in depth in advanced music theory courses, Piano Techniques III and IV, and Keyboard Harmonization. For the past ten years, the music unit has also been able to offer composition lessons for music students, after hiring an active professional composer as theory/composition coordinator. Private studies in composition are not required, but are available and are encouraged. Two ensembles provide opportunities for group improvisation, one in which various jazz styles are taught and explored, the Jazz/Rock Ensemble, and the other focused on a wide variety of contemporary forms, the New Music Ensemble. Both groups are open to interested students. The annual UNK New Music Festival features the works of several student composers along with faculty and guest artist composers and performers.

Improvisation is a component of the elementary music education curriculum (Orff instruments), sight singing and ear training, piano classes, as well as an integral feature of the Jazz/Rock Ensemble. Baroque and classical embellishment and improvisation are taught in private lessons where appropriate and in piano pedagogy; keyboard harmonization provides keyboard majors/principals with the fundamentals of baroque improvisation. Applied teachers frequently use improvisational techniques in their studios to support learning and freedom of expression.

4. History and Repertory

Music students have opportunities through performance and academic studies to work with music of diverse cultural sources, historical periods, and media. Student participation in ensembles offer performance opportunities in music from a wide variety of stylistic periods, cultures, and sources. The orchestra, bands, choruses, chamber groups, and opera workshop routinely perform music from many historical periods and both classical and folk music from Western as well as non-Western cultures. The jazz ensemble and show choir program popular, jazz, and folk music.

All music students are required to enroll in Music History and Literature. Following is an outline of the two-semester sequence course objectives. Music History and Literature II are designed to:

- provide a general understanding of the course of development of western music from antiquity to 1820 (I) and from 1820 to the present (II);
- develop an in depth understanding of fundamental compositional style elements and performance practices utilized in contrasting historical periods;
- explore relationships between major philosophical, sociological, and political currents and their relationship to musical developments;
- acquaint students with landmark composers and compositions which may serve as reference points in his/her professional musical development;
- familiarize students with the scholarly writing style utilized by scholars of the past, as well as in contemporary professional discussions of music; and
- provide a forum for the development of writing skills appropriate to the discussion of music in its historical context.

A variety of music is studied in the more specialized areas of music literature including Instrumental and Choral Conducting and Literature, History of American Musical Theatre, History and Literature of Opera, Survey of Art Song and Piano Literature classes, including non-western music influences in the twentieth century. In Private Instruction, Piano Techniques, Keyboard Harmonization, and Advanced Piano Pedagogy II, a student will learn and perform music from many different periods and styles. Theory classes analyze non-Western musical forms, and non-Western and popular music are studied in an array of elective classes. Students have the opportunity to enroll in Music Appreciation in which the textbook and correlated recordings include the music of non-western cultures. The international areas include Sub-Saharan Africa, India, and Japan. Music Appreciation also touches on a variety of musical styles such as twelve-tone and serialism, aleatoric, minimalist, electronic music, and mixed media. Introduction to Jazz and Blues and Introduction to Rock and Blues give students an opportunity to study the musical styles indigenous to America. Music education students study and learn how to teach multi-cultural folk music and folk dances of America, Mexico, Caribbean Islands, Africa, Europe, Asia, and the Middle East.

A large and varied number of concerts, recitals, opera and musical theatre productions are presented each year by faculty, guest-artists, touring groups, and fellow students. In addition, the music unit, multicultural affairs, world affairs, and the international student organizations (Chinese, Japanese Hispanic, Nepalese) sponsor a wide of workshops and festivals, including guest artists/presenters with programs such as “Celebrate Hispanic Music and Children” and multicultural dance and musical performances. All students enrolled in private instruction are required to attend at least ten of these performances each semester.

5. Technology

The music addresses technology in a number of different ways. The education common to all music students rests upon their understanding of general technological principles rather than specific training in any technology. The understanding of these principles is accomplished partially through the training in specific modes of technology that apply to the education of all music students including: virtual communications (email, social networking, skype), networked document storage and online communities/systems (cloud storage, Blackboard), virtual databases and references (library e-resources, web-linked texts), music training software (MacGamut, music theory), software to assist with creative activities such as arranging and composition (Finale), electronic instruments (digital keyboards), and sound recording and reinforcement equipment, computer hardware and software.

All students are expected to utilize technology in a number of ways in relation to their areas of specialized study. Examples include the ability to use of 'smart' classrooms and digital keyboards effectively as an aid in teaching (music education and piano pedagogy), advanced use of notation software (arranging and composition students), and recording and reinforcement equipment and recording/editing software (music business). Faculty set an example of utilizing technology in ways that support student learning in both artistic and educational realms. For instance, the use of recording equipment to aid applied study is intended to enhance performance standards. Students who elect to enroll for the Music Technology course (required in Music Business) become familiar with various synthesis processes, hardware and software sequencing and sampling, MIDI, drum machines, sound processing, music technology in music education, and various musical aspects of the Internet.

All UNK students are assessed a technology fee that helps to support maintenance and replacement of equipment throughout the unit, including all classrooms and labs. The music technology laboratory is equipped for both instruction and individual study with ten Macintosh computers, two USB keyboards, headsets, and a printer. Essential software is purchased by the individual departments and frequently updated (e.g. Finale upgrades are purchased biennially for the lab, classrooms, music theory and several other faculty members). Other software provided for student use includes; AppleWorks 6.2.9, Audacity 2.2.2, GarageBand 10.3.1, Inspiration 9, Logic Express 9.1.8, MacGamut 6, Mac OS X 10.13, Microsoft Office 2016, Pyware 3D, plus all standard internet and general-use applications.

The music unit continues to upgrade its essential instructional and performance technology, primarily through priority funding. The class piano lab is equipped with eleven Yamaha Clavinovas, a Roland MT Sequencer/Sound Module, and 'smart' classroom technology. The student lab has its own server, with access to faculty offices and classrooms for student presentations and assignments. The department recently purchased two Disklaviers with recording/playback and digital delivery capabilities for use in accompanying and teaching and each applied faculty studio received new digital mics and recording software.

Most general communications among and between the administration, faculty, staff and students occurs via Microsoft Outlook, a campus-wide email system; most class assignments and several courses in their entirety are delivered via distance through Canvas; and scores, recordings, and reference resources are available both on campus and off through the university library. The music unit has effectively utilized instructional technology over the past decade to achieve its objectives for student learning (e.g. an online music fundamentals course is offered for incoming new and transfer students who do not pass the theory entrance examination) and to improve its educational access to students from beyond the campus (e.g. general studies, graduate courses). The university system, the UNK campus, the College of Fine Arts & Humanities, and the Department of Music, Theatre, and Dance are committed to ongoing support of ever-changing and advancing technology requirements.

6. Synthesis

Synthesis is a key ability for music students to acquire in the course of their studies. The ability to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition and improvisation; history and repertory; and technology; represents their acquisition of critical thinking skills, self-discipline and effective group task management which allow them to succeed in a musical or non-musical professional field or advanced program of study. The music unit's points of assessment require students to demonstrate synthesis skills. For example, the piano proficiency examination requires students to synthesize skills of disciplined practice with theoretical knowledge and application; students must demonstrate advanced writing and critical thinking skills through the study of music history; and portfolio preparation aids the students to track their areas of achievement and proficiency and see how these areas have informed each other.

All professional music degree programs require a culminating project: a senior recital for all BM—Performance majors; a senior recital and senior showcase for BM—Musical Theatre majors; an Internship for BM—Music Business majors; a senior recital and two semesters of internship for BM—Piano Performance with Pedagogy Emphasis majors; and a semester of student teaching for BM—Music Education, PK-12 majors. These capstones necessitate integration of a multitude of skills in a highly-demanding setting that is relevant to real-world experiences; their achievement shows self-motivation and proficiency in collaboration. Music business majors begin to understand the basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise. Music education and piano

pedagogy students synthesize musical understanding and skills with educational theory, putting this learning into practice during the final student teaching semester in a variety of school settings or teaching internship experiences. Music performance majors demonstrate an understanding of quality repertoire, advanced performance skills, performance practice, recital organization and planning, and skillful presentation through a 50-minute senior recital. Recital program notes demonstrate a synthesis and integration of research and writing skills with informed, stylistic performance. Forms from the Recital Packet, the Student Recital Checklist, Recital Approval Form (Composition) and Recital Hearing Form (Instrumental, Piano, Voice) are included in Appendix D, Evaluation Forms.

General Studies Competencies

The 45-hour core in General Studies, the 6-hour minimum language requirement and the requirement of a minor or second major all address the competency expectations expressed by NASM for General Education. The mission of the General Studies program is: The UNK General Studies program helps students acquire knowledge and abilities to: understand the world, make connections across disciplines, and contribute to the solution of contemporary problems.

General Studies Program Level Student Outcomes

Across the range of disciplines and courses offered, the General Studies Program is designed to develop and demonstrate the following abilities:

1. Evaluate information appropriate to the task.
2. Apply principles of critical thinking to demonstrate integrative learning.
3. Communicate effectively in spoken form.
4. Communicate effectively in written form.
5. Analyze cultural issues within a global context.
6. Evaluate in context significant concepts relating to democracy.

In addition to the six program-level outcomes noted above, which well in keeping with the General Education Competencies listed in the NASM (accrediting body) Handbook, there are specific outcomes in the major categories within the General Studies Program. All courses must demonstrate in their syllabi and through their assessment procedures their ability to assess the accomplishment of these outcomes. The General Studies program includes the Foundational Core, Portal Courses, Distribution Courses and Capstone Courses. The overall General Studies Student Learning Outcomes can be accessed at <http://www.unk.edu/academicaffairs/generalstudies.aspx?id=52805>. The Department of Music contributes courses to these areas: Portal Courses, Distribution Courses and Capstone Courses. Following are student learning outcomes for the areas that include music courses:

PORTAL COURSE (3 units) (MUS 188)

The courses in this category are designed to develop and demonstrate the following abilities:

1. Analyze critical issues confronting the individual and society, including a global context.
2. Interpret an argument through engaged discourse within the discipline.
3. Construct a cogent argument pertaining to the course topic.

DISTRIBUTION (27 units)

- **AESTHETICS (3-6 units) (MUS 100, 101, 106, 107, 159, 347, 348)**

The courses in this category are designed to develop and demonstrate the following abilities:

1. Articulate the relevance of the Aesthetics course to their general education.
2. Explain the significance of a work of art within its context (i.e. cultural, historical).
3. Identify the structure of a work of art by describing its elements.
4. Interpret a work of art using concepts appropriate to its medium.
5. Distinguish between works of art from various time periods and cultures.

- **ANALYTICAL & QUANTITATIVE THOUGHT (0-6 units) (MUS 200)**

The courses in this category are designed to develop and demonstrate the following abilities:

1. Articulate the relevance of the Analytical & Quantitative Thought course to their general education.
2. Express formal relationships using various forms of analytical reasoning.
3. Define problems using techniques appropriate to the discipline.

4. Solve problems using techniques appropriate to the discipline.
5. Draw appropriate inferences from data in various forms.
6. Evaluate analytical results for reasonableness.

CAPSTONE COURSE (3 units) (MUS 388)

The courses in this category are designed to develop and demonstrate the following abilities:

1. Evaluate information from more than one academic discipline.
2. Formulate logical connections between disciplines as they relate to the topic.
3. Employ the approach of more than one academic discipline in completing a Capstone project.
4. Synthesize knowledge related to the topic in completing a Capstone project.
5. Communication effectively in the medium chosen for the Capstone project.

Descriptions of the General Studies music courses can be found below, at Section IV, Institutional Contributions. Students can take a maximum of 10 hours from the same discipline to apply to their General Studies Program. Students make course choices with the guidance of their academic advisors so that their interests and major requirements are met.

For specific information on new General Studies assessment is found at:
<http://www.unk.edu/academicaffairs/generalstudies.aspx?id=33624>

DIRECT MEASURES for General Studies Music Courses

1. Music Portal Courses

School Year 2010-11 was the first year new General Studies courses were offered, along with the use of Task-Stream, an online assessment tool.

Measure – All students enrolled in portal classes at UNK are required to complete a 2-3 page assessment paper that must be submitted both (1) to your TaskStream account and (2) to your instructor. The assessment paper is a formal essay in all aspects, complete with thesis statement and concluding paragraph in summary of your content. Your paper is graded in reference to a standard portal course grading rubric that takes seriously into account the quality, succinctness and relevance of your content to all aspects and expectations of your essay topic. Your assessment paper will comprise part of your final grade.

Title of paper: *The untimely and mysterious death of Wolfgang Amadeus Mozart* has been surrounded by controversy and speculation for over 250 years. (1) Briefly discuss the traditional biographical accounts of Mozart's illness, death, funeral and burial that have appeared (2) At greater length, proceed to contrast the traditional accounts to more recent accounts that suspect a possible conspiracy and cover-up of facts-- that Mozart may have been murdered. (3) Include also your own personal conclusion.

Minimum required length: 1000 words (approximately 2 1/2 pages); 1.5 spacing, 1 inch margins; Times or Times New Roman font style. Bibliography and footnotes are not required.

2. Music Distribution Courses

Music or Dance Response Paper

Measure – All students complete a “*Music Performance Response Paper*” of 800 words, discussing one specified work/composer. Various works are used, such as a movement of a classical work for MUS 100, jazz compositions for MUS 106/107, and videos of dance works for DANC 122. This is not a term paper and does not require footnotes or bibliography. Various topics must be addressed, depending upon the course, such as artistic elements, historical, political social or philosophical context, and how these contexts and titles/program notes contribute to the student's response. (In 2012-13 the Task Stream Assessment Tool will be used.)

Target: A random 15% of all student response papers are evaluated with a rubric by a team of faculty drawn from the Assessment Committee. The rubric contains categories of 1) quality of communication skills, 2) quality of content, 3) quality of contextual reference, 4) quality of aesthetic response, within the levels “Insufficient,” “Limited,” “Adequate,” and “Exemplary.” The target is 70-80% of students in the Adequate to Exemplary levels in each category.

3. Music Capstone Courses

Measure: Students in all Capstone Courses complete a final project that is assessed using the Capstone Course Rubric. (See Appendix C) The Music Capstone, “Music Culture and Gender” engages the

disciplines of Music and Women's/Gender Studies. Students must evaluate information and its sources critically, must make connections across the two disciplines, and must integrate multiple approaches and/or strategies from the disciplines addressed. The project may be a research paper, a bibliography, a discography, an instructional unit (for elementary/high school), an oral history, or other type of creative application. The final project is assessed using TaskStream.

Graduate Music Program

Master of Arts in Education – Music Education

1. Mission Statement and Learning Goals

Mission - The mission of the Department of Music, Theatre and Dance, a disciplinary unit within the College of Fine Arts & Humanities of the University of Nebraska at Kearney, is to provide a high-quality music education to graduate students of the University. The department's highest priority is to prepare music educators for enhanced teaching careers and/or further education, and also, to educate students to be lifelong, independent learners and practitioners of music. To this end, students will prepare for future academic and professional pursuits in a constructive, stimulating, challenging, and rewarding student-centered learning environment. The faculty seeks to foster in each student the qualities of integrity, initiative, diligence, and capacities for clear thinking, speaking and writing.

Learning Goals – Students who successfully complete a Master of Arts in Education with a Specialization in Music, 1. Will further develop a basis for aesthetic judgment and understanding allowing for the implementation of enhanced learning experiences for the students they teach; 2. Will continue to achieve artistic and scholarly competency as music educators; 3. Will be prepared as music educators to serve schools, communities and the region as leaders in musical understanding and critical artistic judgment; and 4. Will be encouraged to achieve continued professional growth and/or academic success.

II. Assessment Plan

LEARNING OBJECTIVES

1. Graduates will understand the central concepts of music education in order to create learning experiences in music that are meaningful and useful.
2. Graduates will further develop understanding of the styles and performance practices of diverse musical eras.
3. Graduates will achieve broad intellectual and interpretive skills and understanding
4. Graduates will develop musical understanding and critical artistic judgment.
5. Upon completion of the course of study leading to a graduate degree students will be prepared to seek further professional placement in the competitive job market within their chose field or pursue a further degree.

DIRECT MEASURES

1. Classroom Teaching and Conducting Evaluations

Measure - All graduate students will be assessed the areas of classroom management and teaching, and ensemble conducting and will submit video-taped components of teaching skills that will be assessed by a two members of the student's faculty committee. The assessment will be based on the Music Classroom Teaching Evaluation Form and the Graduate Level Conducting Evaluation Form.

2. Comprehensive Examination

Measure - All graduate students in music will take a series of comprehensive examinations developed by each student's faculty committee. Individual committees are composed of the student's advisor and faculty representatives in the areas of Pedagogy, Content Specialization and Research. The comprehensive exam will be administered at the end of his/her program of study covering information studied in the areas of education/music education, music theory, music history and general/elective considerations. Members of the student's graduate faculty committee will evaluate each part of the exam using Graduate Comprehensive Examinations Evaluation Form.

Target - All students passing the Music Education portion of the UNK comprehensive graduate music exam will receive a score of at least 3.5 out of 5.0. The complete rating scale is as follows: 5. Excellent 4. Good 3. Adequate 2. Needs improvement 1. Poor.

3. Final Interview Evaluation

Measure - Upon completion of a student's comprehensive examinations, three members of the music graduate faculty will meet with the student in a final interview to discuss and assess the broad spectrum of knowledge, skills and values gained by the student during the course of study in music. Students' responses are evaluated using the Graduate Final Interview Evaluation Form.

Target - Former students will respond regarding the knowledge and understanding of concepts central to music education. Since the format of this assessment is an open-ended interview, responses will vary widely. The responses from all former students will be examined, with particular attention given to any particular suggestions that recur across multiple students.

INDIRECT MEASURES

1. Student Survey

Measure - Students are asked to evaluate their learning prior to the final interview using the Graduate Student Response Evaluation form.

Target - On the Graduate student response questionnaire, graduates of the program will respond with a rating of at least 4 on the following; How would you rate your level of learning (including retention of materials) in the following subject area? Music Education 5=excellent, 4=good, 3=adequate, 2=needs improvement, 1=poor.

2. Alumni Survey

Measure - Every three years alumni will be surveyed to determine professional placement and development.

Target - The number of students who have graduated from our Graduate program in the last 5 years is very, very low (fewer than 10). As of yet, we have collected no data from this measurement tool.

Student Achievements

External indicators of student's academic and artistic development include achievements in a wide variety of areas including performance competitions, juried selection for performance on featured artist master classes or presentation of a poster or session at state, regional and national conferences, invited performances, juried publications, receipt of research/creative activity travel grants, awards for distinction in a field, employment in the field, and acceptance into graduate school.

The following provides a sampling of student achievements in the past several years:

- Student Vocalist wins the Nebraska state level MTNA Young Artists Competition-Voice (2009, 2011, 2012, 2015, 2016)
- West Central Division competitors, Columbia, Missouri, Boulder, Colorado, Minneapolis, Fargo
- West Central Division winner of MTNA Young Artist Competition-Voice (2015)
- Student Pianist wins the Nebraska Collegiate Piano Competition (2007)
- Student Piano Trio wins the Nebraska state level MTNA Young Artists Competition-Chamber Music (2006)
- West Central Division competitors, North Dakota
- Student Violinist wins the Nebraska Collegiate Strings Competition (2006)
- Student Pianist wins the Nebraska state and West Central regional levels MTNA Young Artist Competition-piano
- National Finalist at MTNA Conference, Austin, TX (2006/2007)
- Student Pianist wins the Nebraska state level of MTNA Young Artist Competition-piano; Finalist in the West Central regional level at Boulder, CO (2011/2012)
- Student wins Chappell White Student Competition Award, CMS Great Plains Regional Conference (2006)
- Student wins state NATS Artist Award Competition (2002)
- Student wins Metropolitan Opera District Auditions; Regional competitor, Minneapolis (2002)
- Student finalist in American Traditions Vocal Competition, Savannah, GA (2001)
- Student Semi-finalist in American Traditions Vocal Competition, Savannah, GA (2013)
- Annually, 35-40 voice students compete at State and Regional NATS Competitions (UNK has had numerous winners and finalists at both state and regional levels each year in classical and musical theatre categories.)
- Students selected for National Music Festival Performances: Brevard, Green Lake Chamber Music, Aspen,

ARIA International Summer Academy, Organist Workshop: Concordia Theological Seminary
 Students selected for UNK Summer Research Program: 2005 (3), 2006 (1), 2013 (1), 2014 (2), 2015 (1)
 Students selected for UNK Undergraduate Research Fellowships: 2008-2016 (23)
 Students jury-selected for presentations, performances, or participation at state, regional, national conferences:
 World Saxophone Congress (Minneapolis)
 National Conference on Undergraduate Research (California, Indiana, Virginia, Wisconsin, Virginia)
 National Flute Association Convention (Anaheim, CA)
 North American Saxophone Alliance (Arizona State University, AZ)
 Music Teachers National Association National Conference (Los Angeles, Kansas City, Las Vegas)
 Music Educators National Convention (Minneapolis)
 College Music Society National (San Antonio, TX and Salt Lake City, UT)
 College Music Society Regional Conferences (UNK, Kansas City)
 American-Russian Piano Institute-St. Petersburg, Russia
 Nebraska Music Teachers Association (Lincoln, Omaha, Kearney, Hastings)
 Nebraska Music Educators Association (Lincoln) – composition, intercollegiate band, ensembles
 Nebraska Bandmasters Association Intercollegiate Honor Band (Lincoln)
 Tau Beta Sigma National Conference, Intercollegiate Band
 Student ensembles performances/tours: Mormon Tabernacle, Carnegie Hall, NU Foundation, and with the Lincoln and
 Omaha Symphonies, Italy Tour, Argentina and Uruguay, Colorado, and throughout Nebraska
 Students published with UNK Undergraduate Research Journal: 2006 (1), '07 (2), '08 (1), '09 (1), '10 (2), '12, '14 (2), 15
 Students published with MTNA National Proceedings, Pedagogy Saturday III, Los Angeles (3)
 Student recipients of NAMM national awards (music business): 2006 (1), '07 (2), '08 (3), '09 (1), '10 (1), 12 (1)
 Musical Theatre Student Showcases: Kearney, Omaha, Chicago; auditions with agents and casting directors

2016 - 17 MUSIC STUDENT AWARDS AND HONORS

HONORS RECITAL AND CONVOCATION, APRIL 30, 2017

UNK Honorary Music Education Award

In loving memory of Deanna Showalter Tiller

Cole Chancellor

College of Fine Arts and Humanities Outstanding Seniors (Music)

Alyssa Wetovick

Jordan Isabella Hoppens

UNK Concerto/Aria Competition

Aaron Borer

Bobby Jacobs

Alyssa Wetovick

KSO Orchestral Award of Excellence

Gina Lieb

Nebraska Music Educators Association Collegiate Performance (UNK winner)

Jordan Isabella Hoppens

National Association of Teachers of Singing- Nebraska State Competition, Lincoln, NE

John Robert Jacobs First Place Winner

Alyssa Wetovick Second Place Winner

Tierney Casper Finalist

National Association of Teachers of Singing – West Central Regional Competition, Wichita, KS

John Robert Jacobs Second Place Winner

Alyssa Wetovick Semi-Finalist

Tierney Casper Semi-Finalist

National Association of Teachers of Singing – National Competition, April 22-June 1

John Robert Jacobs Competing

2017 Nebraska Intercollegiate Band, Lincoln, NE

Asael Arevalo	Erin Van Hal	Cayla Cuba
Alyssa Olsen	Aaron Woolley	Victoria Mejia
Blaine Fisher	Cal Switzer	Rachel Tweedy
Allison Singh		

Lincoln Symphony Young Artist Competition, October 2016

Hsuan Cheng	Winner
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Cherokee Symphony (Iowa) Young Artists Concerto Competition, February 2017

Hsuan Cheng	Winner
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Aurora Symphony (Colorado) Young Artist Solo Competition, April 2017

Hsuan Cheng	Third Prize Winner
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Music Teachers National Association Young Artist Competition- Colorado State University

Alyssa Wetovick	Nebraska State Representative
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2016 Nebraska Music Teachers Association Performance Competition

Jordan Isabella Hoppens	Winner, Piano Competition
Thomas Prentice	Second Place, Piano Competition
Nolan Pribnow	Third Place, Piano Competition

Undergraduate Research Council Grants

Hsuan Cheng
Alyssa Wetovick

Undergraduate Research Fellows

Jordan Isabella Hoppens	“Fostering Metacognitive Skills Via Piano Curriculum” – Poster presentation
Tierney Casper	“Music Therapy, Swimming Therapy, and Autism: A Literature Review” – Poster presentation, Third place for College of Fine Arts & Humanities
So-Young Chun	“Girl Crush” – Oral performance/presentation
Elaine Christensen	“The Gothic Theatre” – Oral performance/presentation
Alyssa Wetovick	“Music Teachers National Association Young Artist Voice Competition, West-Central Regional Division” – Poster Presentation

Department of Music, Theatre, and Dance Music Priority Grant

Akira Watanabe	KCACTF Musical Theatre Intensive Session
Alyssa Wetovick	Regional MTNA

Scholarships/Other Awards

Jordan Isabella Hoppens	Phi Kappa Phi Honor Society Inductee
Nolan Pribnow	Phi Kappa Phi Honor Society Inductee
	Mortar Board Inductee
	Graduate Assistantship Award – Ohio University
	Graduate Assistantship Award – University of Oklahoma
Alyssa Wetovick	Graduate Assistantship Award- Belmont University
Elizabeth Peters	Graduate Assistantship Award-University of Cincinnati (CCM)
	Graduate Assistantship Award-University of Utah

Graduate School Acceptances

Elizabeth Peters	Accepted to University of Cincinnati, University of Utah (D.M.A. Vocal Performance)
Alyssa Wetovick	Accepted at Arizona State University, Shenandoah Conservatory, Wichita State University, and Belmont University (M.M. Vocal Performance and Pedagogy)
Tyler Walker	Accepted at University of Kansas (M.M. in Saxophone Performance)

Summer Stock Theatre Engagements

Akira Watanabe	Round Barn Theatre, Napanee, Indiana (through January 1, 2018)
Connor Dudley	Black Hills Playhouse
Benjamin Hill	Crane River Theater

Tanner Peshek
 Minori Yamauchi
 Makenzie Hinirichs

Theatre in the Park, Kansas City, Missouri
 Crane River Theater
 Crane River Theater

IV. INSTITUTIONAL CONTRIBUTIONS

SERVICE COURSES IN SUPPORT OF GENERAL STUDIES/TEACHER EDUCATION PROGRAMS

Portal (MUS 188 three courses approved), Distribution—Aesthetic (MUS 100 Music Appreciation, MUS 101 American Musical Theatre, MUS 106 Jazz and Rock, MUS 107 Jazz and Blues, MUS 159 Fundamentals of Piano), and Capstone (MUS 388 one course approved). Total enrollment in General Studies courses in the 2010 fall semester was 259 students, generating 767 SCH. The department also offers two sections of MUS 330 each semester, with the 2010 fall enrollment of 55, generating 165 SCH. The semesters with no enrollment listed were not denoted as General Studies courses before this time.

General Studies Courses

Course	GENERAL STUDIES ENROLLMENTS:					
	2009-10	2010-11	2011-12	2016-17	2017-18	F18
DANC 122	138	141	182	----	----	(now in Theatre's credit count)
MUS 100	330	339	294	306	118	162
MUS 101	----	----	----	40	35	(not offered)
MUS 106/107	125	113	118	41	23	(not offered)
MUS 159	21	10	15	16	17	25
MUS 188	----	----	----	----	4	----
MUS 200	----	----	----	----	27	24
MUS 347	----	----	----	----	12	15
MUS 348	----	----	----	----	12	17
Total	612	582	628	403	248	243

MUS 100GS - Music Appreciation - 3 hours

Prereq: none

A survey of music in its basic concepts covering a broad spectrum of world styles and eras.
 (multiple section offered every fall, spring and summer)

MUS 101GS - American Musical Theatre - 3 hours

Prereq: none

A survey of the history and development of musical theatre in America from 1800's to present.
 Examination of significant works, their composers and lyricists, from stage and movie musicals.

MUS 106GS - Introduction to Jazz and Blues - 3 hours

Prereq: none

A survey of the musical styles of jazz and blues from the 1800s to the 1990s through lecture, readings, recordings, concerts, and audiovisual presentations. These indigenous American musical forms are examined from both a musical and cultural vantage point.
 (offered every fall)

MUS 107GS - Introduction to Rock and Blues - 3 hours

Prereq: none

A survey of the musical styles of rock and blues from the 1800s to the 1990s through lecture, readings, recordings, concerts, and audiovisual presentations. These indigenous American musical forms are examined from both a musical and cultural vantage point.
 (offered every spring)

MUS 159GS - Piano Fundamentals - 2 hours

Prereq: none

Fundamentals of music as applied to the keyboard. Designed for students with little or no previous musical training. Note and rhythm reading on the keyboard will be emphasized. Credit may not be applied to a music major or minor
 (offered every fall and spring)

MUS 188GS - General Studies Portal - 3 hours

- Prereq: freshman or sophomore standing
 Students analyze critical issues confronting individuals and society in a global context as they pertain to the discipline in which the Portal course is taught. The Portal is intended to help students succeed in their university education by being mentored in process of thinking critically about important ideas and articulating their own conclusions. Students may take the Portal in any discipline, irrespective of their major or minor. Satisfies the General Studies Portal course requirement. Students may take their Portal course in any discipline. Students who transfer 24 or more hours of General Studies credit to UNK are exempt from taking a portal course. (new course, offered each fall, beginning in F10: Amadeus)
- MUS 200GS – Music Theory I – 3 hours
 Prereq: Passing score on the music theory placement exam (P/F) or passing score on the AP music theory exam (3 or above)
 Rudiments of music, including melodic and rhythmic notation, scales, key signatures, intervals, and chord structure. Elementary harmonic analysis, with non-harmonic tones.
- MUS 347GS – Music History and Literature I – 3 hours
 A survey of the development of western music from Plato to 1800 providing insight into fundamental compositional style elements and performance practices of each historical period within a socio-politico-economic context. Students will become acquainted with landmark composers and compositions.
- MUS 348GS – Music History and Literature II – 3 hours
 A survey of the development of western music from 1800 to the present providing insight into fundamental compositional style elements and performance practices of each historical period within a socio-politico-economic context. Students will become acquainted with landmark composers and compositions.
- MUS 388GS - General Studies Capstone - 3 hours
 Prereq: open to juniors and seniors or to students within 6 hours of completion of their General Studies program
 An interdisciplinary experience where students apply the knowledge, cognitive abilities, and communication skills they have gained from General Studies in designing and completing an original project or paper. Students employ methods and interpretive means of two or more disciplines to integrate knowledge and synthesize their results. Satisfies the General Studies capstone course requirement. Students may take their Capstone course in any discipline. (new course, offered as a pilot spring 2009) offered spring 2012: Music, Culture and Gender)
- DANC 122GS - Dance Appreciation - 3 hours
 Prereq: none
 Nonperformance course. Survey of dance as an art form from primitive dance through the ages of ballet, modern dance, and jazz; the media; methods of recording dance; hazards of the profession; problems of dance today. Lectures and discussions on anatomy, body alignment, and dance as art for the lay dance community. (offered fall and spring)

Honors Program Courses

While any course, 300 or above, may be taken as an honors option, these courses have traditionally had an honors designation:

- MUS 330H (Music Methods for Elementary Teachers)
- MUS 357H (Elementary School Music)
- MUS 365H (Form and Analysis)
- MUS 406H (Instrumental Conducting and Literature)
- MUS 425H (Arranging)
- MUS 447 (Music History I)
- MUS 448 (Music History II)
- MUS 460H (Independent Study & Research)
- MUS 468H (Secondary School Music)
- MUS 475H (Internship in Music Business)
- MUS 486H (Marching Band/Jazz Ensemble Methods)

MUS 488H (Recital)

Teacher Education Program

MUS 330 - Music Methods for the Elementary Teacher - 3 hours

Prerequisite: Elementary Education, Middle Level or Early Childhood Unified major
Basic musical skills methods and materials for the elementary classroom teacher.

Women's and Gender Studies Courses

MUS 247 - Women Composers and Their Music: A Historical Approach - 3 hours

Prereq: none

A Survey of women composers and their music throughout history, from the Middle Ages to the present. A major focus of the course is the actual music, in written and/or recorded form. Historical, sociological and psychological factors affecting women composers in each period will also be included.

MUS 388GS - General Studies Capstone - 3 hours

Prereq: open to juniors and seniors or to students within 6 hours of completion of their General Studies program

An interdisciplinary experience where students apply the knowledge, cognitive abilities, and communication skills they have gained from General Studies in designing and completing an original project or paper. Students employ methods and interpretive means of two or more disciplines to integrate knowledge and synthesize their results. Satisfies the General Studies capstone course requirement. Students may take their Capstone course in any discipline.

V. STUDENT PROFILE AND SUPPORT DATA

Admissions

All students who wish to pursue a major or minor in music must complete a formal audition consisting of appropriate selections performed on the principal instrument of declaration. In addition, auditionees must sight read a short selection, and complete assessment/placement exams in piano and theory. Students are either accepted fully, provisionally, or not accepted. Students who are accepted provisionally are informed what they must do to be fully accepted. Students who are not accepted are informed of the reason for non-acceptance to the program. Once a student has been accepted as a music major, they must make formal application to their program of study. If they wish to change program (e.g., from a music minor to major or change principal instrument), they must also make written application to do so. Specific admission requirements are found in (See [Appendix K.](#))

Recruitment Efforts & Student Demographics

All music faculty members are responsible for recruiting as high a level of musical talent and academic promise as is possible, to the department. This combined effort of individual faculty is conducted in an effort to maintain a program that is balanced between instrumental and vocal musicians for the overall health and success of the department. The recruitment and retention committee is made up of faculty from: woodwinds, percussion, strings, piano and voice, with representatives in vocal and instrumental ensembles. Auditions are open to all music faculty members, with faculty in specific areas of studio instruction present at auditions of those performers. A copy of the current Music Scholarship Award Letter is available in Appendix K.

Printed materials for recruitment include: department brochure, brochures/flyers for individual programs, scholarship audition poster (distributed to school counselors, music teachers). Materials are updated annually to reflect changes in program, curriculum, personnel, etc. Families also receive recruitment materials from the university, which include: admission requirements, costs for tuition, room and board, and fees. Students who request information about music programs and/or audition materials are responded to through mail and via telephone to establish contact and provide information. The music unit maintains a current and organized website that contains general and specific information about the department with specific links to request an audition, contact specific faculty, and other pertinent information about programs, ensembles, opportunities for study.

The department also recruits through workshops and summer camps held on campus: “Broadway Bound” musical theatre camp, All-State Choir Camp, Sounds in the Summer (marching band camp); one-day workshops: Saxophone Madness, Merry Tuba Christmas, Choral Leadership Workshop, Spring Piano Workshop, Violin/Viola Workshop; and state and regional touring of show choir, concert choir, jazz band, wind ensemble, chamber groups, faculty solo and individual performances and master classes.

Retention Efforts

Retention policies are designed to promote student success. The Music Student Handbook clearly defines academic policies, (e.g., students must earn a C- or higher to progress to the next level of a sequential core course.) In addition, each student must complete a piano proficiency, jury each semester of study, advanced standing jury, recital hearing, and portfolio before the semester of student teaching, internship or the semester before graduation for all other majors.

Advising Procedures

Faculty advise music majors and minors, specific to academic program (Music Education, Music Business, Musical Theatre) or principal instrument (Performance, Liberal Arts, Music Minor.) Music Education students are divided between the two primary music education professors; the director of the Music Business program handles all of the students enrolled in the program; the director of Musical Theatre advises the Musical Theatre students; and BA-Music and BM-Performance students are advised by their primary applied instructors. Graduate students are advised by the Graduate Music Program Chair. Advisors must meet with

their advisees each semester before enrollment in the next semester's courses. In addition, they assist students in maintaining a schedule in their music offerings to stay on course for graduation, oversee their portfolio, and offer other academic and career advice. The Chair advises new transfer students and minors directly or works with other faculty or department chairs who have minors in the Department of Music and Performing Arts. Students may elect to have more than one academic advisor and often choose the director of a particular program along with their applied lesson professor.

The department has devised advising sheets for all music majors, minors, dance minors, pre-professional and graduate programs. These advising sheets assist both students and faculty in tracking student progress in degree requirements including General Studies, Writing Intensive, and Culturally Diverse requirements, along with program-specific requirements such as the Piano Proficiency Examination and the Senior Portfolio Requirement. Area Coordinators in the instrumental and voice areas coordinate entrance auditions for all incoming students in conjunction with the Recruitment and Retention Committee; the Theory Coordinator administers all theory, sight singing and ear training diagnostic tests, and the department Chair administers all piano placements.

Advising Sheets were developed in 2010 to incorporate changes in various programs, (and continue to be updated and degree requirements change) including changes in the General Studies Program. These are included in [Appendix L](#).

BA—Music

BM—Music Education, PK-12

BM—Performance (Composition, Instrumental, Piano, Piano with Pedagogy Emphasis, Vocal)

BM—Musical Theatre

BM—Music Business Emphasis

Piano Pedagogy Certificate

Music Minor

Music Minor (Elementary Education Major)

Sound Recording Technology Minor

MAE—Music Specialization

In addition, the Chair has begun a system of tracking student progress in core course requirements, proficiency exams in piano, advanced standing, and senior capstone experiences such as degree recitals, internships, independent studies, and student teaching with the [Music Student Records form](#) (available in [Appendix L](#)). Forms have been completed on all Freshman and Sophomore students (starting in 2006S) and will be updated and filed through each student's program of study until graduation. In the near future, the unit will investigate the feasibility of transferring all data onto a data server for easy access and updates.

Forms used by faculty in making evaluations of student work: (these are included in [Appendix D](#))

1st Semester Applied Music Evaluation (Composition, all other applied areas)

(to be filled out by the end of the first week of classes)

Jury Forms: Instrumental, Piano, Vocal

Freshman/Sophomore Evaluation Letter

Piano Proficiency Examination Form

Advanced Standing Forms: Composition, Instrumental, Piano, Vocal

Recital Hearing Form: Composition, Instrumental, Piano, Vocal

Student Portfolio Review Forms – all programs

The core music courses are taught in sequence, the levels of private lessons follow a progression of development appropriate to level of study and academic program. All fulltime faculty possess the appropriate terminal degree in their area of expertise and teaching assignments.

Retention policies are designed to promote student success. The Music Student Handbook clearly defines academic policies, (e.g., students must earn a C- or higher to progress to the next level of a sequential core course.) In addition, each student must complete a piano proficiency, jury each semester of study, advanced standing jury, recital hearing, and portfolio before the semester of student teaching, internship or the semester before graduation for all other majors.

Students who are not accepted at the time of their audition are informed immediately of the faculty decision. In addition, decisions made about advanced standing juries and recital hearings are made at the time of the hearing. The student is informed of the faculty decision immediately following. Freshman and Sophomore evaluations in the spring help to identify which students are lacking in their academic program and provide them with a plan to achieve success in their program or change programs at the recommendation of the music faculty.

Records for individual student performances: grades, juries, advanced standing, recital hearings, piano proficiencies, etc. are kept in individual files in the chair's office.

Copies of graduate exams, programs, recital recordings are maintained by the department secretary and appropriate faculty.

The university maintains an online course catalogue that specifies requirements for each degree offered by the university. In addition, faculty maintain advising sheets for each of their advisees. The university software, known as "MyBlue" maintains student academic records that can be accessed both by a student and his or her advisor.

Recommendations

Students are advised by faculty appropriate to their degree program. The numerous means of student assessment available to faculty guide them in advising on an ongoing basis.

Students define and refine their goals as they progress in their studies. They are periodically asked to articulate personal philosophies and goals in their courses and individual advising sessions. In addition to upper level courses, students have the chance to participate in research and creative projects, independent studies, and other activities to enhance their learning environment and opportunities.

Students receive specific advice and materials about opportunities available to them after graduation. Many students pursue graduate studies, while others find careers in public school music, the music industry, and/or professional performance.

Various appendices contain reference documents related to Music Admissions ([Appendix K](#)), Retention, Record-Keeping ([Appendix M](#)) and Advisement ([Appendix L](#)).

Scholarships & Financial Support for Students

Refer to Section VII, "Department Budgets" for lists of the Endowed Funds, Expendable Funds and Planned Estate Gifts, which fund many of the music scholarships available. These scholarships include the Lavern Clark Memorial Strings Scholarships (full tuition), the Lavern Clark Memorial Piano Scholarships (full tuition), Lavern Clark Memorial Brass Scholarships, Lavern Clark Memorial Percussion Scholarships, Lavern Clark Memorial Woodwind Scholarships, Thornton String Quartet Scholarships, UNK String Project Assistantships, Carol Cope Music Scholarship, Baldwin String Scholarship, Maribeth Lynn String Music Scholarships, Wallace Memorial Strings/Piano/Voice Scholarships, Kearney Symphony Orchestra Scholarships, Larsen Piano/Organ/Voice Scholarships, Frances Larson Ehly Piano/Organ Memorial Scholarship, Friends of Music Scholarships, Glenn & Terry Luce Music Scholarship, Steven Jorgensen Memorial Scholarship, Easterbrook Memorial Scholarship, Gary & Roma Thomas Scholarship, E. Evelyn Peterson Memorial Scholarship, Doris Cox Memorial Scholarship, Shirley Walker Scholarship, E. Roy Blazer Scholarship, Robinson Vocal Music Scholarship, Bill Lynn Vocal Scholarship and the Kearney Women's Club Scholarship (Cope Foundation).

In addition, music students also take advantage of various UNK Academic Scholarships, including the Regents Scholarships (four years – full tuition 125 credits), Blue & Gold Scholarship (non-resident, four years – full tuition 125 credits), UNK Distinguished Scholar Award (four years - \$3,000), UNK Loper Achievement Award (four years - \$2,000), Transfer Regents Scholarships (full tuition), Honors Program Scholarships, Transfer Student Scholarship (two years - \$2,000), Out-of-State Tuition Waiver, and

Thompson Scholars, Non-resident Scholarship (makes up difference between resident and non-resident tuition), Nebraska Legacy Scholarships (makes up difference between resident and non-resident tuition for students whose parent(s) graduated from one of the University of Nebraska campuses), (updated F18)

Music students receive various special activity grants, including the Music Priority Funds, Chancellor's Student Talent Funds, Pepsi Experimental Learning Program, the Undergraduate Research Council grants and the Undergraduate Research Fellowship. Work study is also available for assisting in the music office or with the music ensembles.

Effectiveness of Student Support Services

Support for music students includes student tutors, faculty mentors and a music computer lab. The student tutors are selected from the top three or four upperclassmen to tutor students in MUS 100, Music Theory, Sight-singing and Ear Training and Piano. Student tutors are paid by the Music Department as tutoring occurs in the department by appointment. Various faculty mentor students for Undergraduate Research Council grants, Undergraduate Research Fellowships, UNK Summer Research Program, Thompson Scholar projects and projects for submission to conferences and adjudication opportunities, such as the Nebraska Music Teachers Association, National Association of Teachers of Singing, Nebraska Music Educators Association, Nebraska Collegiate Piano Competition, Music Teachers National Association Young Artists Competition, College Music Society regional and national conferences, Metropolitan Opera District Auditions, National Flute Association Convention, Tau Beta Sigma National Conference, and the National Association of Music Merchants National Awards. A Music Lab was installed in 2000 and serves students for research and creative music projects. For evidence of effectiveness, refer to Section III "Student Achievements" on p. 40.

VI. FACULTY MATTERS

Music Faculty Information

The Music unit of the Department of Music and Performing Arts consists of eighteen full-time faculty members: eight full professors, three associate professors, four assistant professors, and two Lecturers (non-track). Generally, adjunct faculty teach in areas of need in applied instruction such as guitar, flute and class piano, and, as needed, Intro to Music (General Studies). Additional staff is hired annually for accompanying needs. A serious challenge for the department is that two faculty members teach .5 load hours: Department Chair and one has a .5 load in the College of Education. The result is that most faculty have never received a scholarly release.

2017-2018 Music Faculty

Full-time Music Faculty

Name	Year Hired	Rank/Status	Degrees/Credentials	Institution
Alber, Brian*	2012	Associate Tenure-track	D.A. – Wind Band Conducting + public school	Univ. Northern Colorado
Bauer, David	1984	Professor Tenured	Ed.D. Secondary Education + public school	Arizona State Univ.
Benton, Robert	2015	Assistant Tenure-track	D.M.A. – Low brass performance	Univ. of Michigan
Bierman, Duane	2010	Associate Tenured	D.M.A.—Instrumental Conducting	North Dakota State Univ.
Brech, Franziska	1995	Lecturer Non-Track	Artist Diploma—Flute/Minor: Harpsichord	Robert Schumann Musikhochschule
Buckner, Nathan	1997	Professor Tenured	D.M.A.—Piano Performance & Literature Minor: Music Theory	Univ. of Maryland
Campbell, Sharon	2008	Associate Tenured	D.M.A.—Vocal Performance	Univ. of Kansas
Chen, Ting-Lan	2004	Professor Tenured	D.M.A.—Violin Performance Cognate: Chamber Music	Univ. of Cincinnati CCM
Cook, James	1986	Professor Tenured	D.M.A.—Piano Performance	Univ. of Texas at Austin
Donofrio, Anthony	2014	Assistant Tenure-track	Ph.D. – Music Composition	Univ. of Iowa
Farrell, Tim*	2014	Professor Tenured	D.M.A. – Trumpet Performance	Univ. of Oregon
Foradori, Anne	1994	Professor Tenured	D.M.A.—Vocal Performance	Ohio State Univ.
Gaines, Alison	2018	Assistant Tenure-Track	D.M.A. – Conducting	Univ. of Kansas
Hong, Jayoung	2015	Lecturer Non-track	D.M.A. – Piano Performance and Pedagogy	Univ. of Kansas
Mattingly, Beth	2017	Assistant Tenure-track	Ph.D.—Music Education Emphasis: Kodaly Concept + public school	Univ. of Oklahoma
Nabb, David	1994	Professor Tenured	Ph.D.—Music Education Minors: Woodwind Ped., Hist./Perf. Practice	Univ. of North Texas
Rogoff, Noah	2008	Associate Tenured	D.M.A.—Cello Performance + M.A.—Music Theory	Univ. of Minnesota
White, Andrew	2005	Professor Tenured	D.M.A.—Vocal Performance	Case Western Reserve Univ. CIM

*Faculty members on .5 FTE Music Teaching

Part-time Music Faculty

Name	Year Hired	Rank/Status	Degrees/Credentials	Institution
Farrell, Heidi	2015	Adjunct	M.M. – Oboe Performance	Hanns Eisler Cons. (Berlin)
Jahn, Eileen	2002	Adjunct	M.M.—Vocal Performance	Kansas State Univ.
Musick, Marilyn	2008	Adjunct	D.M.A.—Organ Performance	Univ. of Nebraska-Lincoln
Sales, Gregory	1998	Adjunct	B.S.—Music Business/Guitar	Univ. of Nebraska-Kearney
Hynds, Aaron	2017	F.T. Staff/ Adjunct	D.M.A. – Tuba Performance	Bowling Green State Univerity

Biographical Summaries: Available on the UNK Music web site at www.unk.edu/music (see: Music Faculty)

**Department of Music and Performing Arts
Historical Profile of Faculty**

2017 Music, Gender/Diversity/Rank/Tenure/Salary Data

Full-Time Faculty – 18

Part-Time Faculty – 5

Faculty Teaching Full Loads – 18

Faculty Teaching .5 Loads – 2

- Department Chair, Administrative - .5
- One Faculty Member, College of Education - .5

by Gender	by Rank	by Tenure	by Ethnicity
Male – 13	6 Full Professor 3 Assoc. Professors 2 Asst. Professors 2 Adjunct	6 Tenured 2 Tenured 3 Ten. Track 2 Non-Track	White White White White
Female – 10	2 Full Professors 1 Assoc. Professors 2 Asst. Professor 2 Lecturers 3 Adjunct	2 Tenured 1 Tenured 2 Ten. Track 2 Non-Track 3 Non-Track	1-White, 1-Asian White White 2-White, 1-Asian White

2017 Music Average Salary

Professor	\$84,812
Associate Professor	\$62,800
Assistant Professor	\$53,375
Lecturer	\$40,666

2017 Music Salary Range

Professor	\$78,000 - \$96,500
Associate Professor	\$62,500 - \$63,000
Assistant Professor	\$52,000 - \$56,000
Lecturer	\$35,000 - \$45,000

Faculty Vitae

All Faculty Vitae are included in [Appendix O](#).

Workload Analyses

Department of Music and Performing Arts Workload Policies:

- Classes: 1 hour load per 1 hour teaching: General Studies Courses, Music Theory, Music History, Conducting, Methods, Vocal/Piano Pedagogy/Literature
- Ensembles: 1 load hour per hour meeting time (some ensemble directors have elected to meet more than their allotted load; 'grandfathered' in)
- Courses meeting twice a week for 1 hour credit: Sight Singing/Ear Training, Techniques courses, Vocal Diction, Intro to Music Ed; 1st course will receive 1.67 load;
- Internships meeting one to three hours weekly with instructor: .33
- Student Degree Recitals: .33
- Applied Lessons: 3 to 2 ratio (3 hours of instruction = 2 hr. load credits)

Typical Faculty Teaching/Administrative Assignments/Load Hours

Name	Course Load	Applied FTE	Total Load
Alber, Brian	Fall: Band-3; Sec. Methods-3/COE-6 Spring: Symph. Band-3/COE-6	0 0	12 9 (Total: 21)
Bauer, David	Fall: Choruses-9 Spring: Choruses-9; Choral Cond.-3	3 2	12 14 (Total: 26)
Bierman, Duane	Fall: Band-3; Instr. Cond.-3 Spring: Wind Ens.-3, Mus. Appr.-3; Perc.Tech-1.67	3 5	9 12.67 (Total: 21.67)
Buckner, Nathan	Fall: SS/ET-2; Theory-3; PT III-3.67 Spring: Theory-6; PT IV-1.67	4.67 1.67	13.33 9.33 (Total: 22.67)
Campbell, Sharon	Fall; Voice Tech-1.67 Spring: Vocal Ped-3	10 7.67	12.67 11.67 (Total: 24.33)
Chen, Ting-Lan	Fall: Mus. Appr.-3; SS/ET I-3.67; Str. Q.-1; KSO-1 Spring: Mus. Appr.-3; SS/ET II-1.67; Str. Tech-1; Str. Q.-1; KSO-1	3 2.33	11.67 10 (Total: 21.67)
Cook, James	Fall: Mus. Portal-3; PT I – 5.67 Spring: Mus. Appr.-3; PT II-5.67	2.33 1.67	11 10.33 (Total: 21.33)
Donofrio, Anthony	Fall: Theory III-3; SS/ET III-3.67; Arr.-2 Spring: Grad. Aesth.-3; Form-2; SS/ET-3.67	2.67 1	11.33 9.67 (Total: 24)
Farrell, Tim	Fall: Brass Tech-1.67; Jazz/Rock-3; Chair – 6 Spring: Jazz/Rock-3; Chair-6	1.33 3	1 12 (Total: 24)
Foradori, Anne	Fall: Amer. Mus. Th-3; Mus. Th. Coach-1; Opera-3 Spring: Amer. Mus. Th-3; Opera-3; Mus.Th. Coach-1	5 5	12 12 (Total: 24)
Mattingly, Beth	Fall: Grad El Music-3; El Meth-6; Intro-1; Supervise-1.875 Spring: El Music-3; El Meth-6; Superv.-.75	0 0	11.875 9.75 (Total: 21.625)
Nabb, David	Fall: Mus. Hist.-3; WW Tech-2.67 Spring: Mus.Hist.-3	6.67 5.67	12.33 8.67 + Grad.-3 (Total: 24)
Rogoff, Noah	Fall: Theory I/III-6; KSO-1; Str. Proj.-3 Spring: Theory IV-6; SS/ET II-1.67	1 .33	11 13 (Total: 24)
White, Andrew	Fall: Mus. Apprec.-3; Diction I-1.67; Class Voice -1 Spring: Mus. Apprec.-3; Diction II-1.67; Class Voice - 1	6.67 6	12.33 10.67 (Total: 23)

Name	Course Load	Applied FTE	Total Annual Load
Jahn, Eileen	Fall and Spring: Nebraskats. – 6		6
Music, Marilyn	0	Fall: .33/Spring: .33	.67
Nabb, Franziska	0	Fall: 3.67/Spring: 3.33	7
Sales, Greg	0	Fall: 5/Spring: 5	10
Hynds, Aaron	Fall: 2	0	2

Several full-time faculty have actually loads of 24 load hours per year.

Further, eight faculty members coach small ensembles, MUS 165; some are offered each term. These carry 1 cr. hr. and meet one hour per week, but provide NO load hours.:

- Buckner – Small Ensemble Piano
- Chen – Thornton String Quartet
- Cook – Small Ensemble Piano
- Fletcher – Brass Quintet
- Donofrio – New Music Ensemble
- Nabb – Saxophone Quartet
- Brech – Flute Choir

Workload Report, 2007 APR

Personnel (Workload issues) have been heavy. There is an immediate need for additional faculty lines in low strings (chamber coaching, orchestra). There is a need for accompanists, need to alleviate the workload of the chair, need for

work load/release time equitable with the rest of UNK campus faculty, need for additional staff for student records, online portfolios, recruitment management and a need for awareness of staff job responsibilities and limitations.

Workload Actions Planned/Accomplished (from APR Response, 8/07) with 2011 Update

-Request funding for temporary staff – electronic student data (Spring, 2008)

-Investigate hiring of temporary staff member to convert records into electronic formats

A graduate student was hired for summer work in 2009, 2010 and 2011 to work with faculty and student files, reorganize the Pedagogy Library and assist secretary

-further relief for staff

Marcia Burman, Dean's Secretary has provided workload relief for Music Secretary with budget help

-Continued requests for additional faculty lines would help resolve: coverage for low strings/orchestra; teaching load for small ensembles that meet weekly;

A low strings position was created at lecturer level in 2008, and in 2009 and was converted to a faculty line at Assistant Professor level.

Nine faculty coach small ensembles that are required for various program; Four of these (Nebraskats, New Music Ensemble, Flute Choir and Small Ensembles Piano) meet weekly, every term, while others are offered as needed. These courses carry 1 cr. hr. and still do not bear load credit.

-workload/release time concerns;

Rogoff is given a 6 hr. course release per year for running and teaching in the String Project.

Other workload releases made possible with additional faculty:

Scholarly Releases:

2008-09, 2009-10, 2010-11 and 2011-12 (see Harriott below)*

Fall, 2008: Nabb (3), Campbell (3), Harriott (2), Schnoor (3)

Fall, 2010: Bierman (3)

Fall, 2010: Payne (2.67)

Spring, 2011: Beard (3)

Roff has had reduced loads over the course of three semesters (totaling 3 for scholarship)

Chair is hoping to grant release time to Nabb over the course of 2011-12 for the graduate program, but his studio in the fall has provided 14 (unexpected) load hours; he may be given release time in spring 2012.

-need for professional accompanist;

For 2011-12, a professional accompanist was contracted for 18 hours per week to accompany Choirs, Nebraskats and Opera Workshop; this was increased to 22.5 hours per week for the fall term because of a faculty illness.

-additional load for supervision of student teachers;

Both Harriott and Beard receive load credit for the supervision of student teachers. Harriott's comes out of Music and Beard's from his TE load. The load calculation as defined by the College of Ed is: .75 for each student. In other words, it takes 4 students to equal a 3 hr. course - but that is if one person does the supervising. In our case, Harriott and Beard both go out to supervise each student. Therefore, the load is divided in half—each student is .375 for Harriott/.375 for Beard—much like the load we get for each applied student. The problem is that TE gets all the credit hour production, with our department providing 1/2 the load for music supervision.

Following is our record of student teacher supervision load:

Spring, 2010: 1 student, Load: .75 (Harriott - .375 Music/ Schnoor - .375 TE)

Fall, 2010: 5 students, Load: 3.75 (Harriott - 1.875 Music/ Schnoor - 1.875 TE)

Spring, 2011: 2 students, Load: 1.5 (Harriott - .75 Music/ Schnoor - .75 TE)

Fall, 2011: 4 students, Load: 3 (Harriott - 1.5 Music/ Schnoor - 1.5 TE)

*Harriott has had the following releases: 2008-09 (2), 2009-10 (4.625 scholarly release + music ed adm), 2010-11 (2.375 music ed adm), 2011F (3.5 scholarly release). Since Harriott has a heavy load of Music Ed paperwork and advising, it seemed to be fair to allow these underloads (or workload releases). Her 'official' scholarly releases were in 2009-10 and 2011F.

-administrative assistance for chair (since 2005, will continue)

Administrative release time for Mitchell, 2010-11 (3 load hours) and 2011-12 (6.67 load hours)

Nathan Buckner		X			
Sharon Campbell	X	X			
Ting-Lan Chen					
Valerie Cisler					
Anthony Donofrio	X	X			
Tim Farrell					
Anne Foradori			X		
Jan Harriott		X			
Beth Mattingly	X				
Darleen Mitchell					
David Nabb	X	X	X	X	X
Noah Rogoff		X			
Andrew White	X	X	X	X	X

At the university level, there are several opportunities for faculty development support including the UNK Center for Teaching Excellence, the UNK Research Services Council (Mini-Grants of up to \$2,000 for new faculty, Scholarly Release Program for a single course release, Summer Scholarly Activity Grants of up to \$3,000 for operating expenses plus student assistant expenses, Collaborative Grants of up to \$5,000 for supplies, travel, equipment, and operating costs, and University Research and Creative Activity awards of up to \$4,000 for supplies, travel, equipment and operating costs plus student assistant expenses).

Since 2012, 2 faculty (David Nabb, 2 grants, and Sharon Campbell) have received RSC Mini-Grants and 2 faculty have received RSC grants (Ting-Lan Chen and Noah Rogoff).

UNK – Faculty Development Fellowship (sabbaticals) – Buckner, Chen (fall 2015), Rogoff (fall/spring 2017-18)

The following presents a summary of faculty invitational/competitively-selected performances and presentations at state, regional, national and international professional conferences and publication venues:

World Saxophone Congress—Slovenia and Bangkok, Thailand
 International Saxophone Symposium—George Mason Univ., VA
 College Music Society Conferences—International: Costa Rica, National: Atlanta, GA, San Antonio, TX, and Salt Lake City, UT, and Regional: UNK, Kansas, New Jersey
 Festival of Women Composers International—Indiana Univ. of Pennsylvania
 International Clarinet Symposium—Norman, OK
 Invited International Performances—Austria, Belarus, Canada, Germany, Mexico, Poland, Spain, Sweden, Switzerland
 American Composers Alliance New Music Festival—Symphony Space, New York City
 MENC National Convention—Minneapolis, MN
 Music Teachers National Association National Conferences—Albuquerque, NM, Washington, D.C., Minneapolis, MN, Las Vegas, NV
 NATS National Conference—Nashville, TN, Las Vegas, NV
 National Endowment for the Arts Panel—Washington, D.C.
 National Group Piano and Piano Pedagogy Conference—Norman, OK
 National Orff Conference—Charlotte, NC
 North American Saxophone Alliance—Univ. of MN, Minneapolis and Northwestern Univ., Evanston, IL
 Organization of American Kodaly Educators Convention—Minneapolis
 Dame Myra Hess Concert Series, live radio program performance—Chicago
 MENC Division Convention—Lincoln, NE, Spokane, WA, Indianapolis, IN, Dallas, TX
 Nebraska Arts Council—Touring Artists Program (3 faculty)
 Nebraska Music Educators Association State Convention—annual presentations by faculty
 Nebraska Music Teachers Association Conference—three premieres, several faculty presentations

Oxford Shakespeare Festival—Oxford, MS
 State Music Teachers Association Conferences—Nashville, TN, Albuquerque, NM

Book Publications: Alfred Publishing, Van Nuys, CA
 Alfred's Basic Piano Library: *Composition Book Series*, Bk. 1A, 1B, Complete 1, 2, 3, Complete 3 (trans. Korean 2002); *Technique for the Advancing Pianist* (Author workshops: Minnesota, Missouri, Tennessee, Washington, Wisconsin in U.S. and cities in Alberta, Nova Scotia, Prince Edward Island, Canada)

Refereed Article Publications: *Grove's Dictionary of Music and Musicians*, *Oxford Univ. Press*, *Piano Pedagogy Forum*, *Prairie Mosaic*, *American Music Teacher*, *Journal of Band Research*, *Platte Valley Review*, *Clavier*, *Piano Rendezvous*, *The Orff Echo*, *College Music Symposium (Journal of the College Music Society)*

Composition Commissions: Angel Repertory Theatre/Third Chair Chamber Players (premiere-Lied Center); NMTA State Commission

A number of faculty members have also won competitive awards in Teaching and Scholarship:

College of Fine Arts & Humanities: Faculty Award for Student Mentoring (5)

UNK Campus-wide awards: Pratt-Heins Faculty Award for Teaching (1)
 Pratt-Heins Faculty Award for Scholarship (3)
 Mortar Board Excellence in Teaching Awards (numerous)
 UNK Creative Teaching Award (4)
 Profiles of Excellence (4)
 New Frontiers faculty features (5)
 Leland-Holdt Security Mutual Life Faculty Award (1)

University of Nebraska System-wide awards:
 Outstanding Research & Creative Activity Award (1)
 Outstanding Teaching & Instructional Creativity Award (1)

State-wide Awards:
 Nebraska Arts Council, Mayor's Arts Award, Distinguished Artist Award of the Individual Fellowship (2)

National: MTNA Foundation Fellow (2009) Atlanta, GA
 Very Special Arts (2011) Washington, D.C.

VII. RESOURCES BASES

Support Staff

Current support staff consists of: Department Administrative Associate, Student Workers, Sound Production Coordinator, Piano Technician and Part-time Accompanists.

Administrative Associate/Secretary

The department Administrative Associate/Secretary holds a full-time position and reports to the Department Chair. The Secretary is responsible for departmental operations including processing personnel, facilities, and financial paperwork/electronic input; organizing and filing records (student, personnel, curricula, class schedules and other departmental business, including scrapbook of department events/BMI and ASCAP records); maintaining the music library (band, choral, jazz, show choir, and orchestral scores); ordering and maintaining office and equipment inventory, preparing materials and distributing departmental mailings; filing reservation forms and maintaining records of music classrooms, rehearsal rooms, and performance spaces; maintaining an updated events calendar; preparing department mailings; sorting, recording, and distributing department and faculty/staff mail; coordinating special events needs (reservations, food/awards orders); maintaining procedures for instrument/locker check-in/out; and, in general, serves as receptionist for students and the public, with comprehensive office support for faculty. The Administrative Associate/Secretary supervises office and music ensemble library work-study students.

Piano Technician

The department Piano Technician holds a part-time position and reports to the Department Chair. The Piano Technician is responsible for tuning, regulation, repair and general maintenance of all pianos (fifty-two at present) used in the Fine Arts facility (teaching studios, classrooms, rehearsal rooms, dance studio, practice rooms), the Student Union, dorms, the Health and Sports Center, Frank Museum, and the Museum of Nebraska Art; maintaining inventory records; making professionally-based recommendations for purchases, rebuilding, repairs; ordering parts; and managing moves of various pianos for special events. The Piano Technician is further required to tune and make necessary regulations of recital hall concert grand(s) prior to public performances and be available during major performances for special tuning and/or repairs.

Sound Production Coordinator/FAH Events Technician

The department Sound Production Coordinator (.75) /FAH Events Technician (.25) holds a full-time position and reports to the Department Chair. In the area of sound, the coordinator is required to attend and record all departmental music performances (including some off-campus events); coordinate and set up sound systems for all departmental music performances (including all on-campus productions and some off-campus events as assigned) and all orientation and commencement events in the Sports Center; operate computer and manual sound control boards; set-up equipment, record and produce CDs of student/faculty performances for productions, conferences, radio broadcasts and competitions; create master recording archives and additional copies as needed; maintain and repair all sound systems and recording/playback equipment for Music, Dance and Theatre; maintain sound production budget for Music, Dance and Theatre; submit budget recommendations, including detailed price and product information, to theatre program head (Miriam Drake and Studio Theatres) and to department chair (Recital Hall, rehearsal spaces and classrooms) for purchases and maintenance of sound equipment and place orders as approved by the program head (theatre) and department chair (music, dance and theatre); set up sound systems for other university-related and off-campus groups using the Fine Arts facilities (Recital Hall, Studio and Miriam Drake Theatres) or other FAH events held on the campus; act as sound designer for theatre/dance productions unless otherwise assigned (including design, show-build, load-in, attendance at all production meetings, and all technical, crew and dress rehearsals, opening performances and strike); supervise and train work study students and students enrolled in coursework related to sound for all department facilities including design, equipment usage, set-up and strikes (in theatre, coordinate with technical director). Under supervision by the Sound Production Coordinator, students may carry out various design, recording, set-up, and/or sound reinforcement duties.

For all college special events, the FAH Events Technician serves as a “point person” to work with central scheduling, facilities, music staff, and faculty to coordinate, implement, and oversee technical operations in the Fine Arts Recital Hall to make sure that things run smoothly and may be asked to participate in the

development of the department events calendar to try to avoid scheduling conflicts with personnel. The FAH Events Technician is further responsible for maintaining lightings systems and equipment in the Fine Arts Recital Hall and, if time allows, may be assigned to assist in other technical areas in Fine Arts and Humanities.

There are several areas of support staff for which the department has demonstrated need, many of which have been identified in the two past APRs and past NASM review: 1) staff accompanist; 2) stage-management/custodial assistance for stage set-up/cleaning; 3) and staff assistance for the music score library. In the last APR, one of the main concerns among faculty was 4) lack of staff support for advertising and recruitment efforts. Individual faculty members still take all responsibility for recruitment – from identifying and corresponding with high school students and making visits to schools to arranging auditions, writing all follow-up letters, and writing all scholarship letters. Staff assistance with recruitment would take these very time-consuming, mundane tasks off the faculty and allow them time to personally interact with the very students they hope to recruit.

Since the 2012 APR, the promotion of large on-campus events and concerts has been more frequently coordinated with materials designed and printed through the Office of Communications and Marketing. A full-time campus photographer archives events/workshops, concerts, musical theatre productions, and guest artists on the UNK campus. The addition of a writing specialist to the staff has greatly improved the timeliness of press releases and information to media and social media sources.

Facilities

The music programs of the College of Fine Arts and Humanities are housed in the Fine Arts Building (1969), featuring a 500-seat recital hall with three concert grand pianos (a Hamburg Steinway 'D' acquired in 1999, a New York Steinway 'D' rebuilt in 2004, and a Mason & Hamlin 'CC'), and a new Rodgers digital performance organ; a 335-seat theater; a 100-seat Studio theater; costume shop and scenic/lighting design labs; dance studio; and large instrumental and choral rehearsal rooms. The department offers more than fifty performance and practice pianos, maintained by our registered piano technician, along with Yamaha Disklaviers for digital recordings, and a state-of-the arts electronic class piano room, featuring Yamaha Clavinovas. All music class/rehearsal spaces are fully equipped as 'smart' classrooms, with sophisticated sound equipment, large-screen video displays, and the latest computer technology. The student technology lab (10 mainframe computers) and recording studios offer students hands-on work with the latest music software and digital technology (including Finale, MacGamut, Audacity, and Microsoft Office). Faculty teaching studios are large, fully networked, with new digital audio recording equipment.

Although the basic daily operations of the music unit's instructional activities have been served to a limited extent by the current facility, the space allotted to the music unit is inadequate for its purposes, size and scope. The department's past two Academic Program Reviews (2001, 2007), the last NASM report (2001), and the graduating senior survey, all remarked on the poor quality of the facility. The NASM report noted that the facilities "were not appropriate to the mission, goals, and objectives, nor to the size and scope of the department." Several specific issues that continue to adversely affect the quality of the program were addressed in the 2007 APR report: "The rapidly declining Fine Arts Building lacks adequate storage, climate control, accessibility, appropriate acoustical handling, maintenance of building structure, lack of work space, and insufficient instructional space for part-time faculty." It further states "University administrators are well aware of the building needs and limitations and are confident that a new facility can eventually be constructed." In the ten years since the last NASM review and four years since the APR, the department has received no indication of administrative plans to expand, renovate, or replace the existing facility. This continues to be a major hurdle to the unit's current operations, recruitment efforts and future aspirations. It should be noted that the Fine Arts Building, which once served Music, Theatre and Dance is not sufficient for a sustained growth of the department and addition of students.

Health and Safety

The only references to Health and Safety on the UNK website are Risk Management and Insurance, found at the following web links: Risk Management

http://www.unk.edu/offices/internal_auditor/risk_assessment.php

Risk Management—Insurance (Liability, Property, Personal Injury, Student Travel)
http://www.unk.edu/offices/human_resources/health_safety/Risk_Management-more/

The Public Safety (Police and Parking Services) offers the following description of their services for the entire campus:

- Department Staff—Nine fully trained and sworn Police Officers, Five full-time officers, Three part-time officers, Four Community Service Officers, One Parking Services Coordinator, Two staff members
- Safety Programs—SAFE Walk (free escort), Buddy System, SHARP (Sexual Harassment Assault Rape Prevention), RAPE (Rape Awareness Prevention and Education, Operation ED, Alcohol-related sessions/classes, Crime)
- Prevention Efforts—Foundations, Work Place Violence, Drug Awareness

Specific information related to Public Safety may be found at (Annual Campus Security and Fire report): http://www.unk.edu/bf/files/p_and_p_linked_files/clery.pdf. The UNK Emergency Response Plan (2008) and Fine Arts Building Evacuation Plan are provided in MDP I.

Disaster and Safety Policies and Procedures (2014).

<https://www.unk.edu/academics/hperls/files/Heartland%20Surgery%20Center%20EAP.pdf>

In order to perform well academically, students need to be in good health and feel safe in the campus environment. UNK strives to provide students with access to high quality health care and to provide a safe campus environment:

[Crisis Management Immediate Resources](#), [Police and Parking Services](#), [Health Education](#), and [Counseling & Health Care \(CHC\)](#).

While the music facility is limited in size and in need of improvement, existing equipment for use in teaching is, in some ways, exemplary, and provides a learning environment that allows our students to succeed and to meet the music unit's stated purposes, mission, goals and objectives. The two large rehearsal rooms, two classrooms, piano lab, and pedagogy resource center are all 'smart classrooms' with standard technological capabilities. The computer lab, although very limited in size, provides students with daily access to current software (notation, ear training software, sound production, and Microsoft Office), internet connections (there are also wireless areas in the building), and a printer. Several years ago, the department purchased a server to enable software communications between faculty studios, the computer lab, and classrooms for use in classes such as music theory and arranging.

Equipment

The music unit's situation in the area of equipment maintenance and replacement may be identified as one of the most significant improvements since 2001. Based on the review recommendation to acquire an annual budget for the maintenance and replacement of instruments (primarily for pianos, most of which were purchased in 1969), a permanent budget was provided by the former SVCASA in the amount of \$20,000 per year:

- Annual Permanent Equipment Budget Enhancement: \$20,000 (designated for piano maintenance and replacement):

2001 – 2010 (\$200,000): Rebuilt NY Steinway Concert Grand (\$18,200) Recital Hall
 Rebuilt 5 Steinway 'M' Studio Grands (\$71,150) Faculty Studios
 Purchased 2 Yamaha Disklavier Uprights (\$21,400) Pedagogy Resource/Practice
 Purchased 5 U1 Yamaha Uprights (\$29,200) Teaching Studios/Classrooms
 Purchased 1 Baldwin Console (\$2,300) Practice
 Purchased 1 C2 Yamaha Grand (\$15,000) Practice
 Purchased used C3 Yamaha Grand (\$14,500) Faculty Studio
 \$171,750 (balance used for band/orchestra instruments)

In addition, since being named a *Program of Excellence* (“Priority” funds from the NU system), the music unit has made significant progress in maintenance and replacement of instruments and instructional equipment:

•Priority Annual Budget + One-time Priority Grants (\$69,100), NU Foundation (\$65,000), Chancellor (\$10,500):			
2003 – 2010	<table border="0"> <tr> <td style="vertical-align: top;"> <u>Instruments purchased</u> Purchased/Repaired—Instrumental (\$209,403) Purchased Rodgers Digital Organ (\$75,000) Purchased Elementary Education Instruments (\$8,500) <u>Instructional Technology</u> Keyboard Laboratory (\$32,000) Lab (\$17,691) <u>Equipment—Ensembles</u> Musician Chairs (\$34,000) one-time funding Choral Shells (\$15,000) NU Foundation Choral Risers (\$12,740) one-time funding Digital Keyboards/Mics (\$7,191) </td> <td style="vertical-align: top;"> <u>Facilities (Repair/Maintenance)</u> Recital Hall Renovation (\$37,556) Platform —Organ (\$750) Percussion Room Renovation (\$6,120) Studio Conversion (\$400) Acoustic Treatment—Choral (\$6,300) Paint/Repairs (music portion \$17,500) <u>Support Equipment</u> Sound (\$17,637) Dance (Tap) Floor (\$3,000) Storage Cabinets/Shelves (\$4,065) White Boards (\$2,650) </td> </tr> </table>	<u>Instruments purchased</u> Purchased/Repaired—Instrumental (\$209,403) Purchased Rodgers Digital Organ (\$75,000) Purchased Elementary Education Instruments (\$8,500) <u>Instructional Technology</u> Keyboard Laboratory (\$32,000) Lab (\$17,691) <u>Equipment—Ensembles</u> Musician Chairs (\$34,000) one-time funding Choral Shells (\$15,000) NU Foundation Choral Risers (\$12,740) one-time funding Digital Keyboards/Mics (\$7,191)	<u>Facilities (Repair/Maintenance)</u> Recital Hall Renovation (\$37,556) Platform —Organ (\$750) Percussion Room Renovation (\$6,120) Studio Conversion (\$400) Acoustic Treatment—Choral (\$6,300) Paint/Repairs (music portion \$17,500) <u>Support Equipment</u> Sound (\$17,637) Dance (Tap) Floor (\$3,000) Storage Cabinets/Shelves (\$4,065) White Boards (\$2,650)
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The list above highlights the primary enhancements/expenditures that have improved the music unit’s effectiveness in instructional and performance activities. It reflects both enhanced annual priority funds but also pro-active grant proposal submissions by the department for Priority One-time funding, NU Foundation equipment funds, and to the UNK administration submitted by the department chair with faculty assistance. Priority funds are not solely dedicated to equipment purchases, they are also designated for support of student research, and have also been used to fund partial/full salary/benefits for the piano technician (partial benefits), the low strings position (full salary/benefits), and the low brass position (partial salary/benefits), and a portion of accompanying fees. (see Appendix R, Priority of Excellence Annual Reports). Computer hardware/software, digital cameras, and other materials have also been provided by two Distance Education grants in support of the department’s new online courses and master’s curriculum (two grants: \$12,000 (2004-05) and \$12,000 (2010-11)). The initial permanent equipment enhancement allowed the music unit to establish a piano loan/purchase program with Dietze Music (Lincoln) and the Yamaha Corporation of America, providing the use of five pianos each academic year if the institution purchases one.

Despite facilities deficiencies, the enhancement of funding for the maintenance and purchase of instruments and equipment since the last NASM review has enabled the department to adequately meet instructional and student learning objectives in support of its music students, elementary education students, general studies students, the music faculty and the unit’s curricular offerings.

Library Resources

While the UNK music unit does not have its own music library, the university library, the Calvin T. Ryan Library, houses various music reference resources, books, journals, scores, and audio/video recordings for use by students and faculty. The library does not have a dedicated listening room for recordings, online music servers, or the viewing of videos, nor is there a digital piano with headphones for the reading of scores. Music scores purchased by various large and small ensembles are housed in the “loft” of the band room and are generally inaccessible to students. Pedagogical materials (primarily method books) are housed in the Music Pedagogy Resource Center; however, students are limited to perusing materials during the regular work day, as there is no system available for checking out these materials (a good percentage are faculty property). In some cases, materials in the “loft” and resource center are not fully catalogued, and in no case are these materials linked to the central library.

The facilities of the UNK Calvin T. Ryan Library are very good as are the services available to support students in research, including computer use and staff reference assistance. Online access to a large number of reference resources, journal access and interlibrary loan are exceptional for faculty and student research. Students obtain a level of fluency with library resources through upper level music theory, music history, music education, piano pedagogy, literature, and conducting classes. The music collection provides modest support to the university students and faculty at all levels and adequate resources for imparting and maintaining knowledge about both primary and secondary topics in music. The collection includes a number of seminal works and journals; a collection of works by both primary and secondary figures; works that provide in-depth discussions of research, techniques, and evaluation; and reference tools and bibliographies pertaining to music. The collection supports undergraduate, graduate, and independent study needs of students. The purchase of materials for the music collection remains modest.

The most recent available information on the library collection is from August, 2018:

Calvin T. Ryan Holdings

Books, E-books, and DVDs

As of July 2018, there are over 240,000 print volumes, 190,900 e-book titles, and nearly 1,600 DVD videos in the library’s collections. The library collects other media types as well including: microforms, CDs, and art prints.

Periodicals

An increasing number of periodical titles are being made available online. As of July 2018, over 121,000 periodical titles were available online to library users via subscription databases and publisher e-journal packages. The library also maintains about 250 current periodical subscriptions in print, and more than 117,000 periodical volumes, dating from the early 1900s forward.

A listing of journals that focus specifically on Music is found in Appendix O and on this Web page:
<http://hl9tv8ne4m.search.serialssolutions.com/?V=1.0&L=HL9TV8NE4M&S=SC&C=10>.

These include items in the following classifications:

- Music Ethnomusicology (8)
 - Music History & Criticism, General (10)
 - Music History & Criticism, Instrumental (11)
 - Music History & Criticism, National - Folk, Patriotic, Political (5)
 - Music History & Criticism, Popular - Jazz, Rock, etc. (14)
 - Music History & Criticism, Vocal (10)
 - Music Instruction & Study (19)
 - Music Literature (194)
 - Music Philosophy (18)
 - Printed Music, Instrumental (2)

Many of the library databases provide indexing or full-text for articles on music, music instruction, and related topics. In addition, the Library provides online subscription access to the following music-specific resources:

Library Music Source Access and over 300,000 pages of sheet music from over 35,000 works including the entire piano works of Chopin, all the songs of Schubert, all the organ music of J. S. Bach, and all the orchestra parts and scores of Beethoven, and more. Sheet music is in PDF format, ready for download.

Music Indexes A combination of two data sources: RILM is a comprehensive music bibliography featuring citations and abstracts of materials related to traditional music, popular music, and classical music. Music Index Online cites book reviews, obituaries, news and articles about music, musicians, and the music industry from over 850 music periodicals published since 1973.

Naxos Music Library The Naxos Music Library is the most comprehensive online collection of classical, jazz and world music, including over 450,000 musical tracks.

Oxford Music Online Oxford Music Online contains biographical essays, timelines, and historical overviews of the major periods of music history. Includes content from The Oxford Encyclopedia of Popular Music.

Over the past fifteen years, the library has provided the music/dance unit (funding is combined) of the Department of Music, Theatre, and Dance with an average annual allocation of \$3,500. The 2010 allocation is \$3,632, one-half of which must be spent by December each year; the remaining funds are to be spent in the spring semester. In addition, library grants were provided to the music unit in 2003-04 and 2004-05. In 2003-2004, the grant amount (above the regular allocation) was \$2,145. That purchased 18 scores and a 12-volume Reference set entitled *Women Composers: Music through the ages* (\$1560). At this point, 8 volumes have been published.) In 2004-2005 another grant of \$1,249 was approved. This was only half of the requested amount because all of the requested items were scores requiring considerable time commitment for acquiring and cataloging. Eighty-six scores to support the string program were purchased and added to the collection with that grant.

New tenure-track faculty members are also granted up to \$500, during their first year, to acquire library materials needed to support their course work. During the ten-year period since the last NASM review, \$3,500 was provided to seven new tenure-track faculty members in addition to the departmental allocation and the library grants. Two additional \$500 grants were awarded to faculty members who received the UNK Creative Teaching Award for the purchase of materials related to teaching.

Computing and Technology

The music addresses technology in a number of different ways. The education common to all music students rests upon their understanding of general technological principles rather than specific training in any technology. The understanding of these principles is accomplished partially through the training in specific modes of technology that apply to the education of all music students including: virtual communications (email, social networking, skype), networked document storage and online communities/systems (cloud storage, CANVAS), virtual databases and references (library e-resources, web-linked texts), music training software (Macgamut, music theory), software to assist with creative activities such as arranging and composition (Finale), electronic instruments (digital keyboards), and sound recording and reinforcement equipment, computer hardware and software.

All students are expected to utilize technology in a number of ways in relation to their areas of specialized study. Examples include the ability to use of 'smart' classrooms and digital keyboards effectively as an aid in teaching (music education and piano pedagogy), advanced use of notation software (arranging and composition students), and recording and reinforcement equipment and recording/editing software (music business). Faculty set an example of utilizing technology in ways that support student learning in both artistic and educational realms. For instance, the use of recording equipment to aid applied study is intended to enhance performance standards. Students who elect to enroll for the Music Technology course (required in Music Business) become familiar with various synthesis processes, hardware and software sequencing and

sampling, MIDI, drum machines, sound processing, music technology in music education, and various musical aspects of the Internet.

All UNK students are assessed a technology fee that helps to support maintenance and replacement of equipment throughout the unit, including all classrooms and labs. The music technology laboratory is equipped for both instruction and individual study with ten Macintosh computers, two USB keyboards, headsets, and a printer. Essential software is purchased by the individual departments and frequently updated (e.g. Finale upgrades are purchased biennially for the lab, classrooms, music theory and several other faculty members). Other software provided for student use includes; AppleWorks 6.2.9, Audacity 2.2.2, GarageBand 10.3.1, Inspiration 9, Logic Express 7.2.3, MacGamut 6, Mac OS X 10.13.6, Microsoft Office 2016, Pyware 3D 5, plus all standard internet and general-use applications.

The music unit continues to upgrade its essential instructional and performance technology, primarily through priority funding. The class piano lab is equipped with eleven Yamaha Clavinovas, a Roland MT Sequencer/Sound Module, and 'smart' classroom technology. The student lab has its own server, with access to faculty offices and classrooms for student presentations and assignments. The department recently purchased two Disklaviers with recording/playback and digital delivery capabilities for use in accompanying and teaching and each applied faculty studio received new digital mics and recording software.

Department Budgets

The operating income for the music unit comes from three main sources: 1) the UNK General Fund and 2) the UNK Cash Fund (tuition) and 3) Student Event Ticket (fees). The General Fund for higher education is apportioned by the state's unicameral legislature on a biennial basis through recommendation of the Board of Regents and the Nebraska Coordinating Commission for Postsecondary Education. Upon approval/receipt of the apportioned state funds, the University of Nebraska central administration divides its financial resources among the four campuses of the university. The University of Nebraska Kearney Chancellor, Senior Vice Chancellor for Academic and Student Affairs, and the Vice Chancellor for Business and Finance initially determine the budget allocations of the combined UNK General Fund and Cash Fund for various constituencies including a division of academic funds among UNK's four colleges (Business & Technology, Education, Fine Arts & Humanities, Natural & Social Sciences) from which each college Dean determines budgetary division among departments within the college. Prior to division of funds, the Dean's office first 'removes' the committed dollars for salaries, benefits and any other financial commitments. In 2010, the UNK General Fund was \$34,097,172, supplemented by the UNK Cash Fund (tuition) \$24,697,940 for a total of \$58,785,112. Of this amount, the music unit was allocated \$691,212 from the UNK Cash Fund and \$31,573 from SET Funds (including Accompanying; note: the SET budget for Musicals is allocated to the Theatre Program). Data appears on the Budget Office document and Budget Allocation (10.4.10) included in the MDP: Finances.

The Operating/Special Activity funds allocated annually to the music unit for daily operating expenses have remained relatively stable (average \$50,000 per year for the past twenty years), despite ever-increasing costs of supplies, printing, postage, advertising, telephone, technology hardware and software, instrument repair, service agreements, and student and faculty travel. SET Funds, which are based on fees generated from total student enrollment have, historically, provided the only budget allocation for all ensembles (average \$30,000 annually for the past fifteen years). Academic areas such as core music curriculum, pedagogy, history, and methods and techniques classes received no annual budget at all. Due to this stagnant financial situation, at the time of the music unit's last NASM review (2001) and subsequent Academic Program Review, serious concerns were expressed about the sustainability of the music unit without a significant increase in annual funding, particularly in light of the department's marked growth in size and scope since 1994. Noted were the deterioration of facilities and lack of adequate storage, insufficient support staff, and lack of adequate annual equipment budget to repair, rebuild, or replace instruments (primarily pianos). Specific recommendations (short and long-term) included: upgrade the music facilities (increase the number of faculty studios and practice rooms, provide acoustic enhancements of rehearsal rooms, improve overall appearance of the building, add a storage facility, upgrade the technology lab, establish a listening facility with multiple copies of music scores); provide adequate funding for the purchase and repair of instruments, particularly for rebuilding and/or replacing pianos; hire a staff accompanist, additional secretarial and

custodial help; provide funding in support of recruiting more string and piano students; and increase the availability of scholarship funds to remain competitive with peer institutions.

Although a number of concerns, particularly those related to facilities, have not yet been addressed, the music unit of the Department of Music and Performing Arts was named a *Program of Excellence* on the UNK campus shortly after the NASM visit in 2001. Specific criteria in the selection process are found in the Commission for Development of Criteria for Evaluation and Prioritization of Academic Programs document found in MDP III. Additional “priority” funds, as outlined below and in sample annual Program of Excellence Reports (MDP I), have enabled the department to address a significant number of budgetary concerns, especially as related to equipment repair and replacement and staffing issues over the past several years. The quality of the music unit has been enhanced considerably with the addition of the annual equipment and operating budget.

The following chart provides a budget summary since 1991, including Operating, Equipment, SET Fees, Course Fees, and the enhancements provided by *Program of Excellence* (Priority) funding:

YEAR	OPERATING	EQUIPMENT	SET FEES	COURSE FEES	PRIORITY	TOTAL BUDGET (not including salaries)
1991-92	54,357	-	12,600	7,000	-	\$72,957
1996-97	46,676	-	29,317	8,000	-	\$83,993
2001-02	51,425	20,000	31,398	8,300	-	\$111,023
2006-07	47,734	20,000	36,407	9,300	75,710	\$188,441
2010-11	49,885	20,000	31,573 includes dance	est. 16,000	69,823 + full/partial salaries/benefits: 92,962	\$187,281
2017		35,000	20,271			\$186,000

A comparison of data compiled by NASM of annual Expenses for the Music Unit at all Public Institutions (see Appendix P) with the UNK Music Unit shows the following:

2016-17 EXPENSES OF THE MUSIC UNIT (101-200 Majors):

<u>Specific Instructional and Operational Expense</u>	<u>Average</u>	<u>UNK</u>
Faculty/Professional Travel		25,000
Graduate Scholarship		0
Guest Artists		20,000
Instructional Supplies		40,000
Library (collection development)		500
Library (performance scores)		15,000
Office Supplies		7,500
Operating Services		20,000
Postage		5,000
Printing/Duplication		12,000
Public Relations/Fundraising		10,000
Visiting Artists/Lecturers (short-term)		0
Student Recruitment		40,000
Student Travel		15,000
Student Wages		15,000
Technical Services		6,000
Technology Services		8,500
Telephone/Fax/Elec. Communications		5,500

Undergraduate Scholarships		250,000
All Other Expenses		0
TOTAL BUDGET		\$495,000
TOTAL BENEFITS		327,410
TOTAL ANNUAL BUDGET		2,288,409
Including Salaries and Benefits		
<u>Equipment</u>		
Purchases		35,000
Leases and Rentals		0
Repair		0
<u>Building</u>		
Renovation	577,108	30,000
Leases and Rentals (only 3 reporting)	7,323	0
New Construction (only 3 reporting)	19,804,667	0
TOTAL BUILDING AND EQUIPMENT BUDGET	[\$20,448,638]	
TOTAL BUILDING/EQUIPMENT U.S. AVERAGE	1,010,421	65,000
(All institutions)		
GRAND TOTAL ANNUAL BUDGET	2,867,383	
Instructional/Operating/Salaries/Benefits/Equipment/Building		

A comparison with 2009-10 NASM data on total expenditures per student hour, show that UNK's expenditures are in line (slightly below) other master's level institutions nation-wide: UNK cost per semester credit hour—\$490 (\$2,037,225/4,156 Music = \$490), nationally the average is \$502 (master's level average). The total credit hours are not inclusive of dance although there are dance expenditures in the above budget (not all expenditures of this joint budget can be separated out). The dance program generates another 600 SCH annually. If the dance hours are included (4,156 + 600 = 4,756) the actual UNK cost per semester credit hour is actually \$428, far below the national average (See [Appendix Q](#), Music Chart 37, Total Expenditures Per Semester Credit Hour).

Annual budget allocation sheets, detailing division among areas of I. General Music Operating/Priority Funds (student hourly wages, operating/supplies, faculty travel, equipment and priority enhancements, including salary/benefits), II. Special Activity Accounts (music recruitment trips, ensemble student wages, string project funding from the Office of Sponsored Programs/FAH College), III. SET Fund Allocations (performance ensembles), IV. Revolving Accounts (tickets, clinics (tickets, clinics, workshops, camps, sound production, and student class/applied fees, among others), along with V. WBS Account (grants) for the years 2008-09, 2009-10, and 2010-11 are included in the MDP. Regular Operating and SET Funds have remained steady over many years. Programs that received budgets with the previous music chair continue to receive the same amounts. Faculty and staff without budget allotments (only faculty responsible for an ensemble had been assigned budgets) and/or are in need of additional funds for instructional materials and equipment are asked to submit a list of items with detailed information on item name, number of units, cost, and shipping, usually by November 15 of any given academic year. All faculty members are involved in setting priorities through the development of a "wish list" through faculty meeting discussions and submitted proposals. For instance, several years ago, despite the high cost of replacing the failing and irreparable pipe organ in the Recital Hall, the faculty all agreed that we save priority funds over the course of two years in order to purchase a digital organ. Funds were held back from POE funds in a WBS Account in 2006-07 and 2008-09, with final installation of the organ in the spring of 2009 (\$75,000).

In conjunction with enhanced funding by the SVCASA through Student Talent Funds, *Program of Excellence* funding (see Appendix Q) has had a significant effect on the music unit's ability to support student participation in professional conferences for organizations such as the National Association of Teachers of

singers (NATS), Nebraska Music Educators Association (NMEA), National Association of Music Merchants (NAMM), Nebraska Music Teachers Association (NMTA), Music Teachers National Association (MTNA), American College Theatre Festival (ACTF), the International Tuba-Euphonium Conference, and the National Council for Undergraduate Research (NCUR). In addition, student ensembles have received funds from the college and university to perform across the state, region, and country in national venues such as Carnegie Hall and the Mormon Tabernacle, and internationally in Australia, Argentina, the Czech Republic, England, Italy, Japan, and Uruguay.

Beyond the annual *Program of Excellence* (Priority) funds, the music unit at UNK has been active in submitting a number of proposals to the NU Foundation and university for renovation, equipment, and positions. The following proposals received support 1) *Program of Excellence* (Priority) Funding for Recital Hall Renovation, Musician Chairs, String Instrument Purchases, Phase I Acoustic Treatment in the Choral Room, and a new tenure-track line for Low Strings/Dir. of the UNK String Project/Strings Support funding; 2) College of Fine Arts and Humanities, the SVCASA Office and Chancellor's Office have contributed to the Recital Hall Renovation, Marching Band Instruments, and the purchase of 225 Music Chairs; and 3) the NU Foundation has provided support for the purchase of Marching Band Instruments (\$50,000) and Choral Shells (\$15,000). In addition, a special gift was made from the Vernon & Marilyn Plambeck Fund (NU Foundation) to renovate the Percussion Studio (\$5,000).

With the acceptance into the National Strings Project Consortium in 2008, the music unit has received notable outside grant funding from the NSPC and Dana Foundation (2008-09—\$10,000, 2009-10—\$6,500, 2010-11—\$4,250) in addition to contributions from the UNK Office of Sponsored Programs (\$1,000 annually – ten year commitment), the College of Fine Arts and Humanities (\$1,500 annually—ten year commitment), music unit Strings Priority Funds (\$2,500 annually), the Kearney Symphony Orchestra Board (\$2,500 annually, requests must be made on an annual basis), and a number of community contributors (NU Foundation, expendable fund balance is \$5,750).

Additionally, in 2011, the department expanded its revenue base by assessing fees for all music techniques classes to offset the rising annual cost of instrument repair and replacement. The money is placed into a Revolving Account that also includes applied lesson practice room fees, allowing for long-term planning (revolving budgets may be saved over the biennium and may therefore be used toward the purchase of larger ticket items). 2010F is the first semester of the implementation of class fees; we anticipate growth to \$16,000 annually in the Revolving Account.

From 2008-2012, faculty members have also submitted two Distance Education grant proposals and received funding in the amount of approximately \$12,000 each to upgrade computers, purchase software, digital and video cameras and provide support for faculty administrative time. Additionally, funds earned through tuition differential for online courses (out-of-state charges) have been turned back to the department on an annual basis, providing approximately \$3,000 in extra revenue to invest in equipment to support online teaching and cover additional time commitment of administrative responsibilities to two faculty members. The UNK Distance Education office has provided additional faculty stipends for new course development, an annual Summer Institute for Online Teaching (free of charge to faculty), a large number of technology workshops covering software/courseware system use (such as Blackboard and Wimba), and excellent support for course development and tech support for both students and faculty.

An integral component to the department's most recent increase in strength and expanded network of support has been the active presence and work of the Kearney Symphony Orchestra Board, comprised both of members of the UNK faculty (orchestra director, music executive, concert-master and first cello), members of the community (a number of energetic, well-connected, and strong arts supporters). Financially, the fundraising, tickets sales, and grants provide the vast majority of the orchestra's support. Appropriated SET funds comprise of only \$450 annually toward the orchestra budget for the purchase and rental of scores, facilities rental, hired performers, advertising, printing, and other related-expenses. The music unit provides funding for personnel (.25 for the director—6 load hrs. per year; rehearsal space, instruments, and equipment. Following is a breakdown of the past year's income and expenses for the orchestra:

2016-2017 Kearney Symphony Orchestra Income Sources

Ticket Sales	4,609
Donations (business/other supporters)	10,620
Advertising Sales	4,300
Other (Interest)	204
Grants	7,000
Total:	<u>\$26,733</u>

2016-2017 Kearney Symphony Orchestra Expenditures

Instrument Repair	1,731
Printing/Advertising	3,313
Score Rentals	(budgeted) 1,000
Parking	1,200
Flowers	290
Personnel	10,628
Support for UNK String Project	2,500
Miscellaneous	778
Bettelee Lewis Scholarship/Tuition Grant	2,180
Total:	<u>\$23,620</u>

Perhaps the highlight of the department's emerging success is the attention it has received from the University of Nebraska Foundation staff and an increased number of donors, some of whom have made significant contributions to scholarship and support funds. In addition, several expendable funds were created by current and former faculty members in support of special-interest programs and scholarships, showing a growing commitment among faculty to ensure the success of the music department and its program. Over the past several years, the music executive and FAH Dean have collaborated on initiating frequent communications with the local foundation director and staff, providing lists of department aspirations, identifying specific areas of need to achieve these goals. In addition, the music executive continues to write annual Friends of Music letters sharing news of student, faculty and program success and personal thank you notes to all contributors and alumni. This enhanced communication, along with greater involvement of the community has proven very successful, as evidenced by the number and size of newly established funds, including the following:

Endowed Funds:

\$30,000 Gary F. and Roma Thomas Music Scholarship Fund (former department chair; fund doubled by an alumna)
 \$35,000 Carol Cope Music Scholarship (this is the second scholarship endowment by the same donor)
 \$1,400,000 Lavern Clark Memorial Scholarship Fund (subfunds: 75% Strings/25% Piano) Anonymous donor
 + \$400,000 enhancement (2011)
 \$500,000 Lavern Clark Memorial Scholarships (Brass, Percussion, Woodwinds) Anonymous donor (2010)
 +\$300,000 enhancement (2011)
 \$500,000 Ronald J. Crocker Chair in Orchestra (salary enhancement and program support) Anonymous donor
 \$100,000 UNK Music Student Recruitment Fund, Anonymous donor (2010)
 \$150,000 Mary Elaine House Music Recruitment and Support Fund (House family; in memory of alumna) (2010)
 \$20,000 Kearney Symphony Orchestra Fund
 \$58,000 Theodore G. Baldwin Foundation String Music Scholarship Fund

Expendable Funds (contributors):

Music Pedagogy Resource Center Fund (music faculty, emeriti faculty, community members)
 Friends of Music: Concerts-on-the-Platte (music and campus faculty, community members)
 Musical Theatre Enrichment Fund (music faculty, community members)

UNK One-Handed Woodwinds Program Fund (music faculty, alumni)
 Gary Davis Band Fund (established by the parents of recently retired band director, alumni)
 UNK String Project Excellence Fund (music faculty, community members)
 Thornton Family Fund-Scholarship (Thornton String Quartet) (alumna)
 Thornton Family Fund-Support (alumna)

Planned Estate Gift:

\$150,000 Student Scholarships (former state senator, musician, KSO board member) 75% music/25% theatre

During the year 2010, donor gifts to expendable accounts totaled \$7,298; those to endowed funds totaled \$760,531. Available annual funding for the music scholarships/tuition remission has grown from \$72,881 (last NASM visit in 2001) to \$244,540 (\$85,000 tuition remission/\$159,940 endowed scholarships) as of December, 2010, with expected growth of an additional \$27,478 for the 2011-12 academic year (4.5% of 2010 donations to endowed scholarships).

As the most pressing music unit equipment repairs and replacement are being addressed through a combination of annual enhancement funding, support from the college and upper administration, and the university foundation, it is now possible to direct our attention more to long-range financial planning. At the request of the Chancellor in the summer of 2008, all departments had the opportunity to submit proposals for “what will enable our department to advance to the next level of excellence.” Based on the previous NASM report noting that the facilities “were not appropriate to the mission, goals, and objectives, nor to the size and scope of the department” listing specific concerns such as 1) Physical Size and Appearance, 2) Climate/Air Quality, 3) Sound (acoustics), and 4) Safety, the overwhelming response from the music faculty was for “improved and expanded facilities.” A proposal, with Background (detailing areas of concern), Current Limitations, and Recommendations was submitted to the Chancellor, SVCASA, and FAH Dean, with the goal of acquiring \$10,000 in funding to support initial planning step for facility renovation/expansion or replacement (Preliminary Program Study). Requests for information on facilities maintenance, renovation and/or replacement have not been forthcoming from the administration. The music unit has since developed a comprehensive list of facilities needs, is preparing a preliminary two-phase proposal for facilities enhancement, with plans to devote a portion of its Priority budget toward a Preliminary Program Study within the next year.

VIII. PROGRAM COMPARISONS

Program Comparisons

Comparisons of the UNK Music Education programs with NASM Peer Institutions are provided in Appendix S. Also see Appendix P, Comparison of Expenses of Music Unit at Public Institutions

Distinctive Contributions and Indicators of Value of Music Programs

Music Department programs serve all music majors and minors; in addition, music courses and programs contribute to General Studies and Teacher Education Programs. Beyond UNK, area and regional music educators, area and regional organizations (e.g. NMTA, CMSGP, NATS), area and regional high school music students, community members (as participants in ensembles) and community members as audience for the many department supported on-campus and outreach events benefit from music programs. Annual average music major/non-major student and community member participation in ensembles numbers more than 600. The music unit sponsors a large number of on-campus student solo, chamber, and ensemble performances that are open to the public. Estimated annual audience attendance at student performances is between 9,000 – 10,000 people.

In addition to the regular solo, chamber and ensemble performances, music students have performed in:

- Collaborative performances with theatre and dance programs
- Commencement Ceremonies, Family Day, Scholars Recognition Day
- NU Regents and Foundation Events
- Football, Volleyball and Basketball Games, Homecoming, Frank House
- Third Thursdays at MONA (Museum of Nebraska Art)
- 2005 Centennial Celebration events.

Music Department annually sponsors:

- Honor Band and Choir Clinic
- Men's Choral Clinic, Women's Choral Clinic, and Choral Leadership Workshop
- Spring Piano Workshop (42nd season)
- Violin/Viola Workshop
- Young Artist Competition
- Elementary Music Education Workshops
- Sounds of Summer Camp
- Band Day
- All-State Middle School Band (Class D)
- Broadway Bound—Musical Theatre Camp

Music Department has hosted:

- State and regional conferences with NATS (Six times since 2004)
- The College Music Society (2006)
- NMTA (Four times since 2002)

See Section III for a list Student Achievements, pp. 49-51, which includes many performances, prizes and awards, at state, regional and national conferences, such as

- semi-finalists, finalists, and winners at NATS Conferences, with annual participation of forty UNK students
- Piano student, first place at both the State and West Central Division (eight-state region) levels of the MTNA Young Artist Collegiate Piano Competition
- Student piano trio, first place at the state level of the MTNA Young Artist Collegiate Chamber Music Competition
- Voice student, selected as Representative at the State level of the MTNA Young Artist Collegiate Voice Competition (2009, 2011, 2012, 2014, 2015)

Music faculty are actively involved in mentorship of student research as demonstrated by annual participation in

- Student Research Day - poster sessions, presentations of research, performances and presentations of original compositions
- NCUR, abstract submissions and acceptance for participation
- UNK Undergraduate Student Research Journal
- UNK Summer Student Research Program
- UNK Undergraduate Research Council Grants
- UNK Undergraduate Research Fellowships

One of the best indicators of value and success of the UNK Music Department programs is our graduates. Graduates from the Music Department continue to achieve success in their careers and in graduate school.

Music Education Graduates

UNK's music education graduates are music education professionals who are achieving success as teachers and leaders in their schools, communities and professional organizations. Several of our graduates teach out of state in Texas (Arlington, Mansfield, Lindale, and San Antonio) as well as in the Clark County Schools in Las Vegas, Nevada. Within the state of Nebraska, our graduates are teaching in the following communities, to name a few: Kearney, Grand Island, Holdrege, Lexington, Hastings, Ogallala, Blair, Seward, North Platte, Overton, Gibbon, Harvard, Sutherland, Alma, Minden, Ainsworth, Imperial, Arapahoe, Big Springs, and Fremont.

UNK music education graduates understand the principle of being a professional music educator as they grow as musicians, teachers, scholars, and leaders in music education. A few examples of our outstanding teachers are: Spencer Hansen (band teacher in Lexington) and Chiyo Kamada (band teacher in Blair) awarded the Jack Snider Young Band Director Awards by the Nebraska State Bandmasters Association, in March 2012; Lindsay Lund (awarded 2011, 6-12 music teacher at Kearney Catholic School) and Kylee Bruce (awarded 2008, currently a choral teacher in Hastings) have been awarded the Nebraska Music Educators Association's Outstanding Young Teacher Award.

UNK music education graduates are moving forward with their goals of obtaining master's degrees, special music teaching certifications, and presenting workshops to music teachers.

Former graduates from UNK have continued to be honored for their teaching contributions. For example, David Sackschewsky (high school choral teacher in Grand Island, NE) was awarded the Music Educator of the Year award in 2010 from the Nebraska Music Educators Association. And, Angela Wright (a UNK Masters in Music Education graduate and elementary teacher in Kearney, NE) was elected in Fall 2011 to serve a 2-year term as state elementary music chair for the Nebraska Music Educators Association.

UNK 2011-18 Graduates

UNK Music Department graduates also are regularly accepted into graduate music degree programs and are honored with Assistantships and Stipends. Students graduating between 2011 and 2018 have received assistantships from Ohio University and University of Oklahoma (piano pedagogy), Baylor University (piano performance), Northwestern University and University of Nebraska at Lincoln (trombone performance), Kansas State University (1-theory/composition and 1-performance), Truman State University (theory/jazz), Wichita State, Belmont University, Arizona State University, University of Missouri and Temple University (vocal performance), and one student (MAE graduate) received an assistantship from University of Utah, where she is completing a DMA in Vocal Performance.

IX. FUTURE DIRECTION OF THE MUSIC PROGRAM

Primary Strengths

One of the greatest strengths of the music unit is its faculty. All full-time faculty members hold the terminal degree in music and all work tirelessly to serve students, the university, and the community. The NASM Visitor's Report, October 15, 2011 (see Appendix U) lists the following strengths:

- A Faculty that has grown in number and quality as new positions are created to address needs in the performance area (strings, brass, woodwinds, and conducting) All full-time faculty members possess the doctoral degree.
- A student body that is also increasing in size and quality as recruitment and audition processes improve with the hiring of new faculty members.
- An energetic, shrewd, resourceful, and caring music executive who not only pays attention to detail but who is able to advance the cause and needs of the Department of Music, conveying these thoughtfully throughout the university.
- A cadre of cooperating and sympathetic Deans throughout the university (Fine Arts, Education and Graduate Studies) who recognize the value of a strong music program and who see the potential for growth and excellence in the music program setting its needs as a strong priority.
- A Vice-Chancellor who is aware of the various deep needs in the Department of Music, including facilities, and who is prepared to review all possibilities for supporting and funding these needs.
- A first-rate support staff who are able to handle large organizational needs.
- A burgeoning online curriculum with the potential for generating new income sources for hiring if the Department of Music can organize itself to create new course materials and thereby access additional funding for growth.
- More significant involvement in and contributions to the community through the presenting of more and better quality concerts, recitals, and musicals.
- A strong mentoring program between senior and junior music faculty members.
- Named as one of the Programs of Excellence at UNK.

Areas of Concern

The music faculty have identified four major areas of concern related to facilities:

Concern Area 1. Physical Size and Appearance

Although the previous NASM review noted a problem with inadequate space for the department's mission, goals, objectives, size and scope, the problem has since become significantly more serious due to the following: 1) two music classrooms were removed from class and rehearsal use when they were converted to a Dance Studio (which had previously been located in Otto Olsen); 2) three rooms, that previously served as offices for faculty and staff, were removed from use by the department and converted to a single Chartwell's restaurant; 3) due to growing demands for student training and use of music-related software in composition, arranging, ear training, and sound production (among others), it was necessary to dedicate the room attached to the music office to a music technology lab, leaving very little space for daily office operations; 4) four student practice rooms were lost as they needed for use as a percussion storage room, an office for the sound production coordinator, and for part-time faculty offices (four of six adjunct faculty share a single studio/computer for applied lessons as well as office hours; one adjunct faculty member uses the piano lab for office hours); and the organ practice room had to be converted to a faculty office many years ago, leaving applied organ students with nowhere else to practice but the recital hall. These changes have exacerbated an already serious issue of insufficient space for teaching, practicing, faculty studios, staff offices, labs, and storage. Predictably, the loss of classroom and practice room space has caused the department to move several classes and rehearsals into the recital hall while a growing number of non-departmental constituencies continue to try to book the recital hall for non-music related activities.

Besides the lack of adequate classroom, teaching studio, rehearsal and practice facilities, other prominent space-related insufficiencies are seen in the following: no "green room" for performers during concerts (they have to wait out in the hallway with no privacy); no music library to house the tens of thousands of small and large ensemble scores; no storage for band uniforms and related equipment (the uniforms are stored in another

facility on campus); insufficient instrument storage and lockers (particularly for large instruments such as tubas, percussion, cellos, and basses); no conference room for faculty meetings; no office space for accessible departmental office files and equipment and space for work study students; and no “backstage” area to house performance-related equipment including a large number of choral shells, choral risers, instrumental platforms (for orchestra and band), 9-ft. concert grand pianos, sound equipment, music stands, and musician chairs. At present, the east hallway and main hallway behind the stage is continually blocked by large equipment that poses a threat to the safety of the students and faculty who need to access the hallways. Neither the choral nor the band rehearsal rooms are fully handicap accessible due to the built-in cement riser construction. And, due to lack of classroom space, the rehearsal rooms are used not only for music student rehearsals but for regular music academic and general studies classes (there are no desks in these rooms).

The department staff has no preparation work area, yet is expected to prepare numerous mass mailings each month, manage as many as twenty different public outreach programs and events each year, and provide complete administrative/technical support for well over a 130 public performances generated by the academic program. The administrative responsibilities requiring space include preparation of music for ensemble use, preparation for mass mailings, and the packaging, shipping/receiving of boxes of music, small and large equipment, and books. Overall, the cluttered state of the facility is an eyesore to those who visit the campus including audience members from the community and a large number of prospective students and their families.

The Fine Arts Building is one of few on campus with extraordinarily high daily traffic as it serves a large number of education, general education, and fine arts students, audience members for public events, as well as significant extra traffic due to the presence of the Chartwells/Starbucks and use as an indoor “route” between campus buildings. In addition, the music unit hosts a large number of educational and recruitment events that annually bring thousands of prospective students, their parents, teachers, and community members to the campus and the facility.

Unfortunately, there appears to be no budget provided by the university for routine maintenance in the Fine Arts Building. Due to the building’s deterioration (40 years with no paint) and its obvious wear and tear, during the summer of 2010, the department resorted to using a very significant portion of its priority funds, with some assistance from the college dean (\$2,500), to paint and restore baseboards (music, theatre, dance and public areas). The cost of the project was more than \$20,000. Although faculty and staff members have a large number of instructional materials and equipment needs which the priority funds were intended to support, the unkempt appearance of the facility proved a great enough embarrassment (particularly for recruitment), to devote this significant amount of funds. Repeated inquiries on university fiscal planning for facilities maintenance and renovation/replacement have not been addressed.

In the 2006 Exit Interviews with graduating seniors and subsequent Graduating Senior Surveys, students conveyed that the biggest “weakness” of the department was the deterioration of the building and the generally unappealing look of the facility due to lack of storage and routine maintenance. In early 2006, the Department Chair and CFAH Associate Dean discussed these issues with the new Director of Facilities (along with a personal tour of the building) in hopes that concerns for teaching, rehearsal and office space, storage, and safety issues may be remedied by the approval of the construction of an annex on the west side of the building in the future. We have still not heard if this project is feasible. See [Appendix T](#), for Facilities Proposals, which includes expansion of facilities to the west of the building in Phase I that, if constructed in the very near future, would enable the department to manage adequately for the next ten years. This new construction would allow for a Phase II facilities plan which could take one of two directions—either a complete renovation of the existing facility or, if it is determined that the Fine Arts Building cannot be renovated, then the construction of an entirely new facility that would house all the fine and performing arts.

Concern Area 2. Acoustics

Acoustic issues remain problematic in the band and choral rehearsal rooms, classrooms, and recital hall, exacerbated by the very audible and distracting air-handling system beneath the stage floor in the recital hall. Acoustic isolation in the Fine Arts Building is attempted by a number of treatments including carpeted floors, suspended ceiling tiles, and doorways with flexible inner frames for studios and practice rooms, while the large ensemble rooms include baffles on light fixtures and reflective or absorbent material on various

surfaces. Acoustic treatments in the instrumental and choral rehearsal rooms have proved insufficient due to the rounded room shapes (walls and ceilings); the problems remain significant. Without complete abatement, redesign and reconstruction of the ceilings, the installation of acoustic wall tiles have proved minimally beneficial. In addition, as practice rooms have very minimal absorbent treatments, the “sound-bleed” throughout the practice areas and into rehearsal spaces continues to compromise students’ ability to concentrate and listen closely to their own playing or to lectures given in rehearsal spaces. Although a cosmetic renovation of the recital hall was completed in the summer months of 2005 (after water damage due to a hail storm) that included wall cleaning, new carpet, paint, refurbished auditorium seats, refinished stage, and new curtains, no modifications were made to the acoustic properties of the room.

Concern Area 3. Climate/Air Quality

Air quality, temperature and humidity extremes, and constant fluctuations continue to cause concern for the department. Air quality and temperature concerns among faculty and students are health-related as well as non-conducive to proper instructional environment. During the winter months, many classrooms, practice rooms, and studios are so cold that space heaters are required to make working conditions possible and at other times, the forced heat can be overpowering and windows must be opened to relieve the intense heat. Wide fluctuations in temperature (50° - 109° F) and humidity often vary drastically from one day to the next and from one room to the next on the same day. In rehearsal spaces, particularly in the spring and fall, temperatures become so elevated that the need to obtain ventilation through opening the doors completely defeats the acoustic isolation treatments.

Humidity management is as poor and of grave concern to musicians. The fluctuations have been reported as low as 12% to a high of 95%. The department’s piano technician, along with the woodwind and string faculty, have identified the lack of a stable climate control as the single most destructive factor to the music unit’s instrument inventory. The most dramatic instances from past history include a violin that fell into pieces upon being removed from its case; a cello with a deep, six-inch crack on its face; double basses that have cracked while being stored in their lockers; a number of pianos with rusted strings; and a concert (nine-foot) grand piano with a cracked sound-board. These are some of the most visible problems we’ve encountered; however, the overall damage to all the pianos, woodwind and string instruments is inestimable. One of the most unfortunate problems is that all fifty-two pianos lose their tuning with continual temperature and humidity fluctuations. This makes for a work overload on the part of the piano technician in addition to the problems related to teaching students how to sing or play in tune, particularly in chamber groups.

The department is in need of an air handling system that will maintain a steady temperature of 72°F and humidity level of 65%. The university architect and facilities personnel have estimated the cost for humidity control in the Fine Arts Building to be \$125,000.

Concern Area 4. Safety

Recently, the entire Fine Arts Building was equipped with fire sprinklers; electronic components for handicap accessibility have been installed on two exterior building doors and the Recital Hall. After automated door equipment was installed (thereby disabling the ability to prop doors open), audience members have been injured due to inadequate timing of the system. The doors do not stay open long enough for a person to pass through both sets without closing and the doors swing open on people standing in the vestibule who are essentially trapped. Other safety concerns are questions of load-bearing capabilities of the music score library which holds tens of thousands of ensemble parts and scores, accessible only by a narrow stairway in the band room and located above the student lounge area, the dangerous access to Recital Hall lighting instruments, with no catwalk across the drop ceiling, and the lack of department vehicles for transportation of music instruments and equipment to the band rehearsal field.

There are two safety concerns for which the university does not provide adequate staff coverage: 1) security personnel to check rooms and lock doors to classrooms and rehearsal spaces in the evenings and on weekends and 2) custodial services for stage/room set-up and tear-down for events occurring in the evenings or on weekends.

Future Plans

For many years, the University of Nebraska at Kearney has been central to the cultural and educational milieu of the region. The Department of Music and Performing Arts has served to strengthen UNK's mission, purposes and image through its academic offerings, artistic performances in music, theatre and dance, and its educational and recruitment events. Faculty members will be encouraged to continue their involvement on departmental, college, campus, and university-wide committees and councils that serve to direct and influence the department's presence and viability on this campus and within the university structure. Recommendations from the most recent Academic Program Review, the NCATE report (anticipated receipt in March/April, 2011), the new General Studies assessment requirements, and this current NASM review will serve to inform future discussion and planning for the unit.

The NASM Visitor's Report (p.20) in Appendix U lists four items in "Primary Futures Issues." These include a need for a college/department document that addresses the unique quality of creative and research work encountered in the Arts and Music, a need for organization and uniformity across the music theory curriculum, an inconsistency in advisement, and the danger of state government cutting the theatre program which could affect the musical theater curriculum. These issues are addressed by Dr. Valerie Cisler, Chair of the Music Department, in the NASM Response of May 1, 2012 (See Appendix U.)

Size and Scope

On the last NASM review, a recommendation was made to stabilize the MAE—Music Specialization program. The graduate music faculty committee worked for several years to explore possible avenues for increasing enrollments and to provide its students with the opportunity to complete the program within three years. Since 2004, faculty members have actively participated in training for online teaching and have developed a large number of graduate level online courses, making it possible for the music unit to move its entire program online. Recent additions to the faculty have enabled the department to offer at least one graduate course each semester with three to four offerings in the summer. Based on the tremendous enrollment increases in other UNK online graduate programs (including biology, history, and art) and the large number of recent inquiries and applications for the music program, the department anticipates a need for some expansion of its graduate offerings. The department has received considerable support from UNK Distance Education (training, stipends for course development, and equipment grants) and the Calvin T. Ryan Library (growing number of online books, journals, reference sources, scores, recordings, and research tools) which together, have made it possible to provide a strong and viable graduate music program. Perhaps the greatest limitation of the current program is its focus on a singular music field—music education. This has placed a significant restriction on the department's potential outreach to musicians of many fields. Based on inquiries by several prospective students, there appears to be a much wider need for the general master's program. Once the current program stabilizes, the music unit plans to investigate the feasibility of proposing an online MA— Music degree, a program that will serve not only music education students but those who have an interest in enhancing their studies on a graduate level. Current technologies have made it possible to hold nearly every type of class via distance and the music faculty is among the most active in exploring and utilizing technology to enhance teaching. We believe there is potential for real growth in the area of graduate music studies.

The department offers several unique programs in the state including the BM—Musical Theatre degree, the BM— Music Business Emphasis program, the Piano Pedagogy Certificate program, the Pre-Professional Music Therapy Program, and the UNK String Project (affiliated with the National String Project Consortium). Although some programs have relatively low enrollment, all programs are interrelated, have overlapping curricular requirements, and therefore bear little financial cost to the university (as all faculty teach courses in areas beyond their expertise including the music core curriculum, applied lessons, and a large number of service courses in the General Studies and Teacher Education programs). At this point, the most limiting factor facing the department in size and scope and its vision for the future is its lack of adequate space.

Governance and Administration

In the past several years, several communications issues have been improved including the development of the Music Representatives forum, overall department calendar planning, record-keeping, and the move from a paper Faculty Handbook to an up-to-date Faculty Documents system on Blackboard. The department has experienced increased support from the Dean and the upper administration in the areas of equipment maintenance and acquisition, faculty development, and student research. The relationship among constituencies remains healthy and strong. Factors that will influence the unit's ability to maintain this strength are impending decisions by the NE Coordinating Commission with regard to the Theatre program and budget cuts to academic programs across the Board.

Faculty and Staff

As mentioned previously, one of the greatest strengths of the music unit is its faculty. All full-time faculty members hold the terminal degree in music and all work tirelessly to serve students, the university, and the community. Teaching loads are quite high compared to most other departments of the university (this particular year we saw an unexpected drop in class enrollments but do not expect that to be the case in the future) which has made faculty development challenging. Despite the challenges, faculty members continue to pursue a wide variety of scholarly/creative efforts that enhance teaching and bring prestige to the campus. Although the department chair holds special orientation meetings with new faculty, tries to provide substantial information on Blackboard and through faculty meetings and email communications, and tries to be accessible for questions and impromptu meetings, there is a need to establish more formal mentoring partnerships between senior and junior faculty. One area currently being addressed that has the potential to provide a greater understanding of various evaluation procedures and expectations for all faculty is the development of newly drafted College of Fine Arts and Humanities Guidelines for Evaluation, Promotion, and Tenure. After revisions and anticipated approval this spring, the music, theatre and dance faculty will be charged with developing department level criteria specific to the performing arts faculty over the next year. Members of the faculty will use the NASM document, "The Work of Arts Faculty in Higher Education" to guide the process. With joint effort among the disciplines and faculty of all levels, it is expected that a new set of guidelines will provide greater clarity with respect to addressing expectations for and evaluations of teaching, scholarship/creative activity and service. A director of the Kearney Symphony Orchestra was hired this year to replace the current (retiring) director. While the music unit will gain .5 teaching with the appointment (as the current director serves a .5 administrative role as the Associate Dean of the College of Fine Arts and Humanities), the greatest concern is for the lack of office space. After losing valuable space over the years to accommodate the building of a dance studio, the Chartwells/Starbucks, and practice rooms, the department is in a veritable 'bind'.

There are several areas of support staff for which the department has demonstrated need, many of which have been identified in the two past APRs and past NASM review: 1) staff accompanist; 2) stage-management/custodial assistance for stage set-up/cleaning; 3) and staff assistance for the music score library. Most recently, one of the main concerns among faculty is lack of 4) staff support for advertising and recruitment efforts. Up until this point, individual faculty have taken on all the tasks of web design/maintenance, development of posters, letters, advertising, and other recruitment materials, designing and printing recital/concert programs, in addition to keeping records and responding to inquiries for auditions and campus visits. The music unit has seventeen faculty members and only one secretary. There are no graduate assistants to help with teaching or ensembles nor are there other available staff members to take on the responsibilities of producing print and advertising materials for the more than one hundred events held in the department each year. Staff assistance with recruitment would take these very time consuming, mundane tasks off the faculty and allow them time to personally interact with the very students they hope to recruit.

Finally, the majority of the material in this document is taken from the National Association of Schools of Music Self-Study, 2011, with site visit February 27-March 1, 2011. This document utilizes the materials prepared for this external accrediting agency, but materials are organized according to the 2011 UNK Academic Program Review Guidelines and Procedures to address the nine major topics. The final section of this APR document, IX, *Future Direction of the Music Program*, contains the identified program's strengths, areas of concern and needed improvements. Both the NASM Visitors' Report, received October 15, 2011, and the NASM Response, May 1, 2012, by Valerie C. Cisler, Professor of Music and Chair, Department of Music and Performing Arts, are appended in Appendix U.