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Spring 2012

Program Review: Music & Performing Arts

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University of Nebraska at Kearney
College of fine Arts and Humanities

Department of Music and Performing Arts

MUSIC AND DANCE

ACADEMIC PROGRAM REVIEW

SELF-STUDY DOCUMENT

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Chair, Music and Performing Arts,
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Spring, 2012



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 and the Visitors' Report that resulted from the 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 as well as updated. The final section of this APR document, IX, *Future Direction of the Music Program*, contains the 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 C. Cisler, Professor of Music and Chair, Department of Music and Performing Arts, are appended in Appendix A.

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 Arts in Education: K-12 Field Endorsement, which includes both vocal and instrumental music education. A recent addition was the Early Childhood/Elementary Music Specialization, through the hiring of Dr. Jan Harriott, who developed the program and the Elementary/Early Childhood Music Center at UNK in 2002. 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.

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 an 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 will be further enhanced with the addition of *ProformaVision* technology (surface electromyography—sEMG) that will allow instrumentalists to measure muscle tension in performance, in the fall of 2012.

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 full time tenured line in strings, with the hiring of a specialist in low strings (cello/bass).

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 25 students enrolled in the Music Business Program, with five graduating 2011-12.

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 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 (2007) the program has had 12 graduates. Currently, the program has eleven students. This program is undergoing review for Final Approval with NASM, for national accreditation.

The department produces selections from musical theatre and opera each year, through full productions and scene programs. (In other words, two productions per year.) Recent full productions of operas include: *Hansel and Gretel*, *The Tender Land*, *Amahl and the Night Visitors*, and *Suor Angelica*. Recent scene programs have included works by Mozart, Massenet, Johann Strauss, Gilbert & Sullivan, Menotti, Barber, and Kurt Weill. Recent full productions of musicals, include: *Into the Woods*, *Oklahoma!* *Phantom (Yeston)*, *Godspell*, *Working!*, *The Pajama Game*, *A Little Night Music*, *Dear Edwina*, and the premiere of a work by Georgia Stitt.

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 nine composition majors, three were B.M Performance, double emphasis, and three have been double degrees, B.M. Performance-composition/BAEd. In addition, 20 other students have elected from one to 8 semesters of composition as a non-major. Two 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 presented to NASM for Plan Approval.

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 (vocal pedagogy, woodwind pedagogy—2011 summer and fall) with plans for percussion and string pedagogy. So far, two elementary music courses and two piano pedagogy courses have been offered online, taking advantage of a variety of distance delivery systems. The graduate degree program became available totally 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.

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 and Performing Arts, and has continued to be offered every summer since.

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. The Bachelor of Arts in Education – Music K-12 Teaching Field Endorsement was changed to Bachelor of Music in Music Education, to be implemented for the 2012-13 catalog year.

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. While the name was changed in 2007 to the Kearney Symphony Orchestra (KSO instead of KASO), it is, in fact, still officially the Kearney Area Symphony Orchestra and became incorporated sometime in the late 1980's. John Brawand, the director at the time, and Gary Thomas, Chair of the Music Department, changed the college orchestra, which used some community players, to a college/community orchestra.

Much earlier, back in the late 40's and into the 50's, the orchestra was a very fine performance ensemble, judging from some of the literature in the music files. Sunday afternoon concerts were held, bringing in a lot of support by extra professional musicians. Those concerts filled the house, a 1200 seat auditorium in the old administration building. At that time, the UNK orchestra was, basically, the only performing ensemble in the area with little other "arts" competition.

Twenty 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. Deborah Freedman, whose appointment was made possible through the new Ronald J. Crocker Endowed Chair for Orchestra.

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 spectaculars 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.

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 began directing the Ensemble in 1974. The band tours each year presenting free concerts in schools in Colorado, Kansas, and Iowa. The band has been featured at the Nebraska Music Educator's Convention and at the Lincoln Jazz Festival. 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. 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. Professor Gary Schaaf has choreographed for Nebraskats since he joined the UNK faculty in 1983. The Nebraskats are the oldest current performing show choir at the collegiate level in Nebraska.

The Nebraskats are in great demand for performances on campus and in Kearney and surrounding communities. In addition, they have toured and performed in Japan, Washington, DC. Germany, Austria, the Czech Republic, England, China, Australia, and Chicago, as well as for UNK Alumni groups in California and Arizona. All of the members of Kats are full-time students at UNK, and represent many areas of study as well as most areas in the state. (*taken from the 40th Anniversary Concert Program, April 6, 2008.*)

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 2011, 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 and Performing Arts. 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 donations.

Now in its fourth year, the String Project has taught almost 150 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 program has ambitions to continue to grow and gain more recognition for the

outstanding achievements of its students and student teachers--its work has already been presented at a national conference. 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 seven adjuncts, two of whom are part-time accompanists. 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).

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 and Performing Arts 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 (42nd season), Violin/Viola Workshop, Elementary Music Education Workshops, Sounds of Summer Camp, Band Day, All-State Middle School Band (Class D), and Broadway Bound—Musical Theatre Camp, and the New Music Festival.

Program of Excellence

The Department of Music and Performing Arts 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 and Performing Arts Mission Statement

The Department of Music & Performing Arts 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 give preparatory training in music that enables a student to enter a music therapy program at another university;
- 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, college, university, and professional organizations.

Relevance and Reevaluation of Department Missions and Goals

The faculty members of the Department of Music and Performing Arts 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 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 New strategic plan for assessment can be accessed at: <http://www.unk.edu/academicaffairs/assessment.aspx?id=32266>

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), 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.

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 and Performing Arts 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 House, 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 twelfth 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 (42nd season), 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 with NATS (2004, 2006, 2010), the College Music Society (2006), and NMTA (2002, 2007 and forthcoming 2012). 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 (2009, 2011, and 2012) competing in the Regional MTNA Young Artist competitions in Columbia, MO and Boulder, CO.

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 UNK Strategic Plan can be accessed at: <http://www.unk.edu/academicaffairs/assessment.aspx?id=32266>

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 B.

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 C.

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 and Performing Arts 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 and Performing Arts 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. Copies of the revised/created Student Evaluation Questions are provided in the MDP I. 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; unfortunately few students take advantage of this opportunity. 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 (it will begin to show up on student 'Degree Audit' starting next fall); 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. The exam could be used as a vehicle for departmental assessment that would provide important feedback on effectiveness in teaching while at the same time provide students with a 'practice test' that is similar to entrance exams for graduate school programs. The music unit is considering the use of its current (always in revision) graduate entrance exam. Undergraduate students who pass the exam would then be eligible to take the graduate level of the new Music History and Theory Review course that the department intends to offer each spring (graduate and undergraduate levels). The course would also provide a systematic approach to study in preparation for graduate entrance examinations at other institutions.

The department has increased its efforts to recruit talented students and has devised a few additional activities including Power Point presentations at university junior and senior days (highlighting opportunities for performance, degree programs, tours, along with audition and scholarship information), increased time spent with prospective students and families on campus tours, and a more aggressive approach to communications with prospective students including multiple mailings, email communications, and personal phone calls.

To enhance its recruitment of string students, the music unit is planning to initiate an annual Young Artist Competition, with significant prize money provided by the Kearney Symphony Orchestra Board and the newly established NU Foundation recruitment funds. In addition, with the arrival of a new orchestra director next fall, the unit would also like to establish an Honor Orchestra for high school students. Both events, along with the annual Violin/Viola Workshop, will provide important venues for student recruitment from throughout the region.

Published Materials and Web sites

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. One serious issue that continues to undermine our efforts is the lack of available staff on this campus to update and produce materials in a timely fashion. The department may be forced to take its print materials for design and production to local business to ensure timely production for recruitment mailings.

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 third 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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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 (42nd season), 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 with NATS (2004, 2006, 2010), the College Music Society (2006), and NMTA (2002, 2007 and forthcoming 2012). In total, the music-sponsored events, numbering more than one hundred per year, attract several thousand concertgoers and prospective students each year.

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

Music Majors, Minors, Graduate	179
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	3,000-4,000
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. Recent upsurge in enrollments by international students and the addition of online courses have allowed the music unit to continue its growth. Public support for the department has grown considerably in the past several years as evidenced by increased audience attendance and financial contributions.

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 Hispanic 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 a new Music Education major, a Hispanic student, for fall 2011.

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 schools with a high percentage of Hispanics.

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 D](#).

Response to 2007 APR Recommendations

RE: Academic Program Review Response—Music/Dance

August 15, 2007

APR Chair and Team Members

An Academic Program Review for the Music and Dance units of the Department of Music and Performing Arts was conducted February 26-28, 2007. Dr. Marie Miller, Chair of the Department of Music at Emporia State University, Kansas, was especially well-qualified to serve as leader of the review team as she currently serves as a site visitor/reviewer for the National Association of Schools of Music (NASM), the department's national accrediting agency. Her expertise and leadership proved invaluable, particularly in determining the direction and scope of recommendations that support the retention of the department's national accreditation status.

2007 APR Report Highlights

The abstract of the Academic Program Review Report provides an excellent summary of department strengths, points of concern, and recommendations for the future. We appreciate the review team's special acknowledgment of the department's greatest **strengths**, including the recognition of the dedication and expertise of the faculty; the strong mentoring relationships of faculty with students; the strong, capable, and student-centered leadership of the department chair; the strong and viable curricular programs; impressive record of student success beyond commencement; the steadfast support of the CFAH Dean and upper administration; the broad array of performance opportunities; the many outreach and service activities and events; the national accreditation status; Program of Excellence designation; and the recent positive internal changes in the areas of personnel, programs, facilities, resources, publications, and assessment procedures. Further, the Self-Study was cited as a thorough, objective, clear, and accurate description of the department's structure and organization, mission and goals, programmatic/ curricular effectiveness, resources and facilities, assessment procedures, integrity, and futures planning, and further recognized for its value to the upcoming NASM accreditation review, scheduled for 2010-11.

In support of futures planning for the department (music and dance units), the report also provides an insightful summary of **areas of concern**, including continuing facilities and equipment needs (equipment upgrades, lack of storage, climate control, and lack of adequate teaching studios, practice rooms, classrooms, lab space), limited funding for necessary number of faculty and support staff positions, professional development travel funds, and resource materials, particularly in comparison to other departments across the campus; the graduate music education program (curricular structure, size, limitation to summer offerings); and the marked level of faculty strife that appears to disrupt and may seriously impede department growth and development. In the oral report to the faculty, the review team made a special point to express that their findings and subsequent recommendations were based on evidence provided in documentation and relevant, constructive comments from interviews with the administration, faculty and students.

2007 Music and Dance APR Recommendations

The review team proved especially thorough and helpful in providing a list of practical short and long-term recommendations that are intended to assist the faculty and administration in futures planning to improve and strengthen various curricular, personnel, facilities issues and concerns. In response to the report, the following lists APR recommendations with specific actions that are being planned by the department.

APR RECOMMENDATIONS:	SPECIFIC ACTIONS:
<p>•Futures Planning</p> <ul style="list-style-type: none"> -Curricular Development -No. of Faculty Positions (Need and Priority) -Graduate Program (Review/Expansion) 	<ul style="list-style-type: none"> -Review of all programs by the Undergraduate Curriculum Committee: Specific Research/Capstone/Project for each degree program (Fall, 2007) -Request to CFAH Dean (presented 2006-07) -KASO Board: Request for Partial Funding—Cellist (6.07) -Placed on Faculty Meeting Agenda (8.24.07) -Scheduled for Graduate Committee Meetings, Fall, 2007
<p>•Facilities (Concerns)</p> <ul style="list-style-type: none"> -Accessibility -Aesthetic -Asbestos -Climate Control -Lighting-classroom/rehearsal room -Security and Safety -Space: Classrooms <li style="padding-left: 20px;">Practice Rooms <li style="padding-left: 20px;">Teaching Studios <li style="padding-left: 20px;">Technology Lab -Storage 	<ul style="list-style-type: none"> -Presentation of APR and Response to upper administration -Painting/Furniture (Summer, 2007) -Request for music library inspection-safety (Facilities-Summer, 2007) -Continued requests for keypad locks (Lab, Instrument Storage) -Request for a complete building inspection: accessibility, lighting, asbestos, climate control, safety and security (Facilities-Fall, 2007) -Request to house select equipment in alternative FAH facility (Spring, 2005; 1.07; 5.07; in progress) -Request for storage annex to house equipment (6.05; 1.06; 1.07; will try again) -Additional units for instrument storage-in progress (Summer, 2007) -Request for funding for a professional facilities needs assessment: classrooms, student practice rooms, ensemble rehearsal rooms (band, chamber music, choral, dance, musical theatre/opera, orchestra), faculty studios, office space, performance halls, acoustics, music and pedagogy libraries/centers, keyboard and technology laboratories, elementary education, equipment, and storage (Proposal development 2007-08)
<p>•Budgetary Needs</p> <ul style="list-style-type: none"> -Need for more permanent lines of funding for equipment maintenance and upgrades -Need to fund more faculty lines/staff positions -Need for resource materials budget -Need to enhance very limited travel funds for faculty professional development 	<ul style="list-style-type: none"> -Continued funding requests/proposals: equipment, faculty/staff positions, budgets for resource materials, travel funds -Define accompanist fees (2007-08)
<p>•Department Effectiveness</p> <ul style="list-style-type: none"> -Undergraduate Assessment-Need for: <ul style="list-style-type: none"> -Entrance/Adv. Standing minimum standards (all performance areas): Technique/Literature -knowledge/understanding assessment (degree specific) -entrance performance assessment -evaluative tool for portfolio assessment -electronic data/records -faculty review of assessment data -Personnel (Workload issues) <ul style="list-style-type: none"> -Heavy workloads: Immediate need for additional faculty line in low strings (chamber coaching, orchestra) and accompanying -Need to alleviate workload of chair -Need for work load/release time equitable with rest of UNK campus faculty -Need for additional staff: student records, online portfolios, recruitment management -Need for awareness of staff job responsibilities 	<ul style="list-style-type: none"> -Assessment Committee (assigned specific goals for 2007-08): Development of 1) entrance audition performance assessment, 2) knowledge/understanding assessment, 3) degree specific assessment, 4) portfolio rubric, 5) writing assessment, and 6) General Studies data review (UNK Music and Dance Report due September 30) -Minimum entrance/advanced standing requirements for all instrumental/vocal areas and degree programs (Fall, 2007) -Minimum grade requirements for sequential courses—SS/ET, Theory, Piano—Grade of C- or better (Fall, 2007) -Request funding for temporary staff – electronic student data (Spring, 2008) -Continued requests for additional faculty lines would help resolve: workload/release time concerns; coverage for low strings/orchestra; teaching load for small ensembles that meet weekly; need for professional accompanist; additional load for supervision of student teachers; administrative assistance for chair (since 2005, will continue) -Investigate hiring of temporary staff member to convert records into electronic formats -Delegate some duties to theatre secretary (2007-08) -Development of staff handbook (2008)

and limitations	
•Graduate Program	
-Need for feasibility study-MA degree addition -Need to update and strengthen program through review/revision of program/curriculum, expansion of assessment, development of graduate research course, devise degree capstone project, recruitment-stabilize and expand number of students enrolled in graduate music studies, and explore possibilities for graduate scholarships/GTA positions	-Graduate Music Program Committee (specific goals for 2007-08): Feasibility study—addition of MA-Music Curricular revision Development of research course, capstone project Continued development of online courses Recruitment Expand Assessment
•Faculty Communication/Responsibilities	
-Open and frank discussions needed: Recruitment Faculty Personal Responsibilities Graduate Program Specific promotion and tenure standards in line with university requirements	-Distribution of final APR Committee report; request for feedback (Summer, 2007) -2007-08 Faculty Meeting Agenda to include specifics raised in the APR recommendations and suggestions from faculty: Recruitment: Practices and philosophies, strategies, responsibilities, award process Faculty Personal Responsibilities Creation of new ad hoc committee: Promotion and Tenure Standards (Fall, 2007)

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 p.75 and the NASM Response, [Appendix A](#).

Facilities

See Section IX, "Areas of Concern," on p.73 and the NASM Response, [Appendix A](#).

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, at the time of the 2007 APR were thought to be temporary. Recent information through the Provost has identified these funds 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 a professional accompanist to play for four choruses, opera, musical theatre, and swing 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 A](#).)

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 Writing Intensive abilities of music majors, and General Studies music courses were developed and have been used since 2007. Forms and rubrics continue to be refined and updated. (See [Appendix E](#) Evaluation Forms)

Graduate Program

The curriculum for the graduate program has been revised. Several new required and elective courses have been created online so that, as of Summer 2010, the entire graduate music program is available online. A course listing and parameters were developed for the Captstone 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. Finally, in 2011, the program title was changed to “Master of Arts – 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—Community: Faculty Documents. Since 2009, the Blackboard 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 Blackboard—
Community: [Music Faculty Documents](#)
See [Appendix F](#) 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 development of detailed written record of faculty meeting announcements that includes information on grants and gifts, deadlines and contact information for grant proposals, faculty awards, future departmental meetings; various student-related advisory information including deadlines for student evaluations, course syllabi, graduation application, submissions to NCUR, the Undergraduate Research Journal, and Student Research Day among others, and a list of student achievements in the areas of performance competitions, publications, conference presentations, and awards;
- 4) 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;
- 5) the development of annual “futures planning” lists (facilities, personnel, curriculum) and “wish lists” (instructional materials and equipment) based, in part, on previous NASM (2001) and Academic Program Review (2007) reports, for discussion on prioritization at faculty meetings; and
- 6) 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/dance 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 and Performing Arts is a multiple-discipline unit within the College of Fine Arts and Humanities and includes programs in Music Dance and Theatre. 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 and Dance unit of the department is currently staffed by sixteen full-time tenured/tenure-track faculty, one full-time interim non-tenure track faculty (orchestra director), one senior lecturer, five 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 Program is not included in this study as a separate APR was conducted in 2010-11).

2011-12 Music and Dance Faculty and Staff

Valerie Cisler, Chair Department of Music and Performing Arts (sabbatical, Fall 2011)

Ronald Crocker, Interim Chair of Music and Performing Arts, Fall, 2011

Gary Schaaf, Dance Program Director

Professors: Bauer, Buckner*, Cisler*, Cook*, Crocker, Foradori*, Mitchell*, D. Nabb*, Payne*, Schaaf,

Associate Professors: Chen, Harriott*, White*, Freedman (non-tenured)

Assistant Professors: Beard, Bierman, Campbell, Rogoff

Senior Lecturer: Fletcher

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

Part-time Faculty: Jahn, Musick, F. Nabb, Sales, Tincher

*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 G.

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):

- 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 the Interim Dir. 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 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. 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

Faculty Meeting Secretary
 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
 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 Kappa Psi/Tau Beta Sigma
 Summer Camps: Broadway Bound—Musical Theatre Camp, 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), who is charged with administrative and advising duties for the theatre program. Within the music and dance area, the following areas have designated program coordinators and directors: Dance Program; 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, All-State Choral Camp, and Broadway Bound: Musical Theatre 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 H, Faculty Committees/Councils/Professional Organizations.

External Council, Committees and Programs with Music and Performing Arts Representatives

College of Fine Arts and Humanities

Associate Dean
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 (Campus Representative, Great Plains Conference Comm.)
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 Conference site host, Membership)
National Council on Undergraduate Research (Membership)
Nebraska Music Educators Association (Research, Membership)
Nebraska Music Teachers Association (Board, Chair-Composer Commission, State Conference
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 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, Pre-Music Therapy, Music Minor, Music Minor for Elementary Education majors, Dance 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:

- Bachelor of Arts – Music
<http://aaunk.unk.edu/catalogs/current/ba/bamus.asp>
- Bachelor of Music- Music Performance Comprehensive
<http://aaunk.unk.edu/catalogs/current/bm/bmmuspr.asp>
Composition Emphasis
Instrumental Emphasis
Piano Emphasis
Piano with Pedagogy Emphasis
Vocal Emphasis
- Bachelor of Music – Musical Theatre Comprehensive
<http://aaunk.unk.edu/catalogs/current/bm/bmmusmt.asp>
- Bachelor of Music – Music Business Emphasis
<http://aaunk.unk.edu/catalogs/current/bm/bmmusbus.asp>
- Bachelor of Arts in Education – Music K-12 Teaching Field Endorsement
<http://aaunk.unk.edu/catalogs/current/ed/baemusf.asp>
- Pre-Professional Program in Music Therapy
<http://aaunk.unk.edu/catalogs/current/pre/pre-msth.asp>
- Piano Pedagogy Certificate Program
- Music Minor
<http://aaunk.unk.edu/catalogs/current/min/minmus.asp>
- Music Minor (Elementary Education Major)
<http://aaunk.unk.edu/catalogs/current/min/minmusel.asp>
- Dance Minor
<http://aaunk.unk.edu/catalogs/current/min/mindanc.asp>
- Master of Arts in Education – Music Education
<http://aaunk.unk.edu/gradcatalogs/current/ed/maemus.asp>

All programs are clearly defined as to specific requirements and electives as evidenced in the current catalog copy (2011-12). Links to the catalog for each program are given above, and two representative programs, Bachelor of Music in Performance and Bachelor of Arts in Education - Music Education are provided in Appendix I.

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 Arts in Education—Music K-12 Teaching Field Endorsement (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.

MAEd—MUSIC EDUCATION
Online Course Rotation 2011-15**SUMMER 2011**

MUS 802P-80 Music History and Theory Review
MUS 851 History of Romantic Music
MUS 809P Vocal Pedagogy
TE 800 Educational Research
TE 803 Philosophy of Education

FALL 2011

TE 800 Educational Research
TE 803 Philosophy of Education
EDAD 831 Social Foundations of Education
MUS 811P Woodwind Pedagogy
CSP 800 Advanced Educational Psychology

SPRING 2012

MUS 800 Foundations of Music Education
TE 800 Educational Research
TE 803 Philosophy of Education

SUMMER 2012

MUS 801 Music Analysis June 4-29
MUS 899P ST: Opera Literature July 2-July 27
MUS 813P Percussion Pedagogy. June 4-29
MUS 899 01 ST: Independent Music Studio July 2-13
TE 800 Educational Research
TE 803 Philosophy of Education

FALL 2012

MUS 852 History of 20th Century Music
TE 800 Educational Research
TE 803 Philosophy of Education
EDAD 831 Social Foundations of Education
CSP 800 Advanced Educational Psychology
TE 800 Educational Research

SPRING 2013

MUS 812P Brass Pedagogy

SUMMER 2013

MUS 802P Music History and Theory Review, May-June
MUS 8957P Elementary School Music
MUS 894 Workshop in Instrumental Art
TE 800 Educational Research
TE 803 Philosophy of Education

FALL 2013

TE 800 Educational Research
TE 803 Philosophy of Education
MUS 848 History of Baroque Music
EDAD 831 Social Foundations of Education
CSP 800 Advanced Educational Philosophy

Spring 2014

TE 803 Philosophy of Education
TE 800 Educational Research
MUS 814 Aesthetics of Music

Summer 2014

TE 803 Philosophy of Education

TE 800 Educational Research
 EDAD 831 Social Foundations of Education
 MUS 800 Foundations of Music Education June
 MUS 801 Music Analysis July
 MUS 809 Vocal Pedagogy

Fall 2014

TE 803 Philosophy of Education
 TE 800 Educational Research
 EDAD 831 Social Foundations of Education
 CSP 800 Advanced Educational Philosophy
 MUS 849 Classical Music History

Spring 2015

TE 803 Philosophy of Education
 TE 800 Educational Research
 MUS 802 Music History and Theory Review

Summer 2015

TE 803 Philosophy of Education
 TE 800 Educational Research
 EDAD 831 Social Foundations of Education
 MUS 816 Piano Pedagogy
 MUS 851 History of Romantic Music
 MUS 899P Choral Literature

Fall 2015

TE 803 Philosophy of Education
 TE 800 Educational Research
 EDAD 831 Social Foundations of Education
 CSP 800 Advanced Educational Philosophy
 MUS 811 Woodwind Pedagogy

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 Arts in Education—Music K-12 Teaching Field Endorsement

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	2007	2008	2009	2010	2011
	133	134	126	137	144

NEW MUSIC MAJOR/MINOR ENROLLMENTS SINCE LAST APR:

Course	2006F	2007F	2008F	2009F	2010F	2011F
MUS 200	52	40	56	49	43	45

TOTAL NUMBER OF STUDENTS ENROLLED BY DEGREE PROGRAM (8/29/11)

Master of Arts in Education—Music Specialization	9
Bachelor of Arts—Music	10
Bachelor of Arts in Education—Music K-12 Teaching Endorsement	55
Bachelor of Music—Comprehensive, Music Business Emphasis	35
Bachelor of Music—Musical Theatre	12
Bachelor of Music—Performance	19
Pre-Music Therapy Program	3

Music Minor—Elementary Education Majors	3
Music Minor	30
Graduate students enrolled in undergraduate music programs	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 and Dance Minor programs)

Degree Program	2006-07	2007-08	2008-09	2009-10	2010-11	2011F
Music (BA)	3	4	2	2	3	0
Music Business (BS/BM)	6	8	8	7	2	1
Music Education (BAEd)	7	10	2	2	7*	4
Music Performance (BM)	1	1	2	2	3*	1
Musical Theatre (BM)	3	2	2	1	2	0
Music Education (MAEd)	0	1	3	2	3	0
Total Graduates:		26	19	16	18	6

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 stated that a student portfolio is required of all graduating music majors. Unfortunately, despite faculty members' strong encouragement of the development of the portfolio, the department essentially had 'no teeth' to this requirement, as it was not recognized as an official 'hold' on a student degree audit. Several students have graduated without completing this essential final evaluative measure. Very recently however, the department completed all the necessary paperwork to place this requirement within the system degree audit, much as the piano proficiency examination. 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 BAE—Music K-12 Teaching Field Endorsement. 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 E.

- **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 E.

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, a 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, Jandel, 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); BAEd-Music K-12 (minimum three semesters upper level); Pre-Music Therapy (minimum three semesters upper level); and the 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 E.

- 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 E.

•**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 E.

•**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 J.)

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, and Pre-Music Therapy 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 J.

- **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 E.

- **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 E.

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 K.

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 Requirements and the General Studies Assessment Strategic Plan 2010-14, see <http://www.unk.edu/academicaffairs/assessment.aspx?id=32266>

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 L](#), 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
BAE— Music K-12 Teaching Field End.	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 J 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, the Men's Chorus, and the Women's Chorus). Students may perform in the small ensembles as electives from among the Jazz Rock Ensemble, the 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; BAE—Music K-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 MUSICIANSHIP 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 MUSICIANSHIP CURRICULUM—LEVEL IV

(BA-Music, all professional programs with the exception of BM—Music Business Emphasis)

Music Theory IV	20 th 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 mediants; 20 th 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, 20 th 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 9 th and 13 th 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 J, 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 1.3.12, GarageBand 4.1.2, Inspiration 7.6, Logic Express 7.2.3, MacGamut 6, Mac OS X 10.5, Microsoft Office 2008, 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.

Most general communications among and between the administration, faculty, staff and students occurs via LotusNotes, a campus-wide email system; most class assignments and several courses in their entirety are delivered via distance through Blackboard; 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 and Performing Arts 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 BAE—Music K-12 Teaching Endorsement 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 E, 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 on p. _____. 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 & Performing Arts, 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 5. 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)
- West Central Division competitors, Columbia, Missouri, Boulder, Colorado
- 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)
 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)
 Students selected for UNK Undergraduate Research Fellowships: 2008-09 (3), 2009-10 (4), 2011-12 (5)
 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)
 National Flute Association Convention (Anaheim, CA)
 North American Saxophone Alliance (Arizona State University, AZ)
 Music Teachers National Association National Conference (Los Angeles, Kansas City),
 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
 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

2011 - 12 MUSIC STUDENT AWARDS AND HONORS

HONORS RECITAL AND CONVOCATION, APRIL 29, 2012

NATIONAL ASSOCIATION OF MUSIC MERCHANTS AWARD

Gustavo Rodriguez Barerra

NORTH AMERICAN SAXOPHONE ALLIANCE BIENNIAL CONVENTION, AZ

Master Class: Christopher Gugel (Eugene Rousseau, University of Minnesota)

MUSIC TEACHERS NATIONAL ASSOCIATION, YOUNG ARTIST COMPETITION, WEST CENTRAL DIVISION, BOULDER, CO

Competitors: Dan Yu, piano (Nebraska Winner)
 Lauren Rudolph, voice (Nebraska Representative)

NATIONAL ASSOCIATION OF TEACHERS OF SINGING—2011 WEST CENTRAL REGIONAL COMPETITION, HAYS, KS

Semi-Finalists: Sydney Clifton, Elizabeth Liebermann, Madison Hoge, Codie Milford, Addison Heeren
 1st Place—Older Musical Theatre Men: Jordan Peterson
 4th Place—Younger Musical Theatre Women: Kaylie Wilson
 4th Place—Senior Women: Katherine Ridder
 Musical Theatre Master Class: Nate Rocke

AMERICAN CHORAL DIRECTORS ASSOCIATION NORTH CENTRAL CONFERENCE, UNIVERSITY OF WISCONSIN—MADISON

Collegiate Choral: Amaryah Fritz, Nicole Leyba, Robert Roth, James Wolf

AMERICAN COLLEGE THEATER FESTIVAL—REGION V, AMES, IA

Irene Ryan Nominee Competitors: Jordan Peterson (with partner Madison Hoge); Semi-Finalist: Nate Rocke (as partner to Natalie Burling)

GARY SCHOCKER SUMMER MASTER CLASS, NY

Brooke Harris, flute

STARLING-DELAY SYMPOSIUM ON VIOLIN STUDIES (JUILLIARD SCHOOL), NY

Cindie Reneau, violin

2011 NEBRASKA MUSIC EDUCATORS ASSOCIATION CONFERENCE

Collegiate Showcase Recital: Christopher Gugel, saxophone

2011 NEBRASKA MUSIC TEACHERS ASSOCIATION STATE CONFERENCE, LINCOLN

Master Class: Dan Yu (Tony Caramia, Eastman School of Music); Winner of state-level MTNA Young Artist Competition, Piano

2012 NEBRASKA STATE BAND MASTERS INTERCOLLEGIATE HONOR BAND, LINCOLN

Michael Crawford, Casey Cobb, Tyler Cobb, Jonathan Hunzeker, Victoria Klaus, Justin Kluver, Jessica Sousek, Matthew Stubbs

UNK 2011-12 UNDERGRADUATE RESEARCH COUNCIL GRANTS/UNDERGRADUATE RESEARCH FELLOWSHIPS

Edwin Fattig, Daniel Gibbs, Brooke Harris, Addison Heeren, Cindie Reneau

UNK 2012 UNDERGRADUATE RESEARCH JOURNAL—ARTICLE PUBLICATION

Brooke Harris: "Mozart and the Flute: From Frustration to Magic"

UNK 2012 STUDENT RESEARCH DAY

POSTER PRESENTATIONS:

"Music Products Research," Jonathan Danforth, Zachary Thomas

"The Flute Music of Gary Schocker," Brooke Harris, College of Fine Arts and Humanities – 1st Place Award—Poster Presentations

"The Hero's Journey in the Rock Musical," Addison Heeren

"Beyond the Notes: A Reflection on the ACDA North Central Conference," James Wolf, with Amaryah Fritz, Nicole Leyba, Robert Roth

ORAL PRESENTATIONS:

"Preparing an Arrangement of Video Game Music 'Passion' for Wind Ensemble," Daniel Gibbs

"Exploring Global Music in Selected Cultures," Daniel Gibbs

"Class Recording Project," Anthony Ford, Tyler Allen

"Eugène Ysaÿe's Six Sonatas for Solo Violin, Op. 27," Cindie Reneau, UNK - 1st Place Award—Oral Presentations

"Cincinnati Music Hall," Edwin Fattig

PERFORMANCE PRESENTATIONS:

"Arrangements for Loper Low Brass," Jonathan Hunzeker

"Regional NATS," JoanAnn Blomstedt, Sydney Clifton, Addison Heeren, Madison Hoge, Elizabeth Liebermann, Codie Milford, Dillon Nelson,

Jordan Peterson, Katherine Ridder, Nate Rocke, Lauren Rudolph, Kaylie Wilson

"Gary Schocker's *Ambidextranata*," Brooke Harris

"Solo Piano Performance," Dan Yu

"Music Teachers National Association Collegiate Artist," Lauren Rudolph

"2012 North American Saxophone Alliance Biennial Master Class Performance," Christopher Gugel

UNK 2011-12 MUSIC STUDENT PRIORITY PROGRAM RESEARCH GRANTS

Jonathan Danforth, Zachary Thomas (NAMM Conference, CA), Amaryah Fritz, Nicole Leyba, Robert Roth, James Wolf (ACDA Conference, WI), Christopher Gugel (Eugene Rousseau Master Class, AZ), Brooke Harris (Gary Schocker Master Class, NY), Cindie Reneau (Starling-DeLay Symposium, NY), Lauren Rudolph (MTNA Regional Competition, CO), Voice Students (NATS Regional Competition, KS), Dan Yu (MTNA Regional Competition, CO)

CAMPUS-WIDE NATIONAL HONOR SOCIETIES

MORTAR BOARD: Brooke Brown, Paloma Mena-Werth

PHI KAPPA PHI: Robert Roth

UNK MARY J. AND WILLIAM R. NESTER COLLEGIATE STUDENT LEADERSHIP AWARD

Paloma Mena-Werth

UNK STUDENT ALUMNI FOUNDATION OUTSTANDING SENIOR AWARD

Paloma Mena-Werth

UNK COLLEGE OF FINE ARTS & HUMANITIES 2012 OUTSTANDING SENIOR AWARDS—MUSIC

Christopher Gugel, Robert Roth

UNK COLLEGE OF EDUCATION 2012 OUTSTANDING MUSIC EDUCATION STUDENT AWARDS

Christopher Gugel, Robert Roth

UNK CONCERTO-ARIA WINNERS

Kearney Symphony Orchestra: Michelle Duffy, Katherine Ridder

Wind Ensemble: Christopher Gugel

2012 MUSICAL THEATRE COMPETITIVE AUDITIONS

Theatre West (Scottsbluff): Elizabeth Liebermann, Jordan Peterson, Nate Rocke

Black Hills Playhouse (Custer, SD): Addison Heeren

2012 AMERICAN COLLEGE THEATRE FESTIVAL IRENE RYAN NOMINEES

Dillon Nelson and Megan Buresh for *Bright Ideas*

2012 GRADUATE SCHOOL ADMISSIONS/ASSISTANTSHIP AWARDS

Baylor University: Maiko Sugahara

Kansas State University: Christopher Gugel, Robert Roth

Truman State University: Edwin Fattig

Northwestern University: Paul Niedbalski

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.

General Studies Courses

Course	GENERAL STUDIES ENROLLMENTS:					
	2006-07	2007-08	2008-09	2009-10	2010-11	2011-12
Danc 122	135	135	141	138	141	182
MUS 100	350	354	330	339	294	306
MUS 106/107	139	121	132	125	113	118
MUS 159	14	20	21	10	15	16
MUS 188					19	6
Total	638	630	624	612	582	628

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 fall 2010 and fall 2011: Amadeus; other Portal Courses are being developed)

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 L](#).)

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 L](#).

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, including changes in the General Studies Program. These are included in [Appendix M](#).

BA—Music

BAE—Music K-12 Teaching Endorsement

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

BM—Musical Theatre

BM—Music Business Emphasis

Pre-Music Therapy Program

Piano Pedagogy Certificate

Music Minor

Music Minor (Elementary Education Major)

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 N](#)). 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 E](#))

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: BA—Music

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 L](#), Retention, Record-Keeping ([Appendix N](#)) and Advisement ([Appendix M](#)).

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 135 credits), Chancellor's Scholarships (four years - \$2,500), Dean's Scholarships (four years - \$1,500), Transfer Regents Scholarships (full tuition), Honors Program Scholarships, Transfer Student Scholarship (two years - \$2,000), Out-of-State Tuition Waiver, and Thompson Scholars.

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 and Dance Faculty Information

The Music and Dance unit of the Department of Music and Performing Arts consists of seventeen full-time faculty members (15 FTE Teaching): nine full professors, three associate professors, four assistant professors, and one senior lecturer. 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.

2011-12 Music and Dance Faculty

Full-time Music Faculty

Name	Year Hired	Rank/Status	Degrees/Credentials	Institution
Bauer, David	1984	Professor Tenured	Ed.D. Secondary Education + public school	Arizona State Univ.
Beard, Michael*	2010	Asst. Prof. Tenure-track	D.M.A.—Instrumental Conducting; Minor: Music Industry + public school	Univ. of Memphis
Bierman, Duane	2010	Asst. Prof. Tenure-track	D.M.A.—Instrumental Conducting	North Dakota State Univ.
Buckner, Nathan	1997	Professor Tenured	D.M.A.—Piano Performance & Literature Minor: Music Theory	Univ. of Maryland
Campbell, Sharon	2008	Asst. Prof. Tenure-track	D.M.A.—Vocal Performance	Univ. of Kansas
Chen, Ting-Lan	2004	Assoc. Prof. Tenured	D.M.A.—Violin Performance Cognate: Chamber Music	Univ. of Cincinnati College-Conserv. of Music
Cisler, Valerie*	1994	Professor Tenured	D.M.A.—Piano Performance and Pedagogy Minors: Music History/Music Theory	Univ. of Oklahoma
Cook, James	1986	Professor Tenured	D.M.A.—Piano Performance	Univ. of Texas at Austin
Crocker, Ron	1964	Professor Tenured	D.M.E.—Music Education	Northern Colorado Univ.
Fletcher, Seth	2009	Sr. Lecturer Non-track	D.M.A.—Performance (Euphonium) Certificate in Theory Pedagogy	Univ. of North Carolina- Greensboro
Foradori, Anne	1994	Professor Tenured	D.M.A.—Vocal Performance	Ohio State Univ.
Freedman, Deborah	2011	Assoc. Prof. Non-Track	D.M.A.-Orchestral Conducting	Peabody Conservatory of Music Johns Hopkins University
Harriott, Jannette	2002	Assoc. Prof. Tenured	Ph.D.—Music Education Emphasis: Kodaly Concept + public school	Univ. of Oklahoma
Mitchell, Darleen	2000	Professor Tenured	Ph.D.—Music Composition	Univ. of Chicago
Nabb, David	1994	Professor Tenured	Ph.D.—Music Education Minors: Woodwind Ped., Hist./Perf. Practice	Univ. of North Texas
Payne, James	1974	Professor Tenured	D.M.A.—Trumpet Performance	Univ. of North Texas
Rogoff, Noah	2008	Asst. Prof. Tenure-track	D.M.A.—Cello Performance + M.A.—Music Theory	Univ. of Minnesota
White, Andrew	2005	Assoc. Prof. Tenured	D.M.A.—Vocal Performance	Case Western Reserve Univ. Cleveland Inst. of Music

*Faculty members on .5 FTE Music Teaching

Part-time Music Faculty

Name	Year Hired	Rank/Status	Degrees/Credentials	Institution
Bircher, Mary	2010	Adjunct	B.M. Harp	Johns Hopkins Univ. Peabody Conservatory
Jahn, Eileen	2002	Adjunct	M.M.—Vocal Performance	Kansas State Univ.
Musick, Marilyn	2008	Adjunct	D.M.A.—Organ Performance	Univ. of Nebraska- Lincoln
Nabb, Franziska	1995	Adjunct	Artist Diploma—Flute/Minor: Harpsichord	Robert Schumann Musikhochschule
Sales, Gregory	1998	Adjunct	B.S.—Music Business/Guitar	Univ. of Nebraska- Kearney

Scholwin, Richard	2008	F.T. Staff/ Adjunct	M.F.A.—Sound Design	Univ. of California-Davis
Tincher, Brenda	2003	Adjunct	B.F.A.—Performance, Piano with Pedagogy Emphasis	Univ. of Nebraska- Kearney

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

2011 Music and Dance, Gender/Diversity/Rank/Tenure/Salary Data

Full-Time Faculty – 17

Part-Time Faculty – 5

Faculty Teaching Full Loads – 14

Faculty Teaching .5 Loads – 3

- Department Chair, Administrative - .5 (on Sabbatical Fall, 2011)
- Department Chair, Administrative - .5 (Sabbatical replacement, Fall, 2011)
- One Faculty Member, College of Education - .5

by Gender	by Rank	by Tenure	by Ethnicity
Male – 12	6 Full Professor 1 Assoc. Professors 2 Asst. Professors 1 Sr. Lecturer	6 Tenured 1 Tenured 2 Ten. Track 1 Non-Track	White White White White
Female – 6	3 Full Professors 3 Assoc. Professors 1 Asst. Professor	3 Tenured 2 Tenured 1 Non-Track 1 Ten.Track	White 1-White, 1-Asian White White

2010 Music and Dance Average Salary

Professor	\$77,227
Associate Professor	\$57,946
Assistant Professor	\$49,629
Sr. Lecturer	\$42,749

2010 Music and Dance Salary Range

Professor	\$70,308 - \$89,163
Associate Professor	\$56,000 - \$60,349
Assistant Professor	\$46,459 - \$56,000
Sr. Lecturer	NA (1) \$42,749

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 (reported in NASM Document)

Name	Course Load	Applied FTE	Total Load
Bauer, David	Fall: Choruses-9 Spring: Choruses-9; Choral Cond.-3	3 2	12 14 (Total: 26)
Beard, Michael	Fall: Band-3; Sec. Methods-3/COE-6 Spring: Symph. Band-3/COE-6	0 0	12 9 (Total: 21)
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: Class Voice-1; Voice Tech-1.67 Spring: Class Voice-1; 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)
Cisler, Valerie*	Fall: PT III-3.67; Intern.-.33 Spring: PT IV-3.67	2.67 3	6.67 + Chair = 12.67 6.67 + Chair = 12.67 (Total: 25.33)
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)
Crocker, Ron*	Fall: KSO-3; Mus. Appr.-3 Spring: KSO-3; Mus. Appr.-3	0 0	6 + Assoc. Dean = 12 6 + Assoc. Dean = 12 (Total: 24)
Fletcher, Seth	Fall: Mus. Appr.-3; Theory-3; SS/ET-1.67 Spring: no classes	9 6.67	16.67 6.67 (Total: 23.33)
Foradori, Anne	Fall: Amer. Mus. Th-3; Mus. Th. Coach-1; Opera-3 Spring: Opera-3; Mus. Th. Coach-1	8.33 6.33	16 10.33 (Total: 26.67)
Harriott, Jannette	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)
Mitchell, Darleen	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 + Assessment-3 9.67 (Total: 24)
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)
Payne, James	Fall: Jazz/Bl-3; Brass Tech-1.67; Jazz/Rock-3 Spring: Rock/Bl-3; SS/ET-1.67; Jazz/Rock-3 Mus. Bus.-3	1.67 1.33	9.33 12 (Total: 21.33)
Rogoff, Noah	Fall: Theory I/III-6; KSO-1; Str. Proj.-3 Spring: Theory IV-6; SS/ET II-1.67; KSO-1; Str. Tech-1	1 .33	11 13 (Total: 24)
White, Andrew	Fall: Nebraskats-3; Diction I-1.67 Spring: Nebrakats-3; Diction II-1.67	7.67 6	12.33 10.67 (Total: 23)

Name	Course Load	Applied FTE	Total Annual Load
Bircher, Mary	0	Fall: .67/Spring: .67	1.33
Jahn, Eileen	Fall and Spring: Mus. Appr. – 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
Scholwin, Richard	Fall: 2	0	2
Tincher, Brenda	Fall: Piano Tech I-1.67/Piano Fund.-1 Spring: Piano Fund. -2	0 0	2.67 2

Five full-time faculty have typical loads of 24 load hours per year and three full-time faculty have typical load hours over 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
- Mitchell – New Music Ensemble
- D. Nabb – Saxophone Quartet

F. Nabb – Flute Choir
 F. Nabb – Harp/Flute Duo
 White - Nebraskats

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.

Rogoff and Chen are each given a 2 hr. course release per year for performing in KSO.

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)

Rofoff 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:

Fall, 2007: 3 students, Load: 2.25 (Harriott - 1.125 Music/Schnoor - 1.125 TE)

Spring, 2008: 7 students, Load: 5.25 (Harriott - 2.625 Music/ Schnoor - 2.625 TE)

Fall, 2008: 1 student, Load: .75 (Harriott - .375 Music/ Schnoor - .375 TE)

Spring, 2009: 0 students

Fall, 2009: 0 students
 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)
 Administrative stipends, 2010-11, Nabb and Mitchell
 Sabbatical for Chair, Dr. Valerie Cisler, Fall 2011. (The first sabbatical ever in the department)

-Delegate some duties to theatre secretary (2007-08)

Theatre secretary has increased work for advertising and event support materials.

-Development of staff handbook (2008)

While still in the planning stages, staff duties have been more clearly defined. See VII, Support Staff.

Support for Faculty Development

The University of Nebraska of Kearney, the College of Fine Arts and Humanities, and the Department of Music and Performing Arts strongly encourage continuing professional development, even if funding is limited. At the time of the previous NASM visit, faculty members were allocated up to \$150 annually for professional development from department funds, with no support from the college level. Since being named a *Program of Excellence* and, with support from the current dean, funding at the department and college level has been raised considerably—up to \$900 annually for professional travel expenses Faculty are required to present the department chair and dean documentation in the form of a letter of invitation/letter of acceptance for a refereed presentation or publication.

Music Faculty

Allocated Department Budget

\$150 or up to \$400 for refereed scholarly presentation

Traveler	7/11-11/11	7/10-6/11	7/09-6/10	7/08-6/09	7/07-6/08	7/6-6/07
David Bauer			X			X
Michael Beard		X				
Duane Bierman	X	X				
Nathan Buckner	X		X	X		
Sharon Campbell		X	X	X		
Ting-Lan Chen	X		X	X		X
Valerie Cisler	X	X	X	X X	X	X
Ron Crocker	X					X
Gary Davis					X	X
Seth Fletcher	X	X	X			
Anne Foradori			X		X	X
Mike Forbes				X		
Jan Harriott		X	X	X		X
Darleen Mitchell		X	X	X	X	X
Robert Mitchell					X	X
David Nabb	X	X	X	X	X	X
Jim Payne		X	X	X	X	
Gary Schaaf						X
Neal Schnoor				X	X	
Paul Smith					X	

Noah Rogoff	X			X		
Andrew White		X	X	X	X	X

<u>All MPA Faculty</u>	<u>College of Fine Arts and Humanities Budget</u>
-Tenured/Tenure-track	up to \$400 (domestic) or \$500 (international) for refereed scholarly presentation
-Lecturers	up to \$225 for refereed scholarly presentation

Between 2006-07 and 2010-11, several faculty have taken advantage of CFAH development travel funds:

Traveler	2010-11	2009-10	2008-09	2007-08	2006-07
Ting-Lan Chen	X	X	X	X	X
Nathan Buckner	X		X	X	X
Valerie Cisler	X	X	X		X
Noah Rogoff	X	X			X
Darleen Mitchell	X	X	X	X	X
Franziska Nabb	X	X			
Anne Foradori	X	X	X	X	X
Jan Harriott	X	X	X		
Sharon Campbell	X		X		
Andy White			X	X	X
David Nabb		X	X	X	
Neal Schnoor			X		
Mike Forbes			X		
Bob Mitchell				X	
Paul Smith				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).

In the last five years, 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) – Cisler (fall 2011)

UNK – Faculty Development China Program

Jan Harriott - University of Nebraska at Kearney, International Faculty Development Project at Shandong University, Weihai, PRC (2008)

Noah Rogoff - University of Nebraska at Kearney, Professional Development Program, Shijiazhan, China (Hebei Normal University (HNU) near Beijing, China) (2010)

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
 NATS National Conference—Nashville, TN
 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 (3)

UNK Campus-wide awards: Pratt-Heins Faculty Award for Teaching (1)
 Pratt-Heins Faculty Award for Scholarship (2)
 Mortar Board Excellence in Teaching Awards (numerous)
 UNK Creative Teaching Award (3)
 Profiles of Excellence (4)
 New Frontiers faculty features (3)
 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 Secretary, Student Workers, Sound Production Coordinator, Piano Technician and Part-time Accompanists.

Administrative Assistant/Secretary

The department Administrative Assistant/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 Assistant/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 House, 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 (Drake Theater and black box) 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, Black Box and Drake Theatre) 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. 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 eighteen full-time faculty members and five adjunct, but 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.

Most recently, the theatre secretary's role in advertising and event materials has increased.

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 Blackbox 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. (Refer to Section IX, "Areas of Concern," this document, pp.66-70)

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/human_resources/health_safety/Risk_Management/

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: <http://www.unk.edu/firstyear.aspx?id=14387>. The UNK Emergency Response Plan (2008) and Fine Arts Building Evacuation Plan are provided in MDP I.

Health and Safety (Graduate Catalog link): <http://aaunk.unk.edu/gradcatalogs/current/gen/genhltsaf.asp>.

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

<u>Instruments purchased</u>	<u>Facilities (Repair/Maintenance)</u>
Purchased/Repaired—Instrumental (\$209,403)	Recital Hall Renovation (\$37,556)
Purchased Rodgers Digital Organ (\$75,000)	Platform —Organ (\$750)
Purchased Elementary Education Instruments (\$8,500)	Percussion Room Renovation (\$6,120)
	Studio Conversion (\$400)
<u>Instructional Technology</u>	Acoustic Treatment—Choral (\$6,300)
Keyboard Laboratory (\$32,000)	Paint/Repairs (music portion \$17,500)
Lab (\$17,691)	
	<u>Support Equipment</u>
<u>Equipment—Ensembles</u>	Sound (\$17,637)
Musician Chairs (\$34,000) one-time funding	Dance (Tap) Floor (\$3,000)
Choral Shells (\$15,000) NU Foundation	Storage Cabinets/Shelves (\$4,065)
Choral Risers (\$12,740) one-time funding	White Boards (\$2,650)
Digital Keyboards/Mics (\$7,191)	

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 cataloged, 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, 2010:

Calvin T. Ryan Holdings

406,779 Total printed books:

222,684 printed “circulating” volumes; 10,764 “non-circulating” reference volumes; 2,455 “non-circulating special collection” item 21,241 books in the Children’s collection; 116,126 volumes of bound periodicals; 4,795 volumes of K-12 curriculum materials; 1,654 cataloged items in the Archives; 27,100 textbooks, primarily K-12

219,045 Total printed documents:

11,218 Nebraska Government Documents; 207,827 Federal Government Documents

1,092,962 Total Microforms:

642,406 ERIC Microfiche; 209,860 Other Microfiche documents; 127,002 Other Microfiche; 22,718 Microfilm rolls; 70,392 Microcards (a format that has limited usability due to obsolescence); 20,584 Ultrafiche (a format that has limited usability due to obsolescence)

93,973 Total non-books (VHS video, DVD, CD, kits, etc.):

1,075 Total print periodical and newspaper subscriptions

985 Paid – subscription combination print and online periodicals; 15 Paid–individual online periodicals; 34 Gift – individual print periodicals; 34 Paid – print newspaper subscriptions; 3 Gift – print newspaper subscriptions

55,000 Approximate +/- total full-text journals available online:

Music journals from this total are listed separately at the end of this document.

A listing of journals that focus specifically on Music is found in Appendix P 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 ten years, the library has provided the music/dance unit (funding is combined) of the Department of Performing Arts 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, 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 1.3.12, GarageBand 4.1.2, Inspiration 7.6, Logic Express 7.2.3, MacGamut 6, Mac OS X 10.5, Microsoft Office 2008, 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

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

2009-10 EXPENSES OF THE MUSIC UNIT (101-200 Majors):

<u>Specific Instructional and Operational Expense</u>	<u>Average</u>	<u>UNK</u>
Faculty/Professional Travel	8,900	9,500
Graduate Scholarship	62,805	0
Guest Artists	12,361	4,600
Instructional Supplies	9,094	5,000
Library (collection development)	5,740	14,000
Library (performance scores)	7,433	10,000
Office Supplies	6,260	10,000
Operating Services	15,502	12,000
Postage	2,912	7,000
Printing/Duplication	8,052	10,000
Public Relations/Fundraising	4,094	3,000
Visiting Artists/Lecturers (short-term)	6,998	0
Student Recruitment	4,337	13,000
Student Travel	27,537	21,000
Student Wages	16,953	13,255
Technical Services	12,458	14,000
Technology Services	5,272	5,000
Telephone/Fax/Elec. Communications	6,361	7,000
Undergraduate Scholarships	183,750	169,200
All Other Expenses	34,404	15,000
TOTAL BUDGET	\$441,223	\$342,555
TOTAL BENEFITS	374,384	344,829
TOTAL ANNUAL BUDGET	1,856,962	1,953,775*
Including Salaries and Benefits		
<u>Equipment</u>		
Purchases	47,686	70,000
Leases and Rentals	4,863	100
Repair	6,991	7,350
<u>Building</u>		
Renovation	577,108	6,000
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	83,450
(All institutions)		
GRAND TOTAL ANNUAL BUDGET	2,867,383	2,037,225
Instructional/Operating/Salaries/Benefits/Equipment/Building		

*Note: the UNK music budget also includes support for the dance program

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 R, 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 S) 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, this past year the department has 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.

Over the past five years, 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 fund-raising, 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; .083 for each the concert-master and first cellist—together, 4 load hrs. per year), rehearsal space, instruments, and equipment. Following is a breakdown of the past year's income and expenses for the orchestra:

2010 Kearney Symphony Orchestra Income Sources

UNK SET Funds	450
Ticket Sales	3,470
Donations (business/other supporters)	13,550
Foundation Grant	5,000
Total:	\$22,470

2010 Kearney Symphony Orchestra Expenditures

Instrument Repair	1,731
Printing/Advertising	7,868
Score Rentals	4,224
Facilities Rental (Merryman PAC)	651
Flowers	955
Personnel	9,558
Support for UNK String Project	2,500
Total:	\$27,487

The KSO Board has approximately
25,000 in extra available funds

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 T. Also see Appendix Q, 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 (2004, 2006, 2010)
- The College Music Society (2006)
- NMTA (2002, 2007 and forthcoming 2012).

See Section III for a list Student Achievements, pp. 46ff, 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)

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. Embracing technology has become a priority with many of the teachers. An example of this is Deanna Tiller (elementary music teacher in San Antonio), who has presented workshops on using Smart Board in the Music Classroom, including presenting at the Texas Music Educators Conference during this past school year.

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 recent 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 2011-12 Graduates

UNK Music Department graduates also are regularly accepted into graduate music degree programs and are honored with Assistantships and Stipends. Students graduating 2011-12 have received assistantships from Baylor University (piano performance), Northwestern University and University of Nebraska at Lincoln (trombone performance), Kansas State University (1-theory/composition and 1-performance) and Truman State University (theory/jazz). Another student will graduate with a M.M. in piano performance from Baylor University in 2012; two students are currently in graduate music composition programs, at Texas State University and at the University of Nebraska at Lincoln; and one student is currently enrolled in the graduate piano performance/pedagogy at University of Wisconsin-Madison.

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 (refer to Appendix A) 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 U, 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 A 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 (Refer to Appendix A)

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.





University of Nebraska at Kearney
College of fine Arts and Humanities

Department of Music and Performing Arts

MUSIC AND DANCE

ACADEMIC PROGRAM REVIEW

SELF-STUDY DOCUMENT
APPENDICES A - U

Valerie C. Cisler, Professor of Music
Chair, Music and Performing Arts,
Darleen Mitchell, Professor Music

Spring, 2012



MUSIC AND DANCE
ACADEMIC PROGRAM REVIEW SELF-STUDY

Appendices

- A. NASM Documents
 - National Association of Schools of Music Visitor's Report, Oct. 15, 2011
 - NASM Response, May 1, 2012
- B. Commission for Development of Criteria for Evaluation and Prioritization of Academic Programs
- C. NCA/NCATE Accreditation Letters
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- H. Faculty Committees/Councils/Professional Organizations
- I. Catalog Copy for Sample Current Programs
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- K. Detailed Assessment Report (NASM Documents)
- L. Music Department Admission
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- O. Faculty Vitae



P. Library Music Journals

Q. Comparison of Expenses of Music Unit at Public Institutions

R. NASM Chart 37, Comparisons of Total Expenditures Per Semester Credit Hour

S. Program of Excellence Annual Reports

Programs of Excellence Report, March 7, 2006

Programs of Excellence Report, Feb. 26, 2011

Programs of Excellence Report, March 1, 2012

Programs of Excellence Funding, April 10, 2012

T. Program Comparisons

U. Expansion of Facilities, Phase I Plan



APPENDIX A

National Association of Schools of Music Visitor's Report, April 30, 2011
NASM Response, May 1, 2012



NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Visitors' Report

University of Nebraska-Kearney
Kearney, Nebraska

Valerie C. Cisler, Chair, Department of Music

NASM Site Visit: February 27 – March 1

Alan B. Wingard, Shorter College
Steven Block, University of New Mexico (Team Chair)

Degrees for which Renewal of Final Approval for Listing is Sought:

Certificate in Piano Pedagogy (Undergraduate)
Bachelor of Arts in Education (Music K-12 Teaching)
Bachelor of Arts in Music
Bachelor of Music in Performance (Instrumental, Piano, Piano Pedagogy, Vocal)
Bachelor of Music with and Emphasis in Music Business
Master of Arts in Education (Music Specialization)

Degree for which Final Approval for Listing is Sought:

Bachelor of Music in Musical Theater

Degree for which Plan Approval is Sought:

Bachelor of Music in Performance (Composition)

Program for which Plan Approval and Final Approval for Listing is Sought:

Pre-Music Therapy Program

RECEIVED

Date: BY
**NASM Visitors' Report --
For Internal Distribution
at discretion of the
Chief Music Executive
Any Optional Response Due**
October 15, 2011

Disclaimer

The following report and any statements therein regarding compliance with NASM accreditation Standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors' Report and any Optional Response to the Visitors' Report submitted by the institution.

Acknowledgements

The team of visitors wishes to thank the faculty, administration, students, and staff at University of Nebraska at Kearney for their courtesy, cooperation and hospitality throughout the visitation process.

A. Purposes and Operations

The statement of mission in the Self-Study (p.4) appears consistent with the published statement and with the Mission Statement published by the University of Nebraska Kearney (p.4, Undergraduate Catalog; p. 5, Graduate Catalog). The core of these goals is aimed at prioritizing undergraduate education as well as emphasizing scholarship and public service. There are major differences, however, likely due to the passing of time between web publication and the writing of the Self-Study, between the goals and objectives published in the Self-Study (SS p.5-6) and those objectives published on the department web site (<http://www.unk.edu/fah/music.aspx?id=46869>).

It is incumbent that the mission, goals, and objectives be published in all available materials as a matter of consistency and clear purpose (NASM *Handbook 2010-11*, II.I.1.a-b.).

It is not clear how the institution meets standards regarding statements of overall purposes for music and music study must "be fundamental in determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated purposes for music and music study" (NASM *Handbook 2010-11*, II.A.1.e.(7)).

B. Size and Scope

The University of Nebraska Kearney appears to meet all of the standards for Size and Scope.

The Self-Study (SS p.8) reports an enrollment of 143 total majors (12 graduate students), 33 music minors, and 3 certificate program students being taught by 17 full-time and 7 part-time faculty members (Management Portfolio E-2). The majority of these students are in the Bachelor of Arts in Education Program (55) and the comprehensive Bachelor of Arts Music Business Emphasis (35). Advanced coursework and opportunities for ensemble performance appear to match the size and scope, goals, and objectives as student by the Department of Music. There are important growth-related concerns regarding facilities and available space as well as staffing needs.

C. Finances

The University of Nebraska Kearney appears to meet the standard for Finances.

There are a plethora of needs expressed in the Self-Study that have been addressed in large part (SS p.13) by funding outside the three general sources of income (General Fund, Tuition, and Fees). The major "external" sources are those funds acquired from having been named a *Program of Excellence* within the

university (priority funds), membership in the National String Project Consortium, Distance Education, and greater success in fundraising through the University of Nebraska Kearney Foundation. Given the fluctuation of some of this funding involved, there seems to be a need to plan appropriately within these limitations. Moreover, the funding needed to address long-standing facilities issues may not be addressed by the above sources.

D. Governance and Administration

The University of Nebraska Kearney appears to meet the standard for Governance and Administration.

Overall Effectiveness: The governance and administrative structures and activities of the University of Nebraska system, the University of Nebraska Kearney, the College of Fine Arts and Humanities, and the Department of Music and Performing Arts appear to fulfill the purposes of the institution and the music unit. The operations and governance of the university system as a whole, under the aegis of the Bylaws of the University of Nebraska Board of Regents, with further oversight, policy making and planning by an independent review body, the Nebraska Coordinating Commission for Postsecondary Education, assure fundamental educational, artistic, administrative, and financial continuity and stability. The University's Framework and Strategic Plan provide evidence of long-range planning at the system and campus levels.

The Board of Regents Bylaws provides directives on the duties and responsibilities of administrators and faculty. The section on Academic Responsibility focuses on support of teaching and learning.

The Constitution of the College of Fine Arts and Humanities provides direction, within the parameters of the Board of Regents Bylaws and Rules, for the governance and processes addressing academic and policy matters at the college level. The Faculty Senate plays a significant role on the Kearney campus with faculty representatives from all four colleges and the library and a number of committees integral to the workings of the campus, including the academic affairs, academic freedom and tenure, academic information technology, artists and lecturers, continuing education advisory, faculty welfare, grievance, library, professional conduct, and student affairs.

Policy-making: The Constitution of the College of fine Arts and Humanities calls for two standing committees, one and advisory committee dealing with policy, faculty rank and tenure, and an educational policy committee dealing with entrance requirements, academic standards, and the creation, alteration or discontinuation of academic programs and curriculum. In addition, the College Council, consisting of all department chairs and program directors of the college, serves to advise the Dean in matters of administrative policies and procedures. The Constitution states that subject to the Bylaws of the Board of Regents and inconformity with the policies of the University and the College of Fine Arts and Humanities, departments shall determine their policies and programs through means adopted by the department.

Department faculty meetings are usually scheduled at least four or five times each semester. These venues offer faculty numerous opportunities to propose new policies or to refine already existing programs and policies.

The chair of the music department is charged with conducting annual reviews of faculty related to promotion and tenure. The chair coordinates with the dean of the College of Fine Arts and Humanities on tenure, promotion, and salary matters. The policy structure seems to be workable and understood by the faculty.

Music Executive's Load: The Chair of the Department appears to be extremely effective and very detailed in her approach to all administrative tasks. She teaches half-time in addition to her administrative duties

though, because of her devotion to teaching as well, it's likely that she is devoting more than that time to both her teaching and administrative duties. It appears that basic needs aren't being met in the department in the areas of organization, recruitment, and faculty access, it appears that the Chair's load is both heavier than one would expect and unrelieved by staff who could take on some of the management details currently addressed by the chair. Therefore, it is not clear how the institution meets standards stating: "The institution shall provide the music executive...sufficient time and staff to execute the required administrative duties effectively" (NASM Handbook 2010-11, II.D.1.d.).

Communication: Members of the faculty appear to be 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 faculty members and department units numerous opportunities to propose new policies or to refine already existing programs and policies. Part-time faculty members work with an area coordinator and are encouraged to meet with the Chair at any time to express concerns.

Students, faculty, committees, administrators or the department chair may initiate policy creation/change. The music faculty establishes policy through due process and, as there is equal opportunity for all to recommend policy creation/change, the overall process seems to be effective.

E. Faculty and Staff

Qualifications: Appears to meet the standards for Faculty and Staff. All of the full-time faculty members possess the doctoral degree and part-time faculty members either possess the terminal degree or a degree at an appropriate level for teaching either undergraduate or graduate courses (UNK systematizes Graduate Faculty Status for those faculty members teaching at the graduate level, SS p.34). Moreover, individual faculty members appear to be actively engaged in research/creative work in their respective fields.

Number and Distribution: Appears to meet the standards for Faculty and Staff. UNK manages its performance needs by the use of faculty members with more general expertise and teaching duties (high and low strings, high and low brass, multiple woodwinds) in order to complement other performance faculty (voice, percussion) and academic faculty. This appears to be appropriate to the size and scope of the current program but will need to be reviewed should the number of music majors increase significantly.

Appointment, Evaluation, and Advancement: Appears to meet the standards for Faculty and Staff. In light of the fact that no faculty member has been denied tenure in recent years, it appears that the tenure standards at UNK are working. Nevertheless, there appears to be no college or department document that specifically addresses the unique quality of creative and research work as well as teaching that is encountered in the Arts and specifically in Music.

Loads: Appears to meet the standards for Faculty and Staff. In general, faculty loads appear to be on the heavy side and the Self-Study reports few faculty members are able to take advantage of reduced loads or release time (SS p.42).

Student/Faculty Ratio: Appears to meet the standards for Faculty and Staff.

Graduate Teaching Assistants: Appears to meet the standards for Faculty and Staff.

Faculty Development: Appears to meet the standards for Faculty and Staff. Although support is generally funded modestly, it appears that UNK provides numerous means for self-motivated faculty members to

obtain a variety of grants, fellowships, and/or release time in order to encourage continuing professional development.

Support Staff: It is not clear how the institution meets standards in this area (*NASM Handbook 2010-11*, II.E.8.). The current staff allocation of a full-time administrative assistant, part-time piano technician, and part-time sound coordinator does not appear to match the current size and scope of the music unit.

For instance, the part-time piano technician is not only responsible for the department's pianos, maintenance, and record keeping but also travels all over campus to maintain pianos in dorms and other facilities such as the museum. The growth of the Music Business degree and the need to consider a greater variety of music-related business courses in the curriculum (such as piano tuning) might also be considered.

The Self-Study reports needs in the area of accompanying and areas including, but not limited to, building management, library, and public relations. It appears that either a multipurpose staff person in the latter areas or several additional part-time staff might allow the department to meet some of these needs. It appears for instance that the tracking of auditioning students, as these numbers increase, has become problematic according to several student accounts. This is an example of a staffing need whereby someone with the administrative/secretarial skills should be assigned to tracking, writing letters regarding the outcome of the audition, and beginning a file on students who have been accepted. With the growth in the area of performance and the hiring of new performance faculty members in strings and brass, there appears to be an increasing need for developing a more permanent staff accompanying positions.

F. Facilities, Equipment, and Safety

It is not clear how the University of Nebraska Kearney meets the standards for Facilities, Equipment and Safety (*NASM Handbook 2010-11*, II.F.).

This area appears to be the largest of the concerns regarding UNK. The Self-Study divides up facilities concerns into four basic areas.

The first concern regarding the actual space itself centers on the realignment of space that the department once controlled into less space over the past decade. Two classrooms, four offices, four practice rooms plus an organ practice room have been converted to spaces that no longer appear to serve the department's needs within the area of size and scope. Moreover, the apparent growth in the department exacerbates problems such as storage, music library space, and meeting space.

The second concern, regarding acoustical abnormalities, involves sound bleed through in the practice room and rehearsal room areas. It appears that even with possible large scale expense on acoustical treatments such as tiling, the nature of the building construction and its ventilation make it unlikely that such sound problems can be conquered without serious renovation.

Perhaps the most compelling problem the visitors experienced was in the area of climate control. The visitors experienced vast fluctuations of heating and cooling from one room to the next. The computer lab room, for instance, was almost intolerably hot, a condition that is likely to wear down electronic equipment at a fast rate and engender serious technological expenses. The room next door, a piano office with two grand pianos, by contrast, was at least twenty to thirty degrees colder. In this instance, the damage done to fine instruments is also incalculable. It was reported for instance that a student harpist stored her personal harp in one of the rooms and the fluctuations in temperature have caused her instrument to crack. Classes attended by the visitors featured all students sitting at their desks in their coats. These temperature extremes, in a building that features many tall picture windows, appear to be

unmanageable and there appears to be no regular maintenance schedule to allow for the type vigilance required to maintain a constant temperature. In such an environment, all instruments seem to be in danger of deterioration. For a music facility, the potential damages could be.

The visiting team also confirmed a fourth concern, safety. In one case, a wobbly and steep staircase with no apparent support for the length of the staircase leads from a rehearsal room to an attic filled with old file cabinets and instruments and a cement floor that does not appear to have the original design in mind of being used as a music library. The staircase itself appeared to be unsafe. Moreover, the visitors witnessed many unlocked rooms on a Sunday night, including the concert hall and rehearsal halls that housed expensive instruments. The floors and walls in the facility seemed dirty and had the appearance of being low priority for custodial services and musical instruments and all manner of equipment were parked in crowded halls and even stairwells, a situation that would seem to violate fire codes for instance. Finally, some faculty members presume that asbestos has been used in the ceilings of the building, ceilings that experienced a leakage followed by a flood in the hallways several years ago, but there appears to have been no testing of the asbestos for damages or assessment of the need for removal.

G. Library and Learning Resources

The University of Nebraska Kearney appears to meet the standards for the library.

Overall Requirements: In addition to the department ensemble library, the music department is served by the collection housed at the main campus facility, the Calvin T. Ryan library. While the on campus collection is modest, it appears to adequately meet the needs for the size and scope of the Department of Music. Moreover, all faculty have access to the building up of the collection and newer faculty members take advantage of this fact to order books and scores using a budget that meets the needs of the department.

Governance and Administration: Specific personnel are assigned to the Department of Music collection within the library and the library provides a service whereby faculty members can “order” materials from the library and have the materials brought to their office door by library staff.

Collections: The collection appears to meet NASM standards with regard to the obtaining of materials of varied media and to maintaining holdings to meet the needs of the department. The library has a systematic plan for acquisition and replacement as well as a reasonable budget devoted to Music (SCH) with additional funding for new faculty needs.

Personnel: While it does not appear that there is a music librarian devoted to the collection in the library, this seems to be compensated for by staff devoted to the maintenance and building of the collection and a music faculty that is able to advise library staff regarding needed materials.

Services: The library appears to meet NASM standards with respect to services. The librarian devoted to music told a story about being asked by a student at 10pm the previous night for a book the student was unable to locate. The fact that this librarian was available (there are apparently two that rotate, the second formerly assigned to music) to successfully help the student find a book for a last-minute homework problem is a positive indication of the service-orientation of library staff.

Facilities: The library appears to meet NASM standards for facilities.

Finances: The budget for all units on campus is based on SCH and music’s portion in the current year was \$3,632 (SS, Section II, p.56). In order to encourage acquisition, half this allotment must be spent in the

first semester. In addition, new tenure-track faculty members are given an additional \$500 budget for purchase of materials related to their course work and creative work. Moreover, there are several type granting opportunities for faculty members related to library acquisition.

H. Recruitment, Admission-Retention, Record-Keeping, and Advisement

The University of Nebraska Kearney appears to meet the standard for Recruitment, Admission-Retention, Record-keeping, and Advisement.

Recruitment, Admission, and Retention: Printed materials for recruitment seem to be clearly defined and thorough and appropriate to the curricular programs. These materials, which are updated annually, are distributed to students, faculty, school counselors, music teachers, etc. The music unit maintains a current and organized website that contains information on the institution, the department, audition dates and requirements, faculty biographies, and programs. The department also recruits through workshops and summer camps held on campus.

All music faculty are responsible for recruiting as high a level of musical talent and academic promise as is possible, and the application and audition processes seem to be applied with rigor and fairness.

Retention policies are designed to promote student success and appear to be successful. The Music Student handbook defines academic policies and seems to enforce them consistently.

Record Keeping: Records for individual student performances, including grades, juries, advanced standing, recital hearings, piano proficiencies, etc. are kept in individual files in the chair's office. These files appear to be complete and current.

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

Advisement: Faculty members advise music majors and minors, specific to academic programs. The Graduate Music Program Chair advises graduate students. 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 course offerings to stay on course for graduation, oversee their portfolio, and offer other academic and career advice. 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.

The Chair has begun a system of tracking student progress in core course requirements, proficiency exams in piano, advance standing, and senior capstone experiences such as degree recitals, internships, independent studies, and student teaching with the Music Student Records form.

I. Published Materials and Websites

The University of Nebraska Kearney appears to meet the standard for Published Materials.

Published materials concerning the institution and the music unit appear to be clear, accurate, and readily available. Undergraduate and graduate catalogs are published annually, and the UNK website is easily accessible.

The visitors support the plan to submit an application with changes in both title and curriculum for the music education degree program as soon as possible.

J. Branch Campuses...(not applicable)

K. Community Involvement and Articulation with other Institutions

The University of Nebraska Kearney appears to meet the standard for Community Involvement and Articulation with Other Schools.

The music unit appears to cooperate with local schools, performing organizations, and arts agencies in numerous ways, which is one of the unit's major strengths. The Kearney Symphony Orchestra is unique in its organization, one of the few orchestras in the nation that includes faculty, administrators, university students, and community members. With the exception of the orchestra concerts and musicals, all of the music unit's recitals and concerts are free and open to the public.

According to the faculty and administration, the Department of Music and Performing Arts is seen as the cultural leader in the community and region, continuing a long heritage of cooperation with schools, private teachers, arts organizations, and the community.

The UNK Transfer Guide provides information on agreement with Nebraska community colleges in addition to a few community colleges in Iowa. There is also an established equivalency guide with the institutions that are a part of the University of Nebraska system.

L. Non-Degree Granting Programs for the Community

The music unit of the Department of Music and Performing Arts offers two non-degree-granting programs for the community. The first is the National String Project consortium and the second is the Certificate in Piano Pedagogy. The UNK String Project follows the Basic Requirements as published by the NSCP.

M. Standards for (1) Independent Postsecondary Music Units without Regional or Other Institutional Accreditation and/or (2) Proprietary Institutions (not applicable)

N. Programs, Degrees, and Curricula

The degree plans at the University of Nebraska Kearney fall into four areas as listed consistently in all publications: Bachelor of Arts (liberal arts degree), Bachelor of Music (with various emphases: Instrumental, Piano, Piano with Pedagogy, Vocal, Musical Theatre, Music Business), Bachelor of Arts in Education (Music K-12 Teaching Field Endorsement), and the Master of Arts in Education – Music Specialization. In addition, UNK offers a Piano Pedagogy Certificate and a Pre-Music Therapy Program as well as the music minor. As mentioned earlier, the Self-Study (p.8) indicates that the majority of the students are enrolled in the Bachelor of Arts in Education (55) and the Bachelor of Music Comprehensive – Music Business (35). All degrees appear to meet the standards for common skills and competencies for the respective liberal arts or professional degrees.

1. Specific Curricula

Bachelor of Arts in Music

- (1) Status: Presented for renewal of Final Approval for Listing.
- (2) Curriculum: The curriculum content and design appear to fall within NASM standards.
- (3) Title/Content Consistency: The title Bachelor of Arts in Music seems appropriate for the content of this degree and is represented consistently in all related publications.
- (4) Student Work: The students in this curriculum appear to perform and engage in their classroom studies at a level appropriate for the liberal arts degree.
- (5) Student Evaluation: The institution appears to meet NASM standards with respect to evaluation.
- (6) Overall Effectiveness: The University of Nebraska Kearney appears to maintain appropriate standards regarding student progress within this degree program.

Bachelor of Arts in Education (Music K-12 Teaching)

- (1) Status: Presented for renewal of Final Approval for Listing
- (2) Curriculum: The degree program prepares students to teach instrumental and vocal music in K-12 settings and to prepare students for further study in graduate school. In addition to departmental goals, and in conjunction with the Department of Professional Teacher Education, the music education degree has specific objectives. The curricular structure, content, and time requirements of the degree enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music education.

At the time of the last NASM visit, the education program at UNK was developing a renewed teacher education sequence that would better the learning and preparation of all education majors. This new program, based on the philosophies of the National Network for Educational Renewal, became available in the fall of 2001. The UNK music education department also developed a renewed program. This program includes the establishment of the elementary/early childhood music center, which contains instruments, music, and materials for teaching music to children. Another major improvement was the transferring of the upper level education field experiences to the music department.

The music education degree at UNK seems to give the student essential competencies and experiences in both choral and instrumental music teaching, but it does not allow for separate specialization in the degree program. However, students are usually more vocally or instrumentally oriented as related to their primary performing medium.

- (3) Title/Content Consistency: The degree title appears to be appropriate for the degree content.
- (4) Student Work: The student work that was reviewed was good to excellent in quality.
- (5) Student Evaluation: Faculty members with considerable K-12 classroom teaching experience teach all music education courses. Students are placed in observation and practice teaching settings only after consultation with music education faculty. Assessment is a topic that the

department has addressed with improvements. Quality assessment occurs within each course. In addition, music education students must pass the piano proficiency, move to advanced standing in their performing area, and study for at least three semesters at the advanced level. A requirement for graduation is the presentation of a portfolio, highlighting musical, scholarly, leadership and educational experiences. In music education, this portfolio is assessed during the semester before student teaching by both the music education faculty and the student's studio teacher. Field experience assessment is done through error detection/correction with the mentor teacher. A final assessment is the case study of a lesson plan. Professional education students must complete the Pre-Professional Skills portion of the Praxis tests to be accepted into teacher education. In addition, the new education program includes extensive assessment throughout the student teaching experience, as well as electronic portfolio. This portfolio is used throughout the four years and is assessed at the completion of student teaching.

- (6) Overall Effectiveness: Since the last NASM visit, the music education program has gone through revisions and improvement. It appears that the content of the music department courses is outstanding. The visitors commend the institution for continuing to work on ways to better integrate music courses in the music education sequence, to clearly define standards and outcomes, and to provide students with opportunities to demonstrate their ability to integrate instructional theory into classroom practice. There seems to be a lack of a specific middle level methods, separate vocal and instrumental methods, and music technology courses.

Bachelor of Music in Performance (Instrumental)

- (1) Status: Presented for renewal of Final Approval for Listing.
- (2) Curriculum: The curriculum content and design appears to meet NASM standards.
- (3) Title/Content Consistency: The title Bachelor of Music in Performance (Instrumental) seems appropriate for the content of this degree and is represented consistently in all related publications.
- (4) Student Work: The students in this curriculum appear to perform and engage in their classroom studies at a level appropriate for the performance degree. Students performing at all levels in the recital and on recordings given to the visiting team showed appropriate musicianship and performance ability at the requisite levels.
- (5) Student Evaluation: The department appears to meet NASM standards with respect to evaluation.
- (6) Overall Effectiveness: The Bachelor of Music in Performance for all emphases is the third most popular curriculum but only 19 students are enrolled, a portion of which are taking the Instrumental emphasis. Though there are obviously fine student performers pursuing degrees in education or music business, it would appear that there is a need to recruit a greater number and quality of performance majors and to provide the scholarship resources necessary to attract students to this degree plan.

Bachelor of Music in Performance (Vocal)

- (1) Status: Presented for renewal of Final Approval for Listing.
- (2) Curriculum: The curriculum content and design does not appear to fall within the NASM standard regarding foreign language requirements (SS, Section II, p.38) and while the Self Study indicates

language study is highly recommended it is not clear how this essential competency is being met for all students enrolled in the program. (NASM Handbook 2010-11, IX.A.3.b).

- (3) Title/Content Consistency: The title Bachelor of Music in Performance (Vocal) appears to be appropriate for the content of this degree and is represented consistently in all related publications.
- (4) Student Work: The students in this curriculum appear to perform and engage in their classroom studies at a level appropriate for the performance degree. Students performing at all levels in the recital and on recordings given to the visiting team showed appropriate musicianship and performance ability at the requisite levels.
- (5) Student Evaluation: The institution appears to meet NASM standards with respect to evaluation.
- (6) Overall Effectiveness: The Bachelor of Music in Performance for all emphases is the third most popular curriculum but only 19 students are enrolled, a portion of which are taking the vocal emphasis. Though there are obviously fine student performers pursuing degrees in education or music business, it would appear that there is a need to recruit a greater number and quality of performance majors and to provide the scholarship resources necessary to attract students to this degree plan.

Bachelor of Music in Performance (Piano)

- (1) Status: Presented for renewal of Final Approval for Listing.
- (2) Curriculum: The curriculum content and design appears to fall within NASM standards.
- (3) Title/Content Consistency: The title Bachelor of Music in Performance (Piano) appears appropriate for the content of this degree and is represented consistently in all related publications.
- (4) Student Work: The students in this curriculum appear to perform and engage in their classroom studies at a level appropriate for the performance degree. Students performing at all levels in the recital and on recordings given to the visiting team showed appropriate musicianship and performance ability at the requisite levels.
- (5) Student Evaluation: The institution appears to meet NASM standards with respect to evaluation.
- (6) Overall Effectiveness: As the Self-Study notes (Section II, page 30), enrollment levels in this degree plan are low. The visitors note a strong piano faculty and the apparent high quality of the performance majors in this area. As the problem regarding overall quality of the instruments (pianos) themselves has been solved, it remains to be seen whether recruiting efforts by these same faculty members can increase the enrollment numbers in this and the Pedagogy degree.

Bachelor of Music in Performance (Piano Pedagogy)

- (1) Status: Presented for renewal of Final Approval for Listing
- (2) Curriculum: This degree program is designed to give musicians professional training in the capabilities needed to pursue a career in performing and teaching and to equip them to enter graduate studies in performance and/or pedagogy. The degree emphasizes the acquisition of the

highest skills of musical ability in performing as a piano soloist, collaborator, and accompanist, as well as a pedagogical understanding and skills needed for successful teaching piano in both private and group settings. The curriculum is designed to provide students with necessary skills and knowledge for obtaining national certification with Music Teachers National Association.

The curricular structure of the degree appears to follow the standards set in the NASM Handbook. The university-wide General Studies requirement of 45 units exceeds the NASM guidelines of 25-35% of the total curriculum. Although there are no "open" electives in the program, students have 5-7 hours of music electives and 5 hours of free electives within the General Studies program, in addition to electives among various Portal and Capstone courses.

- (3) Title/Content Consistency: The degree title seems appropriate for the degree content. The categories of major area of performance, piano pedagogy, supportive courses, general studies, and electives seem adequate to prepare students to meet the stated purposes of the degree program.
- (4) Student Work: The student work reviewed was good to excellent in quality.
- (5) Student Evaluation: Students are required to present "mock" teaching demonstrations using the materials they learn in the piano pedagogy courses. Required observations of local teachers with differing styles of teaching, methods and materials are a vital part of each course. Students receive many opportunities for teaching in both private and group piano settings. All sessions receive written commentary by the instructor, are videotaped and watched by the students and then discussed in private or group weekly scheduled sessions with the instructor. Students must submit several hours of private and group-teaching evaluations each semester that are designed to assess the student's ability to understand and use the teaching objectives and comment on the teaching strategies used to present/review materials in each session. The students are further required to provide comments on the lesson/class content. Students are required to participate in a wide variety of solo, ensemble and collaborative performance experiences including a senior recital. The senior recital and internship in pedagogy serve as the culminating evidence that the student competencies are being developed.
- (6) Overall Effectiveness: It seems that there are many strengths in the degree program, including the educational credentials of the faculty and their continuing professional development. Activities related to piano pedagogy are available to students in the Certificate program. To benefit students in this program, the university academic and performance studies such as recitals, workshops, seminars, and master classes with renowned artists. The annual Spring Piano Workshop typically features a guest performer/pedagogue who present sessions on teaching and/or performance in addition to performances and master classes.

At the time of the last NASM visit, the piano pedagogy program was in its beginning stages with a newly developed curriculum and very little support for methods and materials purchases. Since that time, the Music Pedagogy Resource Center was established, providing a resource and work space for students in all fields of pedagogy and music education. This room was fully equipped as a "smart" classroom with a Disklavier and a library of method and materials books. The class piano room has recently been updated with an 11-seat Clavinova lab, white board, Keynote visualize, MT 120s sequencer/sound module, along with "smart" technology that includes a projector and access to computer files, the internet, Wimba, and Skype.

Unfortunately, there appears to be serious concern among faculty related to piano student recruitment. However, though the number of pianists in the department is relatively small, the students in the piano performance and pedagogy programs seem to be among the department's

strongest students. Without varied degree options for piano majors, the music program would have even less chance of attracting new students. Due to the strength of the students in these degree programs and the recent influx of endowed funding for piano scholarships and recruitment by donors, the department fully anticipates growth in student numbers in the new future.

Bachelor of Music with an Emphasis in Music Business

- (1) Status: Presented for renewal of Final Approval for Listing.

- (2) Curriculum: The curriculum content and design does not appear to meet NASM standards. The degree is based on collaboration with the College of Business and Technology and has the second largest music major enrollment of any degree plan with 35 undergraduates (SS, p.8). The degree appears to feature at least 6 business courses in the College of Business and Technology and these courses appear to meet curriculum requirements for an outside field of study. The Self-Study also indicates that the institution desires that the music content include studies in an associated field and several courses address this in the curriculum: Sound Recording & Reinforcement, Music Technology, Music Business, Music Business Project, and Internship. With respect however to music content as outlined in the standards for the professional degree, the Self-Study notes that the “program does not meet the current required NASM standard of applied study on a principle instrument/voice throughout the program” (SS, section II, p.47). The curriculum for the degree requires 4-6 credits of applied study and 6 units of ensemble study and since the professional degree normally requires both performance study and ensemble experience throughout the degree, it is not clear how the curriculum meets the performance standards for the professional degree (NASM *Handbook 2010-11*, VIII.B.1.).
- (3) Title/Content Consistency: Various places in the Self-Study refer to this degree as Bachelor of Music, Comprehensive, Music Business Emphasis or simply Bachelor of Music – Music Business Emphasis. The music website utilizes the latter title while the undergraduate catalog (p.150) refers to the degree as Bachelor of Music (Music Comprehensive Option – Music Business). The NASM *Directory* refers to this degree as the Bachelor of Music with an Emphasis in Music Business. While the content of this degree is consistent, the use of variations of different titles is inconsistent and confusing (NASM *Handbook 2010-11*, II.I.1.a.).
- (4) Student Work: The visitors found great satisfaction with this degree although some students and professors indicated a desire to develop a stronger curriculum with respect to music-defined business needs. There appears to be a tendency for the technology portion of the degree to start taking precedence because of the personnel on staff available while the music business courses offered within the department appears more general in content.
- (5) Student Evaluation: The visitors found much satisfaction with this degree among the students although it was not clear to the students how graduating with this degree would affect future employment possibilities. As the second most popular major however, students were vocal in their approval of the curriculum.
- (6) Overall Effectiveness: The degree appears to be an effective offering and highly suited to the UNK environment and needs. The department seems aware of the fine-tuning needed to improve the degree and with the appropriate development of music performance content and clarification of the degree title (see above), the degree should continue to be a strong component of what the UNK Department of Music offers.

Bachelor of Music in Musical Theatre

- (1) Status: Presented for Final Approval for Listing
- (2) Curriculum: It does not appear that the essential competency for workshop and full production experience or the experience of a single role is being met since it seems that the theater program is not cooperative in the mounting or choosing of annual or semi-annual productions (NASM *Handbook 2010-11*, IX.H.3.e.). There appears to be a danger that the state government will cut the theatre program and this could affect the musical theatre curriculum. Moreover, while it appears that opportunities for various type music theatre performances (Broadway, revues, contemporary musicals) are available to the students, the theatre program may not always be as cooperative, even in the light of immanent survival concerns, as such an interdisciplinary degree might require.
- (3) Title/Content Consistency: The title Bachelor of Music in Musical Theatre seems to be appropriate for the content of this degree and is represented consistently in all related publications.
- (4) Student Work: The visitors saw both classroom and applied lesson situations involving this degree and the level of the student work appears appropriate.
- (5) Student Evaluation: The institution appears to meet NASM standards with respect to evaluation.
- (6) Overall Effectiveness: This appears to be the fourth most popular degree plan that seems to struggle to attract students in an area that is somewhat isolated and where student interests are still divergent. The number of opportunities for students to perform seems small but adequate and the scope of these opportunities appears to be limited (e.g., community productions). At this level, any less cooperation between music and theatre would seriously hamper the ability to deliver a product to the students that would be comparable to similar degrees at other institutions. Moreover, the lack of accompanists in the area or a staff accompanist to be present for students in this degree is of some concern since growth in musical theater abilities will depend on the constant reworking of vocal, movement, and theatrical abilities in the context of thoroughly knowing each song.

Bachelor of Music in Performance (Composition)

- (1) Status: Presented for Plan Approval
- (2) Curriculum: The curriculum content and design appear to meet NASM standards.
- (3) Title/Content Consistency: The title Bachelor of Music in Performance (Composition) appears to be appropriate for the content of this degree and is represented consistently in all related publications. The Self-Study (Section II, p.24) suggests a possible change in content and title, using the "Music Comprehensive".
- (4) Student Work: The visitors saw both classroom and applied lesson situations involving this degree and the level of the student work appeared appropriate. The current faculty member is an active composer who is thoroughly involved with the students' work. The visitors saw a first read-through of a composer's choral work and the faculty member attended, allowing the student to run (conduct) the rehearsal but being present for support.

- (5) Student Evaluation: Though there are a relatively small number of students enrolled, the individualized attention given by an excellent faculty member seems to make the degree effective. While it's understandable that an institution the size of UNK must rely on a smaller faculty to deliver a wide variety of degree plans, the commitment for continuity of each degree plan is extremely important with respect to resources and ongoing faculty lines to support the curriculum.
- (6) Overall Effectiveness: The opportunities for composition students to receive individualized and focused attention have, as documented in the Self-Study (SS, p.24), resulted in various awards and performances that confirm the quality of the student work in this program. In addition, students who have graduated from this program have gone on to graduate work at larger universities.

Certificate in Piano Pedagogy (Undergraduate)

- (1) Status: Presented for renewal of Final Approval for Listing
- (2) Curriculum: The Certificate in Piano Pedagogy is a course of study (38 hours) designed to provide pianists with specialized training for a career in piano teaching and provide courses and resources for professional teachers who may want to enhance their skills. The curriculum is organized to cover all major topics necessary for a solid foundation in music, with an emphasis on methods, materials, skills, and techniques for successful piano teaching of various age groups and levels. In addition, this certificate program offers a practical and viable means for achieving National Certification by the Music Teachers National Association and for teachers seeking re-certification points.

The goals and objectives of the program appear to be consistent with the requirements. The operations of the program reveal coherent achievement of goals and objectives between it and the Bachelor of Music-Piano Performance with Pedagogy Emphasis degree program. Both programs share many of the same courses and both provide coursework in preparation for national certification by the Music Teachers National Association.

- (3) Title/Content Consistency: The title of the program and its terminology appear consistent with the content and programmatic focus. The admission standards are equal to that of the BM-Performance with Pedagogy Emphasis.
- (4) Student Work: The student work reviewed was good to excellent in quality.
- (5) Student Evaluation: While the enrollment in this degree plan is relatively small, the students are aware that this degree plan, conceived and developed by the Chair of the Department of Music, has great strength and links directly in respect to design and to influence by some major and well-known national teachers of the discipline.
- (6) Overall Effectiveness: A review of the Piano Pedagogy Certificate program demonstrates that students in the program have achieved a measurable degree of technical mastery in the pedagogy of piano. Through the pedagogy course work of the program (which is the same as the degree-granting program), students appear to have developed an effective work process and a coherent set of ideas and goals appropriate to the certification by MTNA.

Initially, the program did not receive a budget for operations; however, in 2002, the Dean of the College of Fine Arts and Humanities designated a small classroom for conversion to the Music

Pedagogy Resource Center to house methods and materials related to teaching. At the time of the last NASM review, the program was in its beginning stages and served a number of BC-Performance with Pedagogy Emphasis, Piano Pedagogy Certificate, and non-degree/program teachers from the region. As the music unit has grown in its number of faculty, the curriculum seems to pose no additional teaching load for faculty, as the course work is also required in other programs. It appears that the program will be sustainable in the future.

Pre-Music Therapy Program

- (1) Status: Presented for Plan Approval
- (2) Curriculum: The Pre-Music Therapy program appears to be a curriculum that offers the student the opportunity to take general core courses and music core courses (including applied lessons and ensembles) over a three-year period. Once the student has taken all these requirements, the student must transfer to an institution that has a music therapy Bachelor's degree in order to take courses that are specifically music therapy courses. The curriculum offers a less expensive introduction to the Music Therapy Bachelor degree without specifically offering any courses focused on Music Therapy as a discipline.
- (3) Title/Content Consistency: The title Pre-Music Therapy Program appears to be appropriate for the content of this degree and is represented consistently in all related publications.
- (4) Student Work: The student work reviewed was good to excellent in quality.
- (5) Student Evaluation: The Department appears to meet NASM standards with respect to evaluation.
- (6) Overall Effectiveness: The program, essentially a certificate, is effective in the sense of providing the student with core coursework toward an eventual degree at another institution. Students have successfully transferred out of UNK and into music therapy programs at other institutions but it is unclear whether, in doing so, students may be required to spend more than another year of undergraduate work at the next institution since articulation of coursework to other schools is not a given. It is also possible that other institutions may require advanced coursework that the Self-Study notes (SS, p.61) is not part of the curriculum.

Master of Arts in Education (Music Specialization)

- (1) Status: Presented for renewal of Final Approval for Listing
- (2) Curriculum: The degree is designed to produce skilled and knowledgeable teaching professionals ready to assume leadership roles in Music Education. Primary content areas include advanced training in music theory and history; supportive courses such as Fundamentals of Music Education and social Foundations of Education, and Core Curriculum. The Required Music Courses should be listed as Major Area: Music Education and Electives. Together these three areas provide a challenging framework music educators use to advance toward their own professional ambitions.

The degree program requires students to build on skills developed in their undergraduate studies and in their professional experiences as music educators. The program deepens and diversifies students' expertise in various areas relating to music and teaching, individually and in combined study.

Graduates of this degree are expected to have the knowledge and understanding required of new leaders in public school music education. The program emphasizes a balanced, well-rounded approach consistent with the demands of 21st century professional life. Students must be capable of working independently as fully capable professionals in musical and educational contexts.

- (3) Title/Content Consistency: The degree title seems consistent with the content of the degree program.
- (4) Student Work: The performance quality of graduate students on the student recital was excellent. The written work and final projects examined were also of good to excellent quality.
- (5) Student Evaluation: The Chair and music faculty members seem aware of certain issues in this degree program and plan to address them within the next few months (SS, Section II, p.71)
- (6) Overall Effectiveness: The graduate program should review and revise the stated purpose of the program to more effectively challenge the institution for growth and improvement. According to the Department Chair, this process will take place within the next few months with the entire graduate music faculty. The graduate music curriculum seems to meet NASM standards in all areas except performance. The performance courses are currently listed as Performance/Pedagogy electives within the program. The institution plans to create a separate performance category in the required curriculum with choices of MUS 894-Workshop in Instrumental Art, MUS 895 Workshop in Choral Art, and MUS 850-Graduate Applied Instruction. Requiring one performance-based course rather than having it as an elective should solve the issue; the institution is encouraged to update the Commission regarding its progress in the Optional Response.

Also within the next few months, the published entrance requirement will be reviewed and updated. A course rotation of future graduate music course offerings should be completed and published online so students and faculty can readily access them to plan for the future. The process for developing a three-year course rotation is near completion and is expected to be finalized at the next graduate music faculty meeting.

The program is encouraged to continue to stay in touch with technical developments and support systems available at UNK and creatively take advantage of opportunities that can benefit the students and faculty. All music faculty are encouraged to participate in the annual Summer Institute for Online Teaching and in the many technology systems workshops offered throughout the year by the Instructional Technology staff. Five music faculty members have already completed the Institute, and four more are scheduled to complete the course of study this year. In addition, the department has received another Distance Education grant that has provided funding for equipment/technology upgrades, course development and training.

Creative approaches could be explored to insure that full-time faculty load assignments are not excessive. Possibilities include employing adjunct faculty to teach on-campus undergraduate courses or emeriti graduate faculty to teach online graduate courses. The department recently received a grant to fund one section of an undergraduate General Studies course (MUS 100-Music Appreciation) that enabled the department to offer an online graduate course during fall, 2010. The department plans to use future "differential" funds received to continue to pay for adjunct instruction for the department. The department will also be gaining .5 FTE next spring as the current Associate Dean will be retiring. This faculty member's .5 music teaching load will become 1 full FTE since the position will not have an administrative component. This will hopefully enable the department to provide at least one additional graduate music course per year.

Music Minor

The music minor appears to meet the general description for music minors as outlined by NASM. The degree plan includes 2 semesters of ensembles, theory, aural skills, history, private instruction, and class piano.

Music Minor – Elementary Education Major

The music unit offers two 24-credit Music Minors that serve as the required minor for students earning the Bachelor of Arts degree and majoring in a field other than music. The Elementary Education Music minor places a greater emphasis on conducting and piano skills; the Bachelor of Arts Music Minor stresses a broader historical perspective with two semesters of music history requirements.

The Elementary Education Music Minor was one of seven campus-wide choices for the required minor for the elementary education degree until 2004, after which time a minor was no longer required.

As recommended by the NASM Standards, the Music Minor includes a variety of musical studies such as performance, musicianship, theory, and history with a goal of raising the level of overall proficiency in music and providing a comprehensive view of the discipline.

It appears that the Elementary Education Music Minor would benefit from a beginning conducting course requirement instead of the advanced conducting courses in which they are presently enrolled. The music unit plans to offer a beginning conducting course within the next year.

2. Study of the Transcripts

The transcripts examined appeared to conform to all degree requirements. Each degree plan and each emphasis was well represented and marked and organized consistently and the visitors found no anomalies between published degree plans and the transcripts. All applications for Final Approval for Listing require three transcripts of students who have completed the program; the institution is encouraged to submit three sets of transcripts for the Bachelor of Music in Musical Theatre with its Optional Response.

3. Visitors' Evaluation of Students' Work

Student performances met the level of expectation of the visiting team with more advanced skills generally exhibited by the junior and senior students. It was most impressive that chamber groups comprised of freshman and sophomores were evident and clearly encouraged as part of the education process from the outset.

4. Performance

The performance of music appears to be an important and visible component of all curricula as can be evidenced by the student recital representation as well as curriculum. The faculty's expectation of student performance is high. Students have the opportunity of performing through juries and recitals and the Self-Study reports over 100 recitals per year (SS, p. 76). Moreover, not only is ensemble participation encouraged, as is evident by the number of available ensembles, ensemble performance is one of the primary objectives along with the objective to offer performance opportunities to both students and faculty.

5. Music Studies for the General Public

Several courses are offered to the general public (Music Appreciation, American Musical Theatre, Introduction to Jazz and Blues, etc.) in addition to the possibility of private instruction, class voice, and participation in university ensembles (the Self-Study estimates ensemble enrollment of 50% non-music major (SS, p.74). In addition, music provides support for teacher education. The Kearney Symphony Orchestra is in many respects a community orchestra that includes music majors and faculty members as well as those in the general university population or community who can audition into the ensemble.

O. Evaluation, Planning, and Projections

The University of Nebraska Kearney appears to meet all of the standards for evaluation, planning and projections. Section III of the Self-Study provides 16 pages of explanation that appears to address this standard, going into great detail regarding facilities needs and offering two plans, both short-term and long, that allow the university to attempt to address these overriding needs by using these plans for a foundation or a jumping-off point for further consideration and planning. The evaluation of these essential facilities needs is addressed thoroughly throughout the Self-Study as are projections of growth. The chair is commended for a thorough study of issues, concerns, remedies, planning, and projections on the issues important to the department. She has provided the institution with important talking points to consider within the context of the larger institutional priorities, considerations, and plans for the music unit.

P. Standards Summary

1. The statement on goals and objectives in the Self-Study do not appear to be consistent with the statement on objectives published on the Department of Music website. Therefore the information appears to be inconsistent with respect to determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for music and music study (NASM *Handbook 2010-11*, II.A.1.e(7)).
2. It is not clear how the institution provides the music executive sufficient time and staff to execute the required administrative and teaching duties effectively (NASM *Handbook 2010-11*, II.D.1.d.).
3. It is not clear how the support staff provided is commensurate with the music unit's purposes, size, and scope, and its degrees and programs (NASM *Handbook 2010-11*, II.E.8.).
4. It is not clear how the space allotted to the music unit function is adequate for the effective conduct of that function (NASM *Handbook 2010-11*, II.F.1.b.).
5. It does not appear that budget plans and provisions have been made for adequate maintenance of the physical plant (NASM *Handbook 2010-11*, II.F.1.e.).
6. It does not appear that acoustical treatment appropriate to the music facility has been provided (NASM *Handbook 2010-11*, II.F.1.f.).
7. It does not appear that the facility is accessible, safe, and secure, nor, considering the number of instruments and equipment stored in the hallways and stairwells, meet the standards of local fire and health codes (NASM *Handbook 2010-11*, II.F.1.h.).

8. It does not appear that the essential competency for the study of language in the Bachelor of Music Performance (Vocal) is being met (NASM *Handbook 2010-11*, IX.A.3.b.).
9. The curriculum for the Bachelor of Music with an Emphasis in Music Business degree requires 4-6 credits of applied study and 6 units of ensemble study and since the professional degree normally requires both performance study and ensemble experience throughout the degree, it is not clear how the curriculum meets the performance standards for the professional degree (NASM *Handbook 2010-11*, VIII.B.1.).

10. Various places in the Self-Study refer to the Bachelor of Music with and Emphasis in Music Business as Bachelor of Music, Comprehensive, Music Business Emphasis or simply Bachelor of Music – Music Business Emphasis. The music website utilizes the latter title while the undergraduate catalog (p-150) refers to the degree as Bachelor of Music (Music Comprehensive Option – Music Business). The NASM *Directory* refers to this degree as the Bachelor of Music with an Emphasis in Music Business. While the content of this degree appears consistent, the use of variations of different titles appears to be inconsistent and confusing (NASM *Handbook 2010-11*, II.I.1.a.).
11. It does not appear that the essential competency for workshop and full production experience or the experience of a single role is being met since it seems that the theater program is not cooperative in the mounting or choosing of annual or semi-annual productions (NASM *Handbook 2010-11*, IX.H.3.e.).

Q. Overview, Summary Assessment, and Recommendations for the Program

1. 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.

2. Primary Futures Issues

- In light of the fact that no faculty member has been denied tenure in recent years, it would appear that the tenure standards at UNK are working. Nevertheless, there appears to be no college or department document that specifically addresses the unique quality of creative and research work as well as teaching that is encountered in the Arts and specifically in music.
- Students reported a lack of organization within specific areas of the music program. For instance, some theory instructors used movable doh, some fixed, and some both. Students reported unevenness in theory instruction whereby students studying with one professor were not studying the same material within the same theory section (e.g., second semester sophomore) as that of another professor. Similarly, students reported different expectations from one professor to the next in the music education area.
- Students reported an inconsistency in advisement whereby no notification was given after the audition process was completed and a student found out two semesters later that the student had already been accepted into the program but had in the meantime been taking only general coursework. Moreover, students reported lost files. It appears that this concern may be tied to the lack of staff who could provide follow-up in being certain that each student was “registered” for an audition, notified of acceptance (or rejection), and then clearly filed within the university system as a music major.
- There is apparently a danger that the state government will cut the theatre program and this could affect the musical theatre curriculum. Moreover, while it appears that opportunities for various type music theatre performances (Broadway, revues, contemporary musicals) are available to the students, the evaluators encourage a more collaborative environment between the music and theatre units.

3. Recommendations for the Future

It appears that the two preeminent issues facing the music unit at the University of Nebraska Kearney are facilities and staffing (faculty and staff) with respect to current needs and future projections. It appears that the good will and desire to address these needs, to plan more deeply, and to find creative means of support exists at all administrative levels of the university. Therefore, appears that some regular meeting involving the Vice-Chancellor of Student Affairs, the Dean, and the Chair would be beneficial in an attempt to finalize short-range and long-range goals for the music unit, from the cultivation of future funding to future facilities building and management to the stewardship of current faculty lines and the development of new faculty lines.



NASM RESPONSE

**UNIVERSITY OF NEBRASKA KEARNEY
905 West 25th Street
Kearney, NE 68849**

**CHANCELLOR:
Douglas Kristensen**

**MUSIC EXECUTIVE:
Valerie C. Cisler, Professor of Music and Chair
Department of Music and Performing Arts**

**DATE OF SITE VISIT:
February 27 – March 1, 2011**

CONCERN #1

A. Purposes and Operations

Page 1, paragraph 3 – “There are majors differences, however, likely due to the passing of time between web publication and the writing of the Self-Study, between the goals and objectives published in the Self-Study (SS p. 5-6) and those objectives published on the department site (<http://www.unk.edu/fah/music.aspx?id=46869>)”

also:

P. Standards Summary

Page 18, paragraph 3, no. 1 – “The statement on goals and objectives in the Self-Study do not appear to be consistent with the statement on objectives published on the Department of Music website. Therefore, information appears to be inconsistent with respect to determining the extent to which policies, practices, resources, and curricular and other program components have sufficient conceptual, structural, and operational synergy to achieve stated expectations for music and music study (NASM Handbook 2010-11, II.A.1.e.(7).”

REPLY:

The Music unit has submitted an update of its Objectives for the department web site. The lag in time between the writing of the Self-Study and the updates to the web site are due to lack of staff support for these responsibilities which are currently assigned to a full-time faculty member who addresses updates during the summer break.

CONCERN #2

D. Governance and Administration

Page 3, paragraph 1 – “. . . it appears that the Chair’s load is both heavier than one would expect and unrelieved by staff who could take on some of the management details currently addressed by the chair. Therefore, it is not clear how the institution meets standards stating: ‘The institution shall provide the music executive . . .sufficient time and staff to execute the required administrative duties effectively’ (NASM Handbook 2010-11, II.D.1.d).”

also:

P. Standards Summary, Page 18, paragraph 4, no.2 (same as above)

REPLY:

The department chair, Valerie Cisler, met with the Dean of the College of Fine Arts and Humanities, William Jurma, and the Senior Vice Chancellor for Academic and Student Affairs, Charles Bicak, on May 25, 2011 to discuss the entire NASM Visitors’ Report, including this point. The institution has a ‘tradition’ of assigning administrative release time to chairs uniformly among all departments on campus, regardless of size and scope, with .4 FTE administrative release during the academic year and one month salary during the summer months. While both administrators acknowledged the disparity in work load among departments, particularly in a department that encompasses three disciplines (music, theatre, and dance), oversight of a relatively large number of full- and part-time faculty/staff, and

management of a significant number of events and activities beyond the classroom, no increase to the allotted administrative load has been made, nor additional staff provided.

However, this semester, there have been a few improvements in chair work load responsibilities. The department chair received assistance from the Associate Dean, who has met with the majority of prospective music students scheduled to take campus tours. With heightened interest in the department, both from students interested in degree programs and those with an interest in ensemble participation as non-majors, this has saved many hours each week for the chair to address other responsibilities. It should be noted that this arrangement is temporary but may extend an additional year. Another faculty member was provided with a .2 course release to direct the current Academic Program Review that is based on the 2011 NASM Self-Study, Visitors' Report, and information provided by the chair (this review occurs once every five years). In addition, a theatre faculty member has been appointed as theatre director (.2 release) to run theatre production/faculty meetings and coordinate recruitment efforts (there had been an interim director for the past five years). While teaching assignments, budget, events calendar planning, and faculty annual reviews remain the responsibility of the chair, the appointment of a theatre director has provided relief from a number of daily oversight/communications responsibilities.

CONCERN #3

E. Faculty and Staff

Page 3, paragraph 5, Appointment, Evaluation, and Advancement – “. . . there appears to be no college or department document that specifically addresses the unique quality of creative and research work as well as teaching that is encountered in the Arts and specifically in Music.”

REPLY:

At the time of the site visit, the College of Fine Arts and Humanities was in the process of updating its Guidelines for Evaluation, Promotion and Tenure. On April 13, 2011, a final document was approved by the FAH College faculty; departments were then assigned to develop department level guidelines during the academic year 2011-12. During the fall semester, the faculty of the Department of Music and Performing Arts prepared and passed a document that more specifically addresses the unique quality of creative research work and teaching encountered in the disciplines of Music, Theatre, and Dance [the single dance faculty member has been on medical leave, with additions anticipated later this year]. The document is pending approval by the Dean of the College of Fine Arts and Humanities and the SVCASA. Copies of both the college and department guidelines are provided in **Appendix A.**

CONCERN #4

E. Faculty and Staff

Page 4, paragraph 1 – “The current staff allocation of a full-time administrative assistant, part-time piano technician, part-time sound coordinator does not appear to match the current size and scope of the music unit.”

also:

Page 4, paragraph 3 – “. . . needs in the area of accompanying and areas including, but not limited to, building management, library, and public relations.”

also:

P. Standards Summary

Page 18, paragraph 5, no. 3 – “It is not clear how the support staff provided is commensurate with the music unit’s purposes, size, and scope, and its degrees and programs (NASM Handbook 2010-11, II.E.8).

REPLY:

Sound Coordinator

One correction to be made is that the sound coordinator position is full-time. His work though, is not limited to music on- and off-campus music events; he is responsible for sound design for all theatre and dance productions, in addition to events scheduled in the Fine Arts Building (including outside constituencies). Fortunately, he has been willing to supervise a number of students who have enrolled in Sound Production coursework and Practicum experiences to assist in the growing number of demands for sound reinforcement in the Recital Hall.

Accompanying

With ever-increasing performance activities by students, faculty, and guest artists, the accompanying needs on this campus have grown significantly. Although an official position has not been created, 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 a professional accompanist to play for four choruses, opera, musical theatre, and swing choir rehearsals and performances. These funds also cover accompanist expenses for the five department Entrance/Scholarship Audition days for prospective music students.

Private voice and instrumental students must pay out-of-pocket accompanist fees for rehearsals and lessons, in addition to recital, competition, and jury performances. Additional accompanying needs, primarily for faculty recitals and guest artist performances and master classes are paid, in part, through private donations to the Concerts-on-the-Platte Fund (University of Nebraska Foundation) and funds awarded through the Faculty Senate Artists and Lecturers Committee. However, the professional level accompanist fees run much higher than the donations/awards cover; the balance is paid by individual faculty members.

Building management, library, and public relations

The department chair, faculty, and administrative assistant continue to handle all details related to the above cited areas. The Dean of the College of Fine Arts serves as building supervisor. The department is still in need of custodial assistance for recital/concert performances in the evenings and weekends. Normally, most set-up/tear-down of equipment

is done by the performers themselves and faculty members in charge of various ensemble groups and/or events coordinators (e.g. master classes, workshops, clinics) as the one performance space is shared by all for rehearsals and performances, with most performances held during the hours custodial staff is unavailable. In meetings with the administration, the chair has requested additional assistance from the university for evening and weekend clean-up and set-up/tear down of equipment.

A limited amount of university-allocated funding is provided for student assistants that has been primarily directed to library inventory and filing. Program of Excellence funds, in combination with assistance from the Dean's office, have enabled the department to hire a part-time employee during the summer months to assist with office filing, student records, and inventory. Faculty members of each ensemble direct student workers in library score organization/filing. With student workers' time devoted to essential library needs, primary coverage of the music office (answering the phone, assisting visitors, instrument/locker checkouts, mailings, etc.) falls upon the one department administrative assistant.

Public relations, including web site management, advertising, and communications with prospective students continues to be handled by the chair and full-time faculty with design assistance from the theatre administrative assistant and UNK Advertising and Creative Services. As Advertising and Creative Services serves the entire campus, a creative back-log prevents the department from sending out recruitment materials in a timely fashion. Most workshop/brochure/information materials are designed by faculty members themselves. The department's administrative assistant continues to be responsible for mailings. Fortunately, the Dean's administrative associate has consistently stepped-in to assist with mailings and organizational elements related to large department events for prospective students (e.g. Honor Band and Choral Clinic, Vocal Workshops, etc.). This much-needed assistance is not permanent and therefore precarious; when she retires, her replacement may not be so generous with her time and unwilling to take on these extra duties. Recently, the Dean's administrative associate was provided with supplemental salary to assist with budget records by the Dean's office. This has enabled the department chair to better track spending within various budget lines.

Members of the department faculty have expressed a desire to hire a part-time or full-time staff member who would be assigned to compile records, initiate correspondence, field questions on auditions, and track communications and audition records of prospective students. In addition, this staff member could provide assistance with advertising design and coordination, bulk mailings, and web site updates. This need is recognized by the Dean and will be under consideration for the future.

CONCERN #5

F. Facilities, Equipment, and Safety

Page 4, paragraph 4 – “It is not clear how the University of Nebraska Kearney meets the standards for Facilities, Equipment, and Safety (NASM Handbook 2010-11, II.F.) . . . This area appears to be the largest area of the concerns regarding UNK.”

REPLY:

The department chair had the opportunity to meet at length with the Dean of the College of Fine Arts and Humanities and the Senior Vice Chancellor for Academic and Student Affairs to discuss the entire NASM Visitors' Report (including facilities concerns) and later, with the Chancellor and the Vice Chancellor for Business and Finance specifically to discuss the short- and long-term Facilities concerns stated in the NASM Visitors' Report. (The two meetings were separated by several months as the chair was on sabbatical during the fall semester.) The Chancellor, together with the Vice Chancellor for Business and Finance, offered to provide a written response to each of the concerns related to NASM Facilities/Safety Concerns. The responses from that report are provided in italics under each of the four major areas of concern as stated in the Standards Summary, addressed separately as #5a Facilities (Space), #5b Facilities (Maintenance and Climate/Air Quality), #5c Facilities (Acoustics), and #5d Facilities (Safety) and a copy of the entire report is available in **Appendix B**.

The facilities/safety concerns are stated in the Standards Summary under four points (5a, 5b, 5c, 5d) and addressed separately:

#5a Facilities (Space)

P. Standards Summary

Page 18, paragraph 6, no. 4 – “It is not clear how the space allotted to the music unit function is adequate for the effective conduct of that function (NASM Handbook, 2010-11, II.F.1.b).”

also:

F. Facilities, Equipment, and Safety

Page 4, paragraph 6 – “The first concern regarding the actual space itself centers on the realignment of space that the department once controlled into less space over the past decade. Two classrooms, four offices, four practice rooms plus an organ practice room have been converted to spaces that no longer appear to serve the department's needs within the area of size and scope. Moreover, the apparent growth in the department exacerbates problems such as storage, music library space, and meeting space.”

REPLY:

The 2001 NASM visit noted several concerns about lack of space. Since that visit, the department has experienced the following:

Loss of two music classrooms for a Dance Studio (moved to FAB from Otto Olsen)
Loss of three offices for Chartwells

Loss of four practice rooms:

Two practices rooms converted to one office for part-time faculty office
[housing 4-6 adjunct faculty]

One practice room converted to an office for Sound Coordinator, doubling as
a work studio for student sound designers

One practice room converted to a percussion storage room

Loss of music office space for a computer Technology Lab

Loss of organ practice room for a full-time faculty office.

According to the Chancellor, the Fine Arts Building has been officially #2 on the list for facilities renovation/replacement on the UNK campus for some time, but the timetable is unknown. Due to external circumstances (lack of state funding/direction of private funds), several other facilities projects have necessarily taken precedence including building/renovation in the areas of student housing, health sciences, and athletics facilities (stadium). A plan to address the space problem in two phases, beginning with the construction of a music annex for rehearsal space, practice rooms, classrooms, a library, and storage, was presented (as in the Self-Study) and discussed at length as having potential for alleviating space issues in the near future, allowing more time to develop funding sources for a second phase that renovates/replaces the existing facility. The Chancellor stressed the need to obtain private funding to make this a reality.

Written response from the UNK administration:

- **Physical size:**
 - *Space allocation is the primary responsibility of the Dean of Fine Arts and his faculty members. If there is a desire to reassign space, we would assist in looking at options within the complex.*

#5b Facilities (Maintenance and Climate/Air Quality)

P. Standards Summary

Page 18, paragraph 7 – “It does not appear that budget plans and provisions have been made for adequate maintenance of the physical plant (NASM Handbook 2010-11, II.F.1.e).”

also:

F. Facilities, Equipment, and Safety

Pages 4-5, paragraph 8 – “Perhaps the most compelling problem the visitors experienced was in the area of climate control. The visitors experienced vast fluctuations of heating and cooling from one room to the next These temperature extremes . . . appear to be unmanageable” continued Page 5, paragraph 1 – “The floors and walls in the facility seemed dirty and had the appearance of being low priority for custodial services”

REPLY:

Concerns of physical plant maintenance and climate/air quality have been an ongoing issue for the department and have been cited in the previous (2001) NASM Visitors' Report, along with the 2001 and 2007 Academic Program Reviews. In 2010, the department allocated nearly \$20,000 from Program of Excellence funds for paint and replacement of base boards in all public hallways as routine maintenance issues had not been addressed. Despite these efforts, less than seven months after the painting, visitors noted the dirty appearance and apparent lack of custodial services.

Climate/air quality issues have been a significant problem since the structure was built in 1969, causing significant damage to all pianos, string and woodwind instruments. Temperatures continue to fluctuate between 50° and 109°, humidity levels from a low of 12% to a high of 95% in any given year. The piano technician, along with strings and woodwind faculty have identified the lack of stable climate control as the single most destructive factor to the music unit's instrument inventory.

Written response from the UNK administration:

- **Physical appearance:**
 - *We have restructured our custodial staff assignments. The goal is to improve the level of cleanliness in all our facilities. A meeting was held with the Dean, Director of Facilities and Custodial Services Manager to share the plan for custodial services. There will be ongoing assessments to ensure that we are meeting the established levels of cleanliness for all facilities.*
 -
- **Climate/Air Quality:**
 - *As stated in the report, significant renovation work would be necessary to address the climate and air quality for a music facility. As noted above, we will continue working on the development of long-range plans to either renovate or replace the facility although we realize that public funding may not be available for the next several years. Again, we should continue to explore private door funding that may allow us to shorten the period of time for replacing the existing facility.*

#5c Facilities (Acoustics)

P. Standards Summary

Page 18, paragraph 8 – “It does not appear that acoustical treatment appropriate to the music facility has been provided (NASM Handbook 2010-11, II.F.1.f).”

REPLY:

Written response from the UNK administration:

- **Acoustics:**
 - *As stated in the report, significant renovation work would be necessary to address the desired acoustic treatment for a music facility. We will continue working on the development of long-range plans to either renovate or replace*

the facility although we realize that public funding may not be available for the next several years. We should continue to explore private door funding that may allow us to shorten the period of time for replacing the existing facility.

#5d Facilities (Safety)

P. Standards Summary

Page 18, paragraph 9, no. 7 – “It does not appear that the facility is accessible, safe, and secure, nor, considering the number of instruments and equipment stored in the hallways and stairwells, meet the standards of local fire and health codes (NASM Handbook 2010-11, II.F.1.h).”

REPLY:

Written response from the UNK administration:

- **Safety:**
 - *In the short term, the staircase to the attic will be removed. Items in the attic will be stored in College of Fine Arts space in Ryan Library, previously used as a TV studio. Other items stored in hallways and stairwells will also be moved to this location. These items can be returned to the music area by facilities staff. This will require the department chair, faculty and staff to plan ahead so items can be retrieved on a timely basis.*
 - *As noted above, we have restructured our custodial staff assignments, with the goal of improving the level of cleanliness in all our facilities.*
 - *Securing of building interior is the primary responsibility of Fine Arts faculty and staff members. Custodians and campus police officers follow up by locking perimeter doors. Because facility use at varying times during the work week and evenings, faculty and staff should secure rooms when finished.*
 - *The issue of asbestos in the ceiling has been assessed and has been determined that there are no airborne asbestos particles.*

CONCERN #6

I. Published Materials and Websites

Page 7, paragraph 1 – “The Visitors support the plan to submit an application with changes in both title and curriculum for the music education degree program as soon as possible.”

REPLY:

The department has submitted a revision of the music education curriculum and a change to the program title: from Bachelor of Arts in Education (Music K-12 Teaching Field Endorsement) to Bachelor of Music—Music Education. Approval is pending. The program is being “inactivated” for the coming year by the SVCASA due its non-compliance with the recent Board of Regents 120 hr. mandate.

Explanation of the 120 hr. mandate and process undertaken by the department to retain accreditation is given in the Addendum of this Response and in documentation provided in **Appendix C**.

CONCERN #7

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Page 8, Bachelor of Arts in Education (Music K-12 Teaching), (2), paragraph 3

“The music education degree at UNK seems to give the student the essential competencies and experiences in both choral and instrumental music teaching, but it does not allow for separate specialization in the degree program.”

REPLY:

The department has explored a separation of vocal and instrumental specializations in the music education degree program. It has not done so in the past for two main reasons: 1) many of the available teaching positions in the central and western part of the state require general certification (K-12 vocal/instrumental field endorsement) and 2) a concern for low enrollment in separately specialized courses that would not allow for annual offerings; without the revolving annual offerings, many students could not complete the degree program in four years. Current enrollment of all music education students in courses such as instrumental/vocal conducting, elementary/secondary methods, and instrumental techniques remains relatively stable from year to year.

Although the department worked for months on developing separate tracks for vocal and instrumental specializations toward meeting the 120 hr. mandate, state certification requirements (K-12), the number of required GS hours and professional sequence requirements, along with minimum competency requirements for national accreditation, did not resolve this issue.

Information related to the 120 hr. mandate is provided in the Addendum and in **Appendix C**.

CONCERN #8

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Page 9, Bachelor of Arts in Education (Music K-12 Teaching), (6), paragraph 1
“There seems to be a lack of a specific middle level methods, separate vocal and instrumental methods, and music technology courses.”

REPLY:

The department has submitted a course alteration for MUS 357 Elementary/Junior High General Music to: MUS 357 Elementary/Middle General Music. MUS 468 Secondary School Music is team taught: the choral director teaches vocal methods and one of the band directors teaches instrumental methods. Music technology is not a separate course as credit hour limitations prevent a new course inclusion. Elements of using technology in teaching are covered in the education professional sequence course, TE 206 Instructional Technology and the Preservice Teacher, while technology related to music is included in methods courses, keyboard skills classes, and arranging.

CONCERN #9

P. Standards Summary

Page 19, paragraph 1, no. 8 – “It does not appear that the essential competency for the study of language in the Bachelor of Music Performance (Vocal) is being met (NASM Handbook 2010-11, IX.A.3.b).”

also:

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Pages 9-10, Bachelor of Music in Performance (Vocal), paragraph (2) – “The curriculum content and design does not appear to fall within the NASM standard regarding foreign language requirements (SS, Section II, p. 38) and while the Self Study indicates language study is highly recommended it is not clear how this essential competency is being met for all students enrolled in the program (NASM Handbook 2010-11, IX.S.3.b).”

REPLY:

The department has revised its Bachelor of Music—Performance, Vocal Emphasis degree program to include a requirement for the study of foreign language. As Italian is not offered on this campus, students must elect either French or German. For those with adequate background, students may count 200/300 level language study toward the General Studies requirements. For those without sufficient language study, a beginning five-hour course in either French or German must be added to the degree requirements. A copy of the revised degree program (approved by the department, college, and university Academic Affairs committees) is attached in **Appendix C**.

Explanation of the reduction in total hours for this degree program is given in the Addendum of this Response.

CONCERN #10

P. Standards Summary

Page 19, paragraph 2, no. 9 – “The curriculum for the Bachelor of Music with an Emphasis in Music Business requires 4-6 credits of applied study and 6 units of ensemble study and since the professional degree normally requires both performance study and ensemble experience throughout the degree, it is not clear how the curriculum meets the performance standards for the professional degree (NASM Handbook 2010-11, VIII.B.1).”

also:

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Page 12, paragraph (2), notes quote from Self Study – the “program does not meet the current required NASM standard of applied study on a principle instrument/voice throughout the program (SS, section II, p. 47).”

REPLY:

The department has revised its Bachelor of Music with an Emphasis in Music Business degree program to include requirements for 7 semesters of applied study on a principal instrument/voice and 7 semesters of ensemble participation. A copy of the revised degree program (approved by the department, college, and university Academic Affairs committees) is attached in **Appendix C**.

Explanation of the reduction in total hours for this degree program is given in the Addendum of this Response.

CONCERN #11

P. Standards Summary

Page 19, paragraph 3, no. 10 – “Various places in the Self-Study refer to the Bachelor of Music with an Emphasis in Music Business as Bachelor of Music, Comprehensive, Music Business Emphasis or simply Bachelor of Music—Music Business Emphasis. . . . While the content of this degree appears consistent, the use of variations of different titles appears to be inconsistent and confusing (NASM Handbook 2010-11, IX.H.3.e).”

REPLY:

The department has tried to “officially” change the name of this degree to match the NASM listing as Bachelor of Music with an Emphasis in Music Business, but we were told that the campus regulations stipulate that a “major” must be listed followed by the emphasis area. Clearly, to all in music, the Bachelor of Music inherently speaks to the degree being a major in music, but we are required to list the word music redundantly (three times) as: Bachelor of Music—Music, Music Business Emphasis.

The reason we have used the title Bachelor of Music—Music Business Emphasis on our website and brochures, is that it “matches” other program listings such as: Bachelor of Music—Performance, Vocal Emphasis. To use the catalog version would be much more confusing to any prospective student and frankly, would appear, to public eyes, unusual and extraordinarily redundant.

We have not been able to resolve this issue which appears to stem from a structure set up when the university offered only the Bachelor of Arts and the Bachelor of Science degrees. Under this structure, it makes perfect sense to list the specific discipline of each major; however, the Bachelor of Music degree is implicitly different in that the title already speaks to what the major is. We would like to continue our use of Bachelor of Music—Music Business Emphasis for all print material and the website.

CONCERN #12

P. Standards Summary

Page 19, paragraph 4, no. 11 – “It does not appear that the essential competency for workshop and full production experience or the experience of a single role is being met since it seems that the theater program is not cooperative in the mounting or choosing of annual or semi-annual productions (NASM Handbook 2010-11, IX.H.3.e).”

REPLY:

We believe the reason the Visitors brought this issue into their report is due to a discussion with the musical theatre director, relaying a frustration that a few theatre faculty members insist that they should select the single musical production each year rather than basing the initial pool of selections on the curricular needs of the students. This has been a point of contention for many years and appears to be based on a few theatre faculty members’ apparent need for control and expressed feeling that they are “serving” the music department rather than an artistic philosophy. In reality, music, theatre, and dance comprise one “umbrella” department and theatre faculty jobs are based on being involved in four productions each year, only one of which is a musical. Each accepted a teaching position at this institution knowing this was an integral part of the job. In addition to the annual musical, the theatre produces three “straight” plays each year for which theatre faculty members have complete autonomy. Despite this problem (which has tended to extend the selection of a musical out over several months), every student who has earned the BM—Musical Theatre degree has met and, in most cases, exceeded the essential competencies for workshop and full production experience/experience of a single role.

Since the NASM visit, this situation has been resolved. The chair has communicated to the theatre faculty that in subsequent years, the initial pool of musical selections must be inclusive of musical theatre major competencies as a priority and that from this pool, a musical will be selected by consensus. Further discussion included an agreement to add a “Tier 5” category to signify large shows that require more personnel and additional funding to aid in decision-making and an agreement to stay away from titles that require multiple set (scene) changes as our program has limited funds and personnel required for production. From this point on, it should be clear to all faculty involved—musical theatre director, director, light/scene/sound/costume design faculty, technical director, and choreographer—that these criteria will be followed and that shows will be selected by consensus. Based on this set of criteria, the faculty have already mutually agreed upon a show title for next year’s season. In addition, a second “concert” version of a musical will be produced annually, offering additional performances opportunities for musical theatre students.

CONCERN #13

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Page 13, paragraph 2 (2) – “There appears to be a danger that the state government will cut the theatre program and thus could affect the musical theatre curriculum.”

REPLY:

Several years ago, the Theatre Program suffered from a forced RIF (technical director) and internal personnel strife that led to low recruitment and graduation rates, thus bringing the program to the attention of the Nebraska Coordinating Commission for Postsecondary Education. After a reinstatement of the previously lost technical director position and a change in personnel, the program has slowly recovered and is gaining momentum in its ability to recruit, retain, and graduate its students. The department chair and interim director of theatre appeared before the NCCPE; the commission members voted unanimously to continue the program.

A subsequent update, as reported to the NCCPE in June of 2011 is available in **Appendix C**.

CONCERN #14

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Page 15, paragraph (6) – “Students have successfully transferred out of UNK and into music therapy programs at other institutions but it is unclear whether, in doing so, students may be required to spend more than another year of undergraduate work at the next institution since articulation of coursework to other schools is not a given.”

REPLY:

Students who elect to pursue the Pre-Professional Program in Music Therapy at UNK are advised to contact schools with undergraduate program in music therapy to secure a catalog that will inform their selection of elective coursework that will transfer to that institution. This is clearly stated in the UNK Undergraduate Catalog:

UNK 2011-12 Catalog Pre-Professional Program in Music Therapy

Students should secure a catalog from the college or university to which they intend to transfer for completion of the degree in order that effective selection of elective courses may be made while at the University of Nebraska at Kearney. The following courses are recommended to meet the requirements of most institutions. Students should be guided, however, by the specific requirements of the school to which they intend to transfer. This program can be completed in three years; however, students are urged to consider completing the requirements for a degree in music before transferring.

Web site: <http://aaunk.unk.edu/catalogs/11-12cat/pre/pre-msth.asp>

Further, students are advised to contact the directors of music therapy programs at each institution to seek further advice on curricular requirements including a possible transfer after the second year of study at UNK. Due to financial considerations, some students express a desire to complete a music degree at UNK with the intention of applying for a graduate program in music therapy. In this case, students are advised to speak with the director of the music therapy at each institution to inquire as to recommended undergraduate course work in music and other disciplines that would best prepare them for entrance into the selected music therapy graduate program.

UNK Faculty will pursue the possibility of creating articulation agreements at universities that offer undergraduate programs in music therapy to aid in future advising.

CONCERN #15

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Page 16, paragraph 4 (6) – “The graduate program should review and revise the stated purpose of the program to more effectively challenge the institution for growth and improvement . . . the published entrance requirement will be reviewed and updated. A course rotation of future graduate music course offerings should be completed and published online . . .”

REPLY:

The music graduate program committee met shortly after the NASM Visit in the spring of 2011 and revised its statement of purpose of the program and entrance requirements, developed a course rotation that is published online. The updated statement and entrance requirements are found in the current Graduate Catalog:

UNK 2011-12 Graduate Catalog Master of Arts in Education Degree

Music Education

The Department of Music offers its graduate program to serve three main purposes:

- 1. Provide a comprehensive course of academic study for those students who seek the Master of Arts in Education—Music Education degree;*
- 2. Make available relevant and engaging graduate courses for those students who do not wish to pursue an advanced degree; and*
- 3. Provide for graduate students experiences which will serve their cultural and professional needs.*

Admission to the Master of Arts in Music Education will require the following:

- 1. A completed graduate application form (and fee);*
- 2. Completion of the bachelor's degree with a major in music from a fully accredited institution, with a minimum GPA of 3.0; an official transcript from the institution at*

which the applicant has taken undergraduate work (must be sent directly from the undergraduate institution(s)).

3. *Undergraduate courses may not be taken for graduate degree credit.*
4. *Satisfactory completion of departmental entrance requirements:*
 - *Take the UNK Graduate Music Examination (If deficiencies are indicated, additional coursework may be required.)*
 - *Present a portfolio including a one to two page philosophy of teaching, sample programs, curriculum, and other examples of organizational, philosophical, research or performance experiences*
 - *Submit a DVD with 10-20 minutes demonstrating teaching ability in the classroom, rehearsal, or studio (for private teachers).*
 - *Submit a recording or a performance on principal instrument or voice (required of those who wish to enroll in graduate level applied lessons).*
 - *Submit three letters of recommendation from individuals who have knowledge of the applicant's capabilities/professional musical experience;*
5. *Admission is complete when an approved Program of Study and Application for Candidacy are on file.*

Completion of this program requires passing a comprehensive examination covering the following areas: music theory, music history, music education, general.

Catalog Web site for MAE—Music Education degree:

<http://aaunk.unk.edu/gradcatalogs/current/prog/progmus.asp>

The UNK eCampus web site provides information including Prerequisites; Computer hardware, software and skills required; Curriculum; a Course Rotation link; Costs; and Advising contact information.

eCampus Web site for MAE—Music Education degree:

http://www.unk.edu/academics/ecampus/programs/Music_Education/

PROGRAM TITLE

Note: After inquiring about a discrepancy in degree titles between the graduate program in art education (listed as: Master of Arts in Education—Art Education) and the graduate program in music education (listed as: Master of Arts in Education—Music Specialization), it was discovered by the Registrar's Office that the music graduate program title was an error. The original title of the program was Master of Arts in Education—Music Education; no paperwork changing that title could be found. The original title was restored to the program for the 2011-12 Catalog.

CONCERN #16

N. Programs, Degrees, and Curricula, 1. Specific Curricula

Page 17, paragraph 5 – “It appears that the Elementary Education Music Minor would benefit from a beginning conducting course requirement instead of the advanced conducting courses in which they are presently enrolled.”

REPLY:

The recommended change to the Elementary Education Music Minor to include a 1 hr. basic conducting course rather than the current advanced Choral Conducting and Literature course was proposed and approved by the department, college, and university Academic Affairs committees.

A copy of that curriculum, with alterations, is included in **Appendix C**.

CONCERN #17

Q. Overview, Summary Assessment, and Recommendations for the Program

Page 20, 2. Primary Futures Issues, paragraph 2 – “Students reported a lack of organization within specific areas of the music program. For instance, some theory instructors used movable doh, some fixed, and some both. Students reported unevenness in theory instruction whereby students studying with one professor were not studying the same material within the same theory section (e.g., second semester sophomore) as that of another professor. Similarly, students reported different expectations from one professor to the next in the music education area.”

REPLY:

Concerning a perceived lack of organization within music theory courses, faculty who regularly teach MUS 198-199, MUS 337-338 (Sight Singing and Ear Training,) and MUS 200-201, MUS 339-340 (Music Theory) have discussed the situation. For the Sight Singing classes, the committee agreed that as there are several different methods of sight-singing, including Moveable Do, Moveable Do with Minor keys beginning on La, Fixed Do, Fixed Chromatic Do, and Numbers, students should be made aware of these various systems, as some may transfer and/or pursue graduate work at schools that use different systems. Students should be introduced to various systems, including Fixed Do and the Number system, but early exposure should emphasize Moveable do, which should become the focus no later than mid-semester in MUS 198. Given the sometimes limited musical backgrounds of our students, a total immersion in scale-degree function thought is imperative from day one and "Moveable Do" offers that focus. The class should continue with Moveable Do and stay with this system for MUS 198-199 (freshmen level), MUS 337-338 (sophomore level,) except in the last half of MUS 338 when encountering non-tonal musics.) At this point, Fixed Do or various systems may be used depending upon the musical selection. All teachers of Sight-Singing and Ear Training understand which chapters of the text are to be used for each level and to use the MacGamut computer drills.

All music theory courses use the same text, Jane Clendinning’s The Musician’s Guide to Theory and Analysis. As there was a new second edition in 2011, freshmen used the new

edition in 2011-12, while sophomores continued with the older edition. For the school year 2012-13, all music theory students will be using the newer edition. As the new edition contains some additional chapters and reorganization of chapters, the committee reviewed these and determined which chapters would be used for each level. It was also stressed that all music theory teachers actually USE the text and workbook, as this text engages the student with current music theory terminology and approaches. As the theory courses do not use an anthology, it was strongly recommended that additional musical examples be taken from musictheoryexamples.com, an online site that includes recordings and is organized by music theory topics.

Concerning student reports that different expectations from one professor to the next in the music education area, we are uncertain which courses they are referring to. Based on some student evaluations comments, I conclude that this may be in the area of instrumental techniques. There are two instructors in the area of strings, one in woodwinds, one in percussion, and one in woodwinds. Faculty members vary in the amount and level of performance requirements as balanced with pedagogical recommendations for teaching. Some students express the desire to learn more performance skills while others express the desire to learn more about teaching methods. Students who enroll in one class appear to expect the same approach in every techniques class subsequently taken. The instrumental faculty have discussed this point but only superficially; it will be a topic of future meetings.

ADDENDUM—UNIVERSITY OF NEBRASKA BOARD OF REGENTS MANDATE

On September 9, 2011, the Nebraska Board of Regents, the governing body of the University of Nebraska system (including University of Nebraska campuses in Lincoln, Kearney, Omaha, and the Medical Center) issued a new policy to standardize all baccalaureate degrees at 120 credit hours. The motion, policy, and vote read as follows:

IX. UNIVERSITY ADMINISTRATIVE AGENDA

A. ACADEMIC AFFAIRS

Motion Moved by Hawks and seconded by McClurg to approve item IX-A-1

IX-A-1 Approval is requested for a new University of Nebraska Board of Regents Policy RP-5.1.4 to standardize University of Nebraska baccalaureate degrees at 120 credit hours

RP-5.1.4 Policy on the Baccalaureate Degree

1. Purpose

The University of Nebraska adopts the following policy to ensure that students have the opportunity to graduate in four years, if they take 15 hours in each of eight semesters.

2. Policy

The University of Nebraska baccalaureate degree shall require 120 credit hours.

3. Exceptions to the Policy

(a) Exceptions to the 120 hour baccalaureate degree shall be approved by the Provost and reported to the Board of Regents if any of the following criteria are documented.

1) Professional accreditation requires more credits for licensing than can be completed to meet standard graduation requirements.

2) A degree is governed by State requirements for certification that require more than 120 hours to meet standard graduation requirements.

3) The degree is defined as a five-year degree.

(b) Any other exception to the 120 credit hours baccalaureate degree must be approved the Board of Regents of the University.

4. Procedure

This policy will be required for students first entering the University in the fall of 2012. Students previously enrolled may be eligible for the 120 hour degree option.

There was discussion

Action Student Opinion: Voting Aye: Peterson, Carr, Gonzales, and O'Connor. Voting Aye: Hawks, McClurg, Phares, Schroeder, Whitehouse, Clare, Ferlic, and Hassebrook. Motion carried.

To obtain a copy of the University of Nebraska Board of Regents September 9, 2011, Volume 70, *Minutes* document, go to the University of Nebraska Administration website under Agenda & Minutes, Minutes Archive at: <http://nebraska.edu/board/agendas-and-minutes/minutes-archive.html>

Following is a description of actions taken by the music unit took during the academic year 2011-12:

September, 2011

Based on the assumption that NASM national accreditation standards would provide a strong basis for which the professional music programs offered at the University of Nebraska Kearney would find exception to the 120 hr. mandate, the department made course/program alterations as recommended by the NASM Visitors' Report. All programs were approved by the department on September 23.

October, 2011

All music course/program alterations were approved by the CFAH Educational Policy Committee and Dean and forwarded to the Academic Affairs Committee.

Faculty Senate Secretary informs the chair that all academic programs will be held until the November meeting due to the need for more information on all education endorsement programs.

We were told by the Academic Affairs office that all of our music programs would have to be held back due to course changes in the music education program that affected all other music programs.

November, 2011

A packet of information on justification for exception to the 120 mandate for all professional music programs was sent to all music faculty, the CFAH Dean, and the Academic Affairs office including: NASM requirements/rationale listing for each program, NASM Handbook with required competencies/minimum percentages in music, a separate list of justification points for the music education degree program, including a chart with details on credit hours (in General Studies, in Education, in Music) for all peer/sister institutions.

The programs were again not included on the Academic Affairs Committee meeting due to a "group" package of all education programs sent to the Provost for consideration of exception, music education included. We were told we had to wait with all program submissions until after the Provost ruled on the education exceptions.

January 30, 2012

The College of Education reported that the Provost denied exceptions to the 120 mandate. It was explained that all other programs with education components only had to reduce to one subject endorsement (as opposed to the currently required two subject endorsement) to meet the mandate.

The College of Education did lower professional sequence requirements by 5 hrs.: it moved one course to the GS program (3 hrs.) and cut Student Teaching from 14 hrs. to 12 hrs. With this cut, the music degree automatically decreased from 140 hrs. to 135 hrs.

February – April, 2012

The department chair met with the CFAH Dean and SVCASA to discuss the national accreditation standards and provided possible strategies for proceeding with the music education program in particular (with information on competency standards, minimum percentages in music, and research on all peer/sister and regional institutions), including:

Cut the GS from 45 to 30 (Univ. of Nebraska Lincoln has only 30 GS; allowing for 90 cr. hrs. in music/music education—all education courses are taught in the School of Music). This would automatically put us at 120 hrs.

Move to a five-year program. (Attain a music degree; certification would be the fifth year).

Propose various music major courses for inclusion in the GS program (3 hrs. in Aesthetics: one course from Music History and 3 hrs. in Analytical and Quantitative Thought: Music Theory I) thereby bringing the degree to 129 hrs.

Separate vocal and instrumental “tracks” within the program, further cutting 3 hrs. from instrumental to 126 and 6 hrs. from vocal, moving down to 123 hrs. The state (NDE Rule 24) does not allow for a choice between K-8 or 7-12 certification in either vocal or instrumental music education as it does in other subject areas. Both subject endorsements are listed as K-8/7-12 which then require competencies for elementary, middle school, and high school levels.

Any cut in GS requirements was denied due to NCA concerns. The five-year option (which would have included musical theatre as well) was denied.

Discovering it was not possible to move to 120 even if we separated vocal/instrumental tracks, the faculty worked toward the 129 hr. program (we worked on proposing music courses for the GS program, moving 6 hrs. from the major into GS—the approval process took two months).

The faculty completely revised all programs to include the newly approved GS music courses (6 hrs.), thereby moving the BM-Performance degree to 120; the BM-Music Business Emphasis degree to 120; the BM-Musical Theatre degree to 122; and the BAE-Music K-12 degree to 129. The program alterations were unanimously approved by the department and CFAH Ed Policy Committees and the Dean.

On April 11, the SVCASA wrote an email indicating that he had a conversation with the Provost who “reiterated the necessity for all programs to meet the 120 degree requirement.” He recommended “continued exploration” for double-counting coursework in the Professional Sequence and/or GS.

In another effort to bring the number of hours down, at least in the music education program, the chair met with the Teacher Education chair (April 6) to discuss the possibility of including TE course content from Management and Assessment (a course taught by a music faculty member to all education majors who agreed that this content could be incorporated into our methods courses) into our two levels of music methods (2 hrs.) and cutting 1 hr. from Student Teaching to equal the three needed credits. On April 12 this request was denied.

After receiving the email from the SVCASA, the music faculty considered proposing an existing music course, Music History and Literature II for inclusion as a GS Capstone but two elements prevented this: 1) the GS Council does not accept courses in the major for the Capstone requirement and 2) it was too late for any course proposals to go through the two-month GS approval process to meet the final Academic Affairs meeting deadline (which had already passed).

Recognizing that the only two possible options for lowering credit hours (GS or Professional Sequence) were no longer viable for our consideration, on April 13, the music faculty voted to move forward with already approved music courses/programs (approved by the CFAH College Ed Policy and Dean) to the Academic Affairs Committee and request formal exception from the Provost. On April 19, the Faculty Senate Academic Affairs Committee unanimously approved all music course/program proposals, including the BAE—Music K-12 Teaching degree (129 hrs.) [with proposed title change] and the BM—Musical Theatre degree (122 hrs.).

On April 26, the SVCASA announced to the Faculty Senate that all but two programs on the UNK campus were able to meet the 120 hr. mandate; the two programs, music education and musical theatre, would therefore be “inactivated” for the coming year.

In a meeting with the SVCASA on Friday, April 27, the chair was directed to explain to NASM that “inactivate” means that the degrees will not be offered; they will not be in the forthcoming catalog; and cannot be advertised for next year. Students already enrolled in these programs will be able to complete their degree programs (as it is a contract); we would also be able to offer the course work.

The music faculty believe that because of the forced “hold-up” of all music degrees (due to the “group” submission by the College of Education), the state certification requirements unique to the music education program and the national accreditation competencies for all music professional programs were not given sufficient consideration by the Provost.

Related Information:

We have been in close touch with our sister institution, University of Nebraska—Omaha concerning the 120 mandate; in early April they had also recently put forward two of their programs (BM—Music Education, Vocal, 148 hrs.; Instrumental, 145 hrs. and the BM—Performance, Vocal, 131 hrs.; Instrumental, 129 hrs.). As of April 27, the chair had still not heard back from their SVCASA regarding the decision on exception.

We have learned that one other state institution, Wayne State College, recently accredited with NASM in 2008-09, had received an exception for their music education degree program (139 hrs.). As a state college, they appear to be under another governing body.

Upon close scrutiny of the Board of Regents 120 policy, it appears that the policy may not have been followed. Specifically, we have posited our exception on part (a) of the Regents exception policy (accreditation):

(a) Exceptions to the 120 hour baccalaureate degree shall be approved by the Provost and reported to the Board of Regents if any of the following criteria are documented.

1) Professional accreditation requires more credits for licensing than can be completed to meet standard graduation requirements.

It appears that the Provost believes this exception does not apply, likely because NASM is viewed not to constitute a “licensing” body. But in denying this exception, the Provost has therefore concluded that part (a) does not apply to our case, which means that our exception would proceed under part (b) which specifies that the request be brought before the Board of Regents—it does not say that the Provost has jurisdiction over part (b) exceptions:

(b) Any other exception to the 120 credit hours baccalaureate degree must be approved the Board of Regents of the University.

In summary, the Provost has decided that we do not meet the conditions of part (a). We therefore must request to be considered under part (b) exceptions. The Board of Regents policies grant the right for a public hearing (**RP-2.1.3 Right to a Public Hearing**); this may be a necessary course of action to restore our programs.

To obtain a copy of the January 12, 2012 University of Nebraska *Board of Regents Policies* document, go to the University of Nebraska Administration website:
<http://nebraska.edu/board/bylaws-policies-and-rules.html>

Our department faculty welcome any advice that the NASM Commission on Accreditation has to offer in dealing with this situation.

Supporting materials:

BM—Musical Theatre and BAE—Music K-12 Teaching Field Endorsement program alterations (approved by department, CFAH Ed Policy Committee, CFAH Dean, Faculty Senate Academic Affairs Committee); documents presented for justification for exception to the 120 hr. mandate including peer/sister/regional institution research; and related communications are included in **Appendix C**.

APPENDICES

APPENDIX A.

College of Fine Arts and Humanities, Guidelines: Evaluation, Promotion, and Tenure
Department of Music and Performing Arts, Guidelines: Evaluation, Promotion, and Tenure
(pending approval by the CFAH Dean and SVCASA)

APPENDIX B.

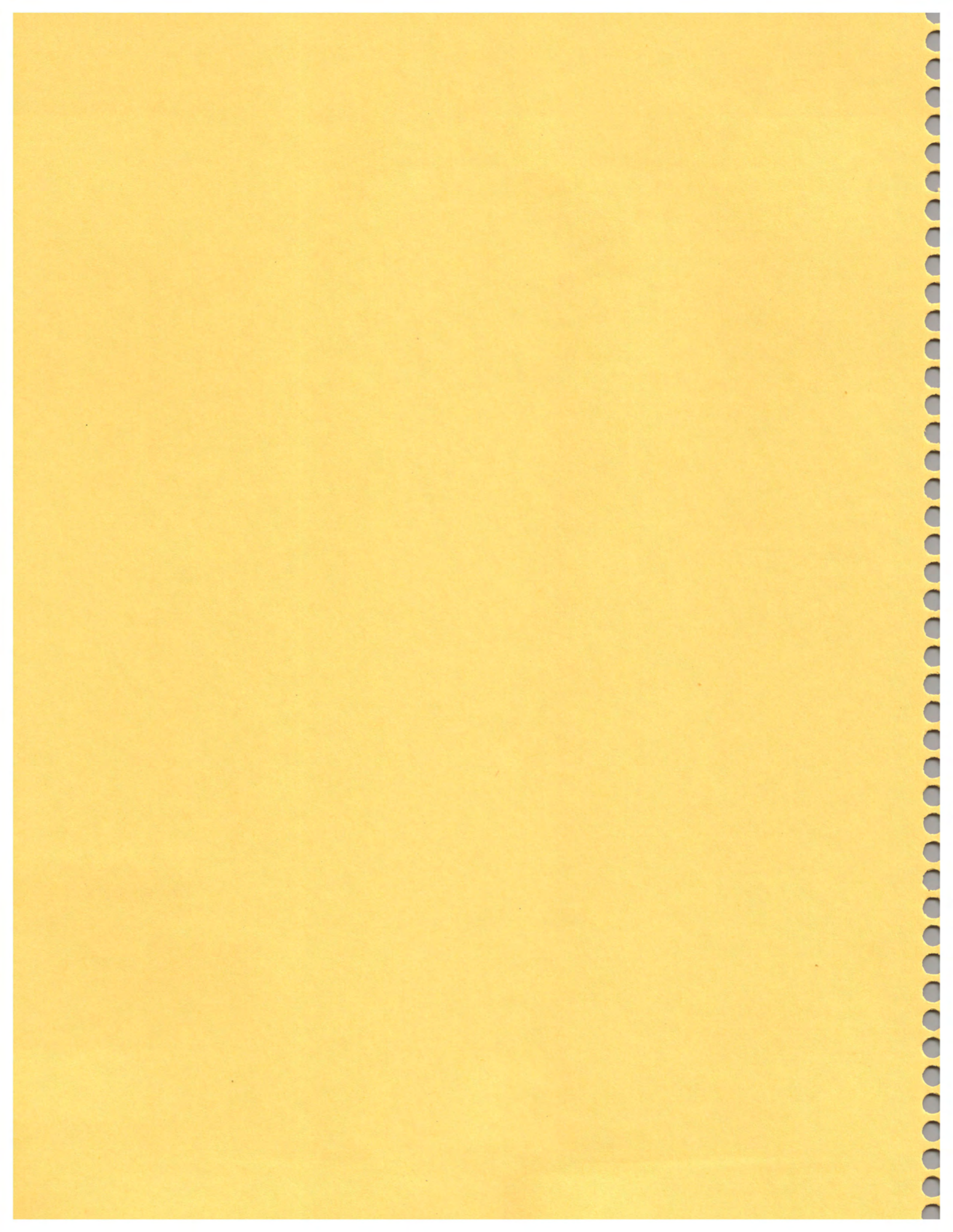
Facilities report from the UNK Administration
Barbara Johnson, Vice Chancellor for Business and Finance via John Lakey

APPENDIX C.

BM—Music Performance Program Alteration/Catalog changes
BM—Music Comprehensive, Music Business Emphasis Program Alteration/Catalog changes
Report to Nebraska Coordinating Commission on Postsecondary Education (Theatre update)
Music Minor—Elementary Education Major Program Alteration/Catalog changes
BM—Musical Theatre Program Alteration/Catalog changes
BAE—Music K-12 Teaching Field Endorsement Program Alteration/Title change/Catalog
changes
Music Education Degree Program Justification
Music Education Degree Programs at Peer/Sister Institutions (comparative chart: General
Studies, Education Professional Sequence, Hours in Music)
Complete list of Music Ed degree programs—Peer/Sister/Regional Institutions
Communications with Administration related to 120 mandate
Three copies of BM—Musical Theatre student transcripts

APPENDIX B

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



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

This is the final report of the Commission for Development of Criteria for Evaluation and Prioritization of Academic Programs. The report covers: (1) President Smith's charge to the commission, (2) an operational definition of Academic Program, and (3) nine criteria for evaluation and prioritization of academic programs at the University of Nebraska.

Charge to the Commission

President Smith issued the following charge to the Commission at its first meeting on October 29, 1999.

The charge of the commission is to develop criteria by which academic programs of the University of Nebraska will be evaluated and prioritized. The criteria developed should address attributes of an academic program such as quality, importance to the overall mission of NU, centrality to the core mission of the appropriate campus, faculty productivity, fiscal considerations, and the need or demand for the program.

President Smith went on to amplify on the important attributes of a successful academic program:

Traditionally, the *quality* of a program has been assessed in terms of its inputs (the curriculum, faculty, students, facilities and other resources) and processes (the way the inputs are put to use). However, equally important is the need to assess the program's performance, its contributions to diversity and the resultant outcomes. What is the demonstrable effectiveness of the program in preparing students, creating new knowledge and in meeting its other goals?

Centrality to the campus core mission addresses the connecting relationship between a given program and the achievement of the overall mission of the university and its campuses. It is possible that an academic program independent of its quality may be essential because of its academic centrality to the campus, or because it serves a unique societal need that the institution values.

A quality faculty is central to the strength of any academic program. Assessment of *faculty productivity* is thus essential in evaluating a program. Effectiveness in teaching, success in producing scholarly works and attracting sponsored research, and the extent of public services rendered are all aspects of faculty productivity.

Given the future environment with somewhat limited resources, consideration should also be given to the *fiscal* aspects of academic programs. Attempt should be made to assess, where

relevant, programmatic costs as well as any actual or potential revenue that is attributable to the program.

Assessing the *need for* the program should address demands both external and internal to the university. Current national demand, and state or local demand for the program are examples of the external demand. Internally, in addition to serving its own majors, does a program produce services needed by programs within the campus? Generally, the criteria established for this attribute should help assessment of present and projected demand.

The preceding brief descriptions are not intended to be an exhaustive list of all relevant attributes. Rather, they are examples of the typical attributes the commission should consider in developing both qualitative and quantitative criteria that are appropriate for evaluating and prioritizing academic programs at the University of Nebraska.

Definition of Academic Program

Academic program is the focus of the evaluative criteria being considered by the commission. Thus, the commission developed the following operational definition of academic program with related explanatory statements.

Academic Program: an organized and directed accumulation of resources to accomplish specific academic objectives, with educational, service and/or research outcomes.

It is implied in the definition that the following are representative examples of academic programs:

- o Distinct degree offerings, such as bachelors, masters, or doctoral;
- o Specific concentrations nested within academic areas, for example, analytical versus organic chemistry;
- o Offerings or research activities which bridge disciplines, such as interdisciplinary materials science programs;
- o Service/outreach activities (including cooperative extension) which are linked directly or indirectly to educational and/or research programs;
- o Non-degree offerings, such as minors and certificates in the absence of associated majors; and
- o Non-degree granting programs, such as library services, instructional technologies groups, and teaching councils.

Criteria for Evaluation and Prioritization of Academic Programs

The vision statements as well as roles and missions of the University of Nebraska and its campuses have guided the thinking of the commission in developing the following criteria for program evaluation and prioritization. The Regent-approved role and mission statements of each campus as well as outlines of their latest strategic plans can be found in their respective Websites. The mission statement and strategic plan for the University are found in the Strategic Framework Document (revised in February 2000). (See Appendix 2 for reference.)

Nine criteria are presented as the framework within which each campus will reach holistic judgement about programs and set priorities that will guide resource allocation and program development. While all nine criteria must be addressed in the assessment of each academic program, the applicability of the specific indicators in each criterion will vary by campus and program. Evaluation and prioritization should take place in full recognition of the multiple dimensions of the many academic programs on the various campuses.

The commission is sensitive to the amount of work the proposed criteria will generate. However, it also believes that existing institutional data bases, and periodic information compiled for regular program evaluation purposes can be relied upon to ameliorate the burden.

Even though implementation of the criteria is not within its mandate, the commission believes that the evaluative process developed at each campus should start at the program level. Further, while the implementation process will be defined by each campus, the commission is of the opinion that the proposed criteria could be addressed succinctly in not more than ten pages.

It should be noted that the criteria provided must be applied not only in terms of the program's **historical and current practices and results**, but also in terms of its **future potential and possibilities**.

The nine general criteria being proposed by the commission are listed below, along with their brief explanatory notes. Specific indicators for each criterion are provided in Appendix 1 for reference. The indicators are intended to serve as illustrative examples of the types of information the commission believes could be provided to address each criterion.

I. Centrality to roles and missions and strategic plans of the University and the campus

In its efforts to foster the scholarships of teaching, discovery, integration and application, the University and each of its campuses have Regent-approved roles and missions, and strategic plans. This criterion is intended to assess the extent of the relation of a program to those roles and missions, and strategic plans.

II. Need and Demand

This criterion is intended to assess the need and demand for the program. This includes demands for the program internal to the university, as well as external demand as can be demonstrated in the state, regional, national, and international markets.

III. Quality and Outcomes of Teaching/Learning

The quality and outcomes of teaching/learning address both inputs and outputs. Input variables relate to students and faculty, and the output variables relate to the educational outcomes of the program. An important question addressed here is, Does the program foster learning and discovery for the constituency?

IV. Quality and Outcomes of Research/Creative Activity

The quality and outcomes of research/creative activity are intended to assess the amount, stature and quality of research and creative activities.

V. Quality and Outcomes of Service to the Public and University

The intent here is to assess the extent and quality of services rendered by the program to the public and to the university.

VI. Human, Fiscal and Physical Resources

This criterion covers the human, financial and facility resources, and is intended to assess the availability and effective usage of such resources to meet the program's teaching, research/creative activity, and public service goals.

VII. Impact

The impact criterion is intended to address educational, economic, social, and cultural benefits of the program impact on the campus, the University, Nebraska and society at large.

VIII. Cooperation and Partnership with Other Programs

This criterion is intended to assess the extent of cooperative and partnership activities beyond the program's traditional academic boundaries. It covers both academic partnerships and partnerships with business/industry/service agencies.

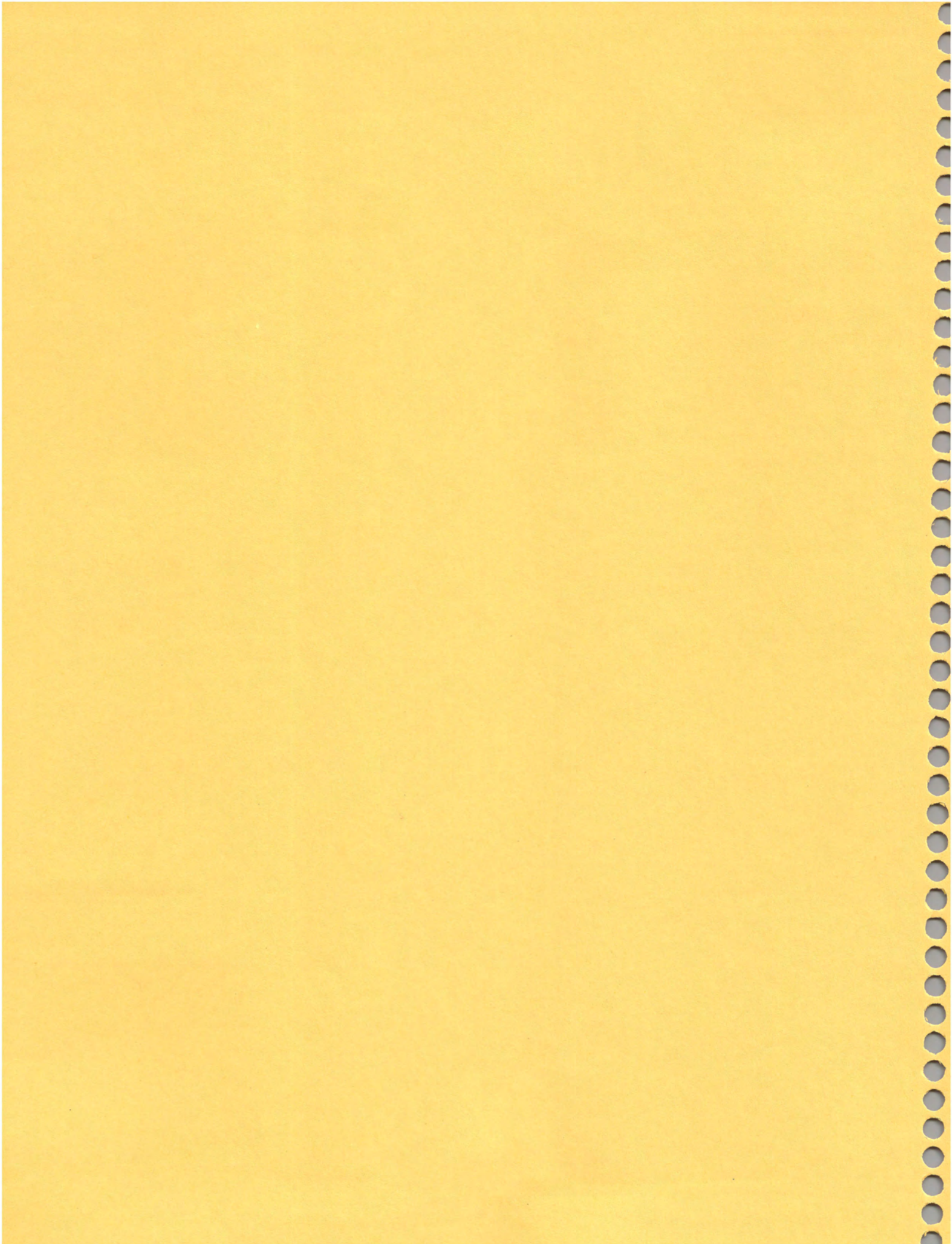
IX. Other Unique Dimensions of Program

The intent here is to provide an opportunity for including additional details pertaining to the unique characteristics of the program.



APPENDIX C

NCA/NCCA TE Accreditation Letters





30 North LaSalle Street, Suite 2400 | Chicago, IL 60602 | 312-263-0456
800-621-7440 | Fax: 312-263-7462 | www.ncahlc.org

Serving the common good by assuring and advancing the quality of higher learning

September 4, 2008

Chancellor Douglas A. Kristensen
University of Nebraska at Kearney
905 W. 25th St.
Kearney, NE 68849-1201

Dear Chancellor Kristensen:

This letter is formal notification of the action taken concerning University of Nebraska at Kearney by The Higher Learning Commission. At its meeting on August 18, 2008, the Institutional Actions Council voted to adopt the attached Statement of Affiliation Status, thereby acknowledging the successful completion of a Commission mandated focused visit. The Commission Board of Trustees validated that action through its validation process concluded on September 4, 2008. The date on this letter constitutes the effective date of this new status with the Commission.

I have enclosed your institution's *Statement of Affiliation Status (SAS)* and *Organizational Profile (OP)*. The SAS is a summary of your organization's ongoing relationship with the Commission. The OP is generated from data you provided in your most recent, (2007-08) Annual Institutional Data Update. If the current Commission action included changes to the demographic, site, or distance education information you reported in your Annual Institutional Data Update, we have made the change on the *Organizational Profile*. No other organizational information was changed.

The attached *Statement of Affiliation Status* and *Organizational Profile* will be posted to the Commission website on Monday, September 22. Before this public disclosure however, I ask that you verify the information in both documents, and inform me before Friday, September 19, of any concerns that you may have about these documents. Information about notifying the public of this action is found in Chapter 8.3-3 and 8.3-4 of the *Handbook of Accreditation, Third Edition*.

Please be aware of Commission policy on planned or proposed organizational changes that require Commission action before their initiation. You will find the Commission's change policy in Chapter 7.2 of the *Handbook of Accreditation*. I recommend that you review it with care and if you have any questions about how planned institutional changes might affect your relationship with the Commission, that you write or call Robert R. Appleson, your staff liaison.

On behalf of the Board of Trustees, I thank you and your associates for your cooperation.

Sincerely,

Sylvia Manning
President

Enclosure: Statement of Affiliation Status

cc: Evaluation Team Members
Chair of the Board



The Higher Learning Commission

30 North LaSalle Street, Suite 2400 | Chicago, Illinois 60602-2504 | 312-263-0456
800-621-7440 | FAX: 312-263-7462 | www.ncahigherlearningcommission.org

STATEMENT OF AFFILIATION STATUS

UNIVERSITY OF NEBRASKA AT KEARNEY
905 W. 25th St.
Kearney, NE 688491201

Affiliation Status: Candidate: Not Applicable
Accreditation: (1916-)

PEAQ PARTICIPANT

Nature of Organization

Legal Status: Public
Degrees Awarded: B, M, S

Conditions of Affiliation:

Stipulations on Affiliation Status: None.
Approval of New Degree Sites: Prior Commission approval required.
Approval of Distance Education Degrees: No prior Commission approval required.
Reports Required: Progress Report: 04/30/2011; A report on general studies assessment.
Other Visits Scheduled: None.

Summary of Commission Review

Year of Last Comprehensive Evaluation: 2003 - 2004
Year for Next Comprehensive Evaluation: 2013 - 2014
Date of Last Action: 09/04/2008

Name Change:

Nebraska State Teachers College, Kearney to Kearney State College (1964) to University of Nebraska at Kearney (7/1/91)



NEBRASKA DEPARTMENT OF EDUCATION

Roger D. Breed, Ed.D., Commissioner
Scott Swisher, Ed.D., Deputy Commissioner

301 Centennial Mall South ■ P.O. Box 94987 ■ Lincoln, Nebraska 68509-4987
Telephone: 402-471-2295 (Voice/TDD) ■ Fax: 402-471-0117
<http://www.nde.state.ne.us/>

July 23, 2010

Dr. Ed Scantling
College of Education
University of Nebraska at Kearney
905 West 25th Street
Kearney, NE 68849

Dear Dr. Scantling:

The preliminary results of the University of Nebraska at Kearney Endorsement Folio and Rule 20 State Review conducted on June 11, 2010 are indicated in the chart below. You and your UNK colleagues should be very proud of this work and the results of the review process. Preparation for the state review requires significant hours of work and participation from many individuals, but in particular we want to acknowledge the contributions of Glen Powell. The information provided was complete and easy to use, which contributed to the positive outcomes of the UNK review.

You will want to consider this report as you prepare for the upcoming NCATE visit which will include members from the state who participate as NCATE team members but will also validate results of the State Review. You are encouraged to address items identified as 'approved with conditions' prior to the NCATE visit. Information submitted to NDE by September 1 will be reviewed by NDE staff and, if appropriate, a revised letter of findings will be issued prior to the NCATE visit. If 'approved with conditions' areas remain after your September visit, they will need to be addressed through a rejoinder at the June, 2011 NCTE meeting.

If you have questions about the process or the results, please contact me or Pat Madsen at your convenience. Again, congratulations on a job well done!

Sincerely,

Sharon Katt, Administrator
Adult Program Services

State Board of Education

ly Imes dent ct 7 20 th Street g, NE 69341	Jim Scheer Vice President District 3 P.O. Box 16 Norfolk, NE 68702	Robert Evnen District 1 301 South 13th Street Suite 500 Lincoln, NE 68508	Mark Quandahl District 2 4885 South 118 th St. Suite 100 Omaha, NE 68137	Rebecca Valdez District 4 3922 South 23 rd Street Omaha, NE 68107	Patricia H. Timm District 5 1020 North 21 st Street Beatrice, NE 68310	Fred Meyer District 6 1580 Highway 281 St. Paul, NE 68873	Joe Higgins District 8 5067 South 107 th Street Omaha, NE 68127
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University of Nebraska - Kearney

07-22-2010

Endorsement Area	Review Recommendation	Suggested Changes
Art	Approved	
Business Education	Approved	
Early Childhood Education Unified	Approved w/ conditions	All curriculum areas of the primary grades are not addressed. See Standards 006.14B, C, D, and E.
Elementary Education	Approved w/ recommendations	Literature course not required. See 006.17.D2 and I.2.
Foreign Languages	Approved w/ recommendations	Standards A1, 2 and 4, 5, O, and P
Health Education	Approved	
Physical Education	Approved	
Health & Physical Education	Approved	
Language Arts & English	Approved	Better analysis of data (Section 5)
Library Media	Approved w/ recommendations	Standard F (use of technology) is not addressed.
Mathematics	Approved	
Middle Grades	Approved	
Physical Science	Approved w/ recommendations	Science Lab Safety unit not documented. Is ACS a standardized test that is used in all science endorsements?
Biology	Approved w/ recommendations	Science Lab Safety unit not documented. Second content assessment is not identified.
Social Science & History	Approved	
Special Education	Approved	
Guidance Counselor	Approved w/ conditions	The program must result in a Master's Degree in Counseling.
Reading Specialist	Approved w/ recommendations	See Section 5 of the folio report.
Curriculum Supervisor	Approved w/ conditions	Use of technology not addressed in B. No data provided for Section 3d.3-6 of the report.
Superintendent	Approved	
Principal 7-12	Approved	
Principal K-8	Approved	
Rule 20 matrix	Approved	



NEBRASKA DEPARTMENT OF EDUCATION

Roger D. Breed, Ed.D., Commissioner
Scott Swisher, Ed.D., Deputy Commissioner

301 Centennial Mall South ■ P.O. Box 94987 ■ Lincoln, Nebraska 68509-4987
Telephone: 402-471-2295 (Voice/TDD) ■ Fax: 402-471-0117
<http://www.nde.state.ne.us/>

August 11, 2010

Dr. Ed Scantling
College of Education
University of Nebraska at Kearney
905 West 25th Street
Kearney, NE 68849

Dear Dr. Scantling:

The results of the University of Nebraska at Kearney Endorsement Folio and Rule 20 State Review conducted on June 11, 2010 are indicated in the chart below. You and your UNK colleagues should be commended for your efforts and the results of the review process. Preparation for the state review requires hours of work and participation from many individuals, but in particular we want to acknowledge the contributions of Glen Powell. The information provided was complete and easy to use. We also appreciate the timely responses to requests for additional information to finalize the report.

The attached chart indicates that two endorsement areas, Early Childhood Unified (ECU) and Curriculum Supervisor, are 'Approved with Conditions'. This means that the programs are recognized through the current year and following year; however, to retain further approval, a report addressing the conditions specified in the folio review report must be submitted to NDE within 12 months of the date of this report. The report will be reviewed by the Nebraska Council on Teacher Education Executive Committee to determine if the conditions have been corrected or if adequate progress is being made. Failure to submit a report which adequately describes progress may result in loss of program approval. The chart also indicates some areas as 'Approved with Recommendations'. You are not required to address these areas, but rather view these as suggestions for consideration.

UNK's commitment to providing quality programs is evidenced by the fact that you have already submitted information and plans for correcting the conditions identified for the two endorsement areas. The plans and additional documentation have been reviewed and we find the information to be appropriate for addressing the conditions identified. It appears that UNK will be able to implement the proposed changes over the course of the next few months; therefore, I suggest that you plan to provide a rejoinder at the March, 2011 NCTE meeting of the NCTE. Assuming you are on track with the preliminary plans provided to NDE, I anticipate the programs will be granted full approval at that time.

If you have questions about the process or the results, please contact me or Pat Madsen at your convenience. Again, congratulations on a job well done!

Sincerely,

Sharon Katt, Administrator
Adult Program Services

State Board of Education

Kandy Imes President District 7 360 20 th Street	Jim Scheer Vice President District 3 P.O. Box 16	Robert Evnen District 1 301 South 13th Street Suite 500	Mark Quandahl District 2 4885 South 118 th St. Suite 100	Rebecca Valdez District 4 3922 South 23 rd Street Omaha, NE 68107	Patricia H. Timm District 5 1020 North 21 st Street Beatrice, NE 68210	Fred Meyer District 6 1580 Highway 281 St. Paul, NE 68772	Joe Higgins District 8 5067 South 107 th Street Omaha, NE 68137
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University of Nebraska - Kearney

07-22-2010

Endorsement Area	Review Recommendation	Suggested Changes
Art	Approved	
Business Education	Approved	
Early Childhood Education Unified	Approved w/ conditions*	All curriculum areas of the primary grades are not addressed. See Standard 006.14B, and Guidelines B, C, and E. 8/11/10 NOTE: UNK has submitted a detailed plan which addresses the conditions identified in the report. This plan was reviewed by NDE and determined to be adequately detailed and appropriate to address conditions. UNK will provide documentation of plan completion/progress to the Nebraska Council on Teacher Education in March, 2011. Upon approval of NCTE, full approval of the program will be granted.
Elementary Education	Approved w/ recommendations**	006.17D2 Materials lack clarity on how literature requirements are met. See additional comments in Guideline sections B, D and I.
Foreign Languages	Approved w/ recommendations	Standards A1, 2 and 4, 5, O, and P
Health Education	Approved	
Physical Education	Approved	
Health & Physical Education	Approved	
Language Arts & English	Approved	Analysis and use of data could be improved (Section 5)
Library Media	Approved w/ recommendations	Standard F (use of technology) is not clearly addressed.
Mathematics	Approved	
Middle Grades	Approved	
Physical Science	Approved w/	Science Lab Safety unit not

	recommendations	documented in materials provided. Materials lack clarity about the use of ACS as standardized test in all science endorsements.
Biology	Approved w/ recommendations	Science Lab Safety unit not documented in materials provided.
* Social Science & History	Approved	
* Special Education	Approved	
* Guidance Counselor	Approved	
Reading Specialist	Approved w/ recommendations	See Section 5 of the folio report.
Curriculum Supervisor	Approved w/ conditions	Use of technology not addressed in B. No data provided for Section 3d.3-6 of the report. 8/11/10 NOTE: UNK has submitted a preliminary plan and documentation to addresses the conditions identified in the report. This plan was reviewed by NDE and determined to be on track to address conditions, but will require some additional development. UNK will provide documentation of plan completion/progress to the Nebraska Council on Teacher Education in March, 2011. Upon approval of NCTE, full approval of the program will be granted.
* Superintendent	Approved	
* Principal 7-12	Approved	
* Principal K-8	Approved	
* Rule 20 matrix	Approved	
The following programs considered supplemental endorsements. In compliance with the Nebraska Department of Education requirements matrices (indicating course requirements to meet Rule 24 standards) were submitted by UNK and reviewed by NDE staff.		
Diversified Occupations 9-12	Approved	

Coaching 7-12	Approved	
High Ability Education K-12	Approved	
Driver Education 7-12	Approved	
English as a Second Language K-12	Approved	
Adapted Physical Education	Approved	
The following programs had 5 or fewer completers in 3 years. In compliance with the Nebraska Department of Education requirements Mini Folios (similar format to the Folio, but excludes candidate data) for field and subject endorsements with 5 or fewer completers in 3 years were submitted by UNK and reviewed by NDE staff.		
Speech Communication 7-12	Approved	
Theater 7-12	Approved	
Physics 7-12	Approved	
Chemistry 7-12	Approved	
Geography 7-12	Approved	
Political Science 7-12	Approved	
Psychology 7-12	Approved	
Sociology 7-12	Approved	
French 7-12	Approved	
German 7-12	Approved	
The following endorsement areas have national professional association approval and were not subject to additional State review processes. National association approval letters are on file.		
Music K-12	Approved	NASM accredited
Speech Language Pathology	Approved	CAA accredited
School Psychology	Approved	NASP accredited

***Approved with Conditions:** The program is recognized through the current year and the following year; however to retain further approval, a report addressing the conditions specified in the folio review report must be submitted to the Nebraska Department of Education within 12 months of the date of this report. The report will be reviewed by the Nebraska Council on Teacher Education Executive Committee and NDE staff to determine if the condition has been corrected or if adequate progress toward resolution is being made by the institution. Failure to submit a report by the specified date will result in a recommendation for loss of approval for the program.

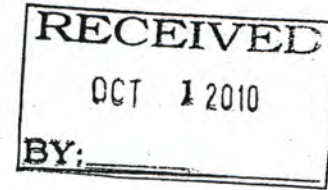
***Approved with Recommendations:** The program is recognized as approved through the semester and year of the institution's next accreditation visit in 5-7 years. The recommendations are suggestions for consideration, but implementation is not required.



Roger D. Breed, Ed.D. COMMISSIONER
Scott Swisher, Ed.D. DEPUTY COMMISSIONER

301 Centennial Mall South
PO Box 94987
Lincoln, NE 68509-4987

TEL (402) 471-2295
FAX (402) 471-0117
WEB www.education.ne.gov



September 21, 2010

Dr. Glen Powell
University of Nebraska at Kearney
905 West 25th Street
Kearney, NE 68849

Dear Dr. Powell:

All *Applications for Approval for Specific Programs of Teacher Preparation* (NDE 20-004) were formally approved by the State Board of Education on September 2, 2010. Enclosed is the form that was submitted for approval by your institution. The original forms are being mailed to certification officials, with copies to heads of teacher education, as appropriate. In addition, the President of each institution will receive a letter confirming approval of the specific content areas within the teacher education program, as defined by the State Board of Education.

The *2010-2011 Teacher Education Programs in Nebraska Colleges and Universities* is included with this mailing. If you want additional copies of any of the above items, please contact Marlene Beiermann at 402.471.3397 or marlene.beiermann@nebraska.gov.

Sincerely,

A handwritten signature in cursive script that reads "Pat Madsen".

Pat Madsen
Adult Program Services

Enclosures

Application for Approval for Specific Programs of Teacher Preparation

Name of Institution: University of Nebraska at Kearney

*These endorsements were updated this year Area or Subject Field	Program		Grade Level(s)	B.A. or B.S.	Masters or 5 th Year	Specialist	Doctorate
	New	Revised					
Administrative Endorsements							
Curriculum Supervisor (G) (F)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> PreK-12	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Principal (G) (F)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> PreK-12 <input checked="" type="checkbox"/> PreK-8 ⁷⁻¹² <input type="checkbox"/> 4-9	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Superintendent (G) (F)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> PreK-12	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Teaching Endorsements							
Adapted Physical Education (SP)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> PreK-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
*Agricultural Education (F)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 6-12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
American Sign Language (S)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> K-8 <input type="checkbox"/> 7-12 <input type="checkbox"/> K-12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
American Sign Language (SP)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> K-8 <input type="checkbox"/> 7-12 <input type="checkbox"/> K-12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Anthropology (S)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> 7-12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Art (F)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> K-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Assessment Leadership (G) (SP)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/> PreK-12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
*Basic Business (S)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> 6-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Biology (S)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> 7-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
*Business, Marketing & Info Technology (F)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> 6-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Chemistry (S)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> 7-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Coaching (SP)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> 7-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Coaching (SS)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/> 9-12	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
*Cooperative Education- Diversified Occupations (SP)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> 9-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
*Driver Education (SP)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> 7-12	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

APPENDIX D

China 1+2+1 Program



General Guidance for Music Degrees

(B.A.) Music Major

(B. M.) Music Comprehensive Option, Music Business Emphasis Music Minor*

US-China 1+2+1 Program at University of Nebraska at Kearney

***Notice: The B.M. degree program is a challenging degree program in the 1+2+1 program context because it requires 82-84 semester credit hours in the major, and it may be difficult to complete within four years.**

A. Academic Requirements for all 1+2+1 Students at University of Nebraska at Kearney

1+2+1 students who receive a minimum passing score on TOEFL (500 or above) may begin academic courses when they arrive at UNK. Students who have not passed this test will take a placement examination upon arrival at UNK. Exam results will determine initial placement in English or academic courses. All 1+2+1 students are required to take INTS 90 (1 credit hour per semester) throughout the time they are enrolled in any English Language Institute (ELI) classes.

To qualify for a bachelor's degree in the 1+2+1 program, students must complete at least 125 (UNK-equivalent) credits that count toward graduation, fulfill all academic requirements, and achieve a cumulative GPA of 2.0 or higher. These credits must include at least 40 credits of upper-level courses (numbered 300 or above). A minimum of 29 semester credit hours from the Music Department applicable to the B.A.-Music Major or the B.M.-Music Business Emphasis program must be earned through UNK. All UNK General Studies and general education graduation requirements (45 semester hours) must be met.

At least 60 course credits must be completed in residence at UNK, including at least 25 credits in upper-level courses. Courses taken in China will be evaluated by faculty at UNK to determine the course equivalent and the amount of credit that will transfer to UNK. Credit can only be transferred for courses with a grade of C (60) or higher. Students will not receive credit at UNK for any English language classes taken in China.

All students should meet with the 1+2+1 academic advisor each semester (including Summer) before beginning academic classes at UNK to discuss the courses they will take at UNK and to develop and review the Individual Study Plan.

A student at UNK may take no more than 16 credit hours in Spring or Fall semesters, no more than 10 credit hours in summer, and no more than 4 credit hours in a 4-week summer session. Exceptions to this policy may be made by the academic advisor for high-achieving students. A student who does not make satisfactory academic progress toward graduation (receiving poor grades, for example, or failing to attend classes/turn in assignments regularly), will be put on probation by the 1+2+1 Office. If the situation continues, the student may be required to withdraw from the program. (This decision will be made by the 1+2+1 Office in consultation with CCIEE and the Chinese university).

B. General Education Requirements at UNK (45 semester credit hours)

All students must complete the university's General Studies requirements. A full description of General Studies requirements at UNK can be found at:

<http://www.unk.edu/academicaffairs/generalstudies/index.php?id=14844>.

Music Degree Requirements

1. BA with Music Major

General Studies = 45 cr.hrs.

(for specific content, consult the catalog)

BA Language requirement = a minimum of 6

Major Option = 37

Music Core Requirements = 27

Music Private Instruction = 8

Music Ensembles = 2

Minor or 2nd Major, minimum = 24

Minimum total hours required course work = 112

Unrestricted electives in 125 hour program = 13

Minimum total hours required for BA in Music = 125

2. BM Music Comprehensive Option, Music Business Emphasis

General Studies = 45 cr.hrs.

Major Option = 80

Music Core Requirements = 24

Music Business Emphasis Core = 20

Music Private Instruction = 6

Music Ensembles = 6

Music Business Emphasis Electives 6-9

Music Business Supporting Courses = 18

Minimum total hours required coursework = 125

Unrestricted electives in 125 hour program = 0

Minimum total hours required for BM in Music Business Comprehensive = 125

3. Music Minor

Minimum hours required for minor = 24

Music Minor Core = 16

Music Private Instruction = 4

Music Ensembles = 2

Music Electives = 2

4. Theater or Dance Minor

Theater Minor

Minimum hours required = 24

Theater requirements = 15

Theater electives = 9

Dance Minor

Minimum hours required = 24

Dance requirements = 22

Dance electives = 2

D. Additional Music Department Requirements

1. Audition

All students who wish to enroll at the University of Nebraska at Kearney as a music major or minor must perform an entrance audition on their principal instrument for the appropriate applied faculty. The initial audition will also include placement examinations in music theory, ear training, sight singing and piano skills. Further audition guidelines are found at <http://www.unk.edu/fah/music.aspx?id=18534>

See attached.

2. Music Theory Placement

All students must take a music theory placement exam to assess the student's level in music theory. Students with no previous instruction in music theory or who do not pass the theory/placement exam will be required to enroll in MUS 098, Fundamentals of Music, an online music theory course, offered by UNK during the summer before their matriculation. Students with no theory background should be advised that they may need more than four years to complete their music degree.

3. Piano Placement

All students must be evaluated for their keyboard proficiency to be placed in the appropriate level of class piano. Students with no prior piano instruction or limited skills are encouraged to enroll in a course of piano study prior to enrollment at UNK. Students who have no piano background should be advised that they may need more than four years to complete their music degree.

4. Music Ensemble Requirement

All full-time students enrolled in the Music Department as majors or minors are required to participate in a large ensemble every semester until the large ensemble degree requirement is satisfied. After the large ensemble requirement is met, all full-time music majors must participate in at least one ensemble each semester, except the semester enrolled in Internship or Student Teaching. More information about this requirement can be found at

<http://aaunk.unk.edu/catalogs/09-10cat/dpt/dptmus.asp>

5. Music Proficiency Levels

All music majors and minors are required to complete piano requirements, including a proficiency examination as determined by the Department of Music and Performing Arts. Students are strongly encouraged to maintain continuous enrollment in piano until the piano proficiency examination is completed. All piano examination requirements must be completed at UNK.

Sample Program: BA with Music Major

Proposed US-China 1+2+1 Program, University of Nebraska at Kearney

Freshmen (China)

Fall Spring

Second Language, Intermediate level, Second Language, Intermediate level,

may be English 3 may be English 3

Mus.Aural Skills 1 1 Mus.Aural Skills 2 1

Mus.Theory 1 3 Mus.Theory 2 3

Applied Music (150) 1 Applied Music (150) 1

General Studies 6 General Studies 6

Minor 3 Minor 3

Total 17 Total 17

Sophomore (UNK)

Fall Spring

MUS 337 1 MUS 338 1

MUS 339 3 MUS 340 3
MUS 150 1 MUS 150 1
MUS 140 1 MUS 141 1
Ensemble 1 Ensemble 1
General Studies 6 General Studies 6
Minor 3 Minor 3
Total 16 Total 16

Junior (UNK)

Fall Spring
MUS 447 3 MUS 448 3
MUS 351 2 MUS 351 2
MUS 240 1 MUS 365 2
Ensemble (Elect.) 1 Ensemble (Elect.) 1
Elective 3 Elective 2
Minor 3 Minor 3
General Studies 3 General Studies 3
Total 16 Total 16
Senior (China)
Minor 6 *or upper level English may be
General Studies 15 taken at UNK
Electives 7
Total 28

Sample Program: BM, Music Business Comprehensive Major

Freshman (China)

Fall Spring
Mus.Theory 1 3 Mus. Theory 2 3
Mus.Aural Skills 1 1 Mus. Aural Skills 2 1
Applied Music (150) 1 Applied Music (150) 1
General Studies 12 General Studies 12
Total 17 Total 17

Sophomore (UNK)

Fall Spring
MUS 337 1 MUS 122 1
MUS 339 3 MUS 301 2
MUS 150 1 MUS 150/350 1
MUS 140 1 MUS 141 1
MUS 211 2 MUS 310 3
Ensemble 2 Ensemble 2
BACC 250 3 BMIS 182 3
General Studies 3 General Studies 3
Total 16 Total 16

Junior (UNK)

Fall Spring
MUS 447 3 MUS 448 3
MUS 150/350 1 MUS 350 1
MUS 240 1 MUS 474 1
Ensemble 1 Ensemble 1
MUS 425 2 BMKT 331 3
Mus. Elect. 2 BMGT 301 3
BMKT 300 3 Mus. Elect. 3
General Studies 3
Total 16 Total 15

Senior (China)

Fall Spring
General Studies 9 MUS 475 (Internship) 12
Bus. Options 3
Total 12 Total 12

Sample Program: Music Minor

Freshmen (China)

Fall Spring

Second Language, Second Language,
other than English* 3 other than English* 3
Major 6 Major 6

General Studies 9 General Studies 9

Total 18 Total 18

Sophomore (UNK)

Fall Spring

MUS 198 1 MUS 199 1

MUS 200 3 MUS 201 3

MUS 150 1 MUS 150 1

MUS 140 1 MUS 141 1

Ensemble 1 Ensemble 1

Major 3 Major 3

General Studies 6 General Studies 5

Total 16 Total 15

Junior (UNK)

Fall Spring

MUS 447 3 MUS 448 3

MUS 150 1 MUS 149/150 1

Ensemble (elect.) 1 Ensemble (elect.) 1

Major 3 Major 3

General Studies 6 General Studies 6

Total 14 Total 14

Senior (China)

General Studies 13 *or upper level English may be

Major 12

Total 25

Students may also elect a Dance or Theater Minor.

Dance Minor – 22 required credits in Dance Courses

- 2 elective credits in Jazz Dance/Creative Projects/Choreography

Theater Minor – 15 required credits in Theater Courses

- 9 elective credits in Theater Courses

APPENDIX E

Evaluation Forms

First Semester Applied Music Evaluation (Performance)

First Semester Applied Music Evaluation (Composition)

Jury/Repertoire forms

Freshman/Sophomore Evaluation

Application for Advanced Standing (Composition, Instrumental, Piano,
Voice)

Advanced Standing Requirements

Student Recital Checklist

Recital Approval Form (Composition)

Recital Hearing Form (Instrumental, Piano, Voice)

Music Student Portfolio, Overview and Review Forms

Graduating Senior Survey/ Survey and Findings

Alumni Survey/ Survey and Findings



**DEPARTMENT OF MUSIC AND PERFORMING ARTS
FIRST SEMESTER APPLIED MUSIC EVALUATION**

9.10.07

STUDENT _____ DATE _____

PRINCIPAL INSTRUMENT/VOICE _____

DEGREE PROGRAM _____

LITERATURE PERFORMED _____

PERFORMANCE EVALUATION

Indicate + Exemplary, √ Satisfactory, - Below Minimum

I. SIGHT READING _____

II. PERFORMANCE ASSESSMENT _____

Accuracy _____

Tone Quality _____

Technique _____

Musicianship _____

III. APPROPRIATE LITERATURE/LEVEL _____

RECOMMENDATION

_____ Student Accepted for MUS 150 Level

_____ Student Accepted Provisionally in Music Program (MUS 135 Level)

Area(s) of concern _____

Notes:

**DEPARTMENT OF MUSIC AND PERFORMING ARTS
FIRST SEMESTER APPLIED MUSIC EVALUATION (COMPOSITION)**

8.15.10

STUDENT _____ DATE _____

PRINCIPAL INSTRUMENT/VOICE _____

DEGREE PROGRAM _____

COMPOSITIONS EVALUATED _____

EVALUATION

Indicate + Exemplary, √ Satisfactory, — Below Minimum

I. CREATIVE POTENTIAL _____

II. SCORE (if available)

Rhythmic Notation _____

Pitch Notation _____

Musical Elements
(dynamics, phrasing, etc.) _____

III. RECORDING (if available) _____

IV. APPROPRIATE LEVEL OF DIFFICULTY _____

RECOMMENDATION

____ Student accepted for Composition, MUS 150 level

____ Student accepted provisionally BASED UPON APPLIED INSTRUMENT LEVEL

Area(s) of concern _____

INSTRUMENTAL JURY REPERTOIRE

Name: _____ Date of Exam: _____

Year: FR SO JR SR
(check one)

Semester: Fall Spring
(check one)

Instrument: _____ Semesters of Study: _____

Instructor: _____ Degree Program: _____

Private Instruction Level: MUS 150 MUS 151 MUS 350 MUS 351
(check one)

Selection(s) To Be Performed On This Jury:

Title Composer

Solo Repertoire Studied During The Semester:

Title Composer

Etudes, Methods, Studies, Exercises Studied During The Semester

Title Composer Pages or Numbers

Fundamentals Studied During The Semester:

(scales, arpeggios, special exercises, rudiments, etc.); an asterisk (*) indicates memorization

Department of Music and Performing Arts

Name _____ Instrument _____ Class _____ Term _____

Course (circle one): 149 150 151 350 351 Semesters of Instrumental Study _____

KNOWLEDGE TO BE DEMONSTRATED	GRADE
TONE (beauty, characteristic timbre, control)	
INTONATION	
TECHNIQUE (articulation, fingering, breathing, embouchure, facility, precision, rhythm)	
INTERPRETATION (expression, phrasing, style, tempo)	
MUSICAL EFFECT (artistry, dynamics, fluency)	
SIGHT READING	
OTHER FACTORS (stage presence, appearance)	
COMMENTS	

JUROR _____

GRADE _____

University of Nebraska Kearney

Date _____

REPERTOIRE FORM Applied Piano

NAME _____ MAJOR INSTRUMENT _____

CLASS _____ DEGREE PROGRAM 1. _____ 2. _____

BA—Music; BM—Piano Performance; BM—Piano Performance with Pedagogy Emphasis; BM—Musical Theatre; BA Ed—K-12 Music Endorsement; BM—Music Business Emphasis; Pre-Music Therapy Program; Music Minor; Piano Pedagogy Certificate

LEVEL OF STUDY (circle one)

135

Non-major

149

Secondary

150 (1 cr.)

Primary

151 (2 cr.)

Primary

350 (1 cr.)

Advanced

351 (2 cr.)

Advanced

ADVANCED STANDING Y (date) _____ N _____ PIANO PROFICIENCY Y (date) _____ N _____

SOLO REPERTOIRE

List below all materials that you have studied during the current semester.

Indicate: "IP" for works in progress

"S" for works studied

"M" for works studied and memorized

"R" if the work was performed in recital

COMPOSER

TITLE

TECHNIQUE

Scales, Arpeggios, Broken Chords, Etc.

Technical Studies/Etudes

ACCOMPANYING AND CHAMBER MUSIC

KEYBOARD JURY SHEET

NAME _____ MAJOR/PRINCIPAL INSTRUMENT _____

CLASS _____ DEGREE PROGRAM(S) 1. _____ 2. _____

BA—Music; BA Ed—K-12 Music Teaching Field Endorsement; BM in Music Performance (Instrumental, Piano, Piano with Pedagogy Emphasis, Voice); BM in Musical Theatre; BM with Emphasis in Music Business; Pre-Music Therapy Program; Music Minor; Piano Pedagogy Certificate

LEVEL OF STUDY (circle one):

135	149	150 (1 cr.)	151 (2 cr.)	350 (1 cr.)	351 (2 cr.)
Non-major	Secondary	Principal	Principal	Advanced	Advanced

SEMESTERS OF KEYBOARD STUDY _____

REPERTOIRE SELECTIONS

COMPOSER

TITLE

PERFORMANCE ASSESSMENT (+ = commendable; √ = satisfactory; - = needs attention):

SKILL	RATING	SKILL	RATING	SKILL	RATING
Note/Rhythm Accuracy	_____	Dynamics	_____	Pedaling	_____
Tempo	_____	Phrasing and Articulation	_____	Memorization	_____
Tone Quality	_____	Balance and Voicing	_____	Stage Presence	_____
Technique/Facility	_____	Stylistic Interpretation	_____	Other:	_____

GENERAL COMMENTS ON STRENGTHS AND WEAKNESSES OF THE PERFORMANCE:

JURY GRADE _____

JUROR _____

UNK – VOICE JURY FORM

Student Name: _____ Semester (check) _____ Year _____
 Applied Instructor _____ Spring Fall 20_____
 Degree (check) BM BAE BA MA Minor Course MUS _____ Sem. Study _____

#	Jury	Selection	Composer	Dates
1	<input type="checkbox"/>	_____	_____	_____
2	<input type="checkbox"/>	_____	_____	_____
3	<input type="checkbox"/>	_____	_____	_____
4	<input type="checkbox"/>	_____	_____	_____
5	<input type="checkbox"/>	_____	_____	_____
6	<input type="checkbox"/>	_____	_____	_____
7	<input type="checkbox"/>	_____	_____	_____
8	<input type="checkbox"/>	_____	_____	_____
9	<input type="checkbox"/>	_____	_____	_____

Ratings	unacceptable 1 – 6	passing 7	acceptable 8	commendable 9	exemplary 10
	1 – 6	7	8	9	10
Musical Preparation					
1. Diction (accuracy, pronunciation, enunciation)					
2. Musical accuracy (pitches, rhythms)					
3. Musicality (legato, phrasing, dynamics)					
Vocal Production					
4. Postural Alignment					
5. Breath Management					
6. Laryngeal Placement and Function					
7. Resonance					
8. Intonation					
Presentation					
9. Deportment					
10. Characterization					

TOTAL SCORE _____ (out of 100)

(Signature)

UNIVERSITY OF NEBRASKA AT KEARNEY

DEPARTMENT OF MUSIC AND PERFORMING ARTS

VOCAL JURY ADJUDICATION FORM

NAME _____ CLASS _____ DATE _____

COURSE _____ SEMESTERS OF VOICE STUDY _____ DEGREE PROGRAM _____

CORE MUSIC COURSES THIS SEMESTER	STUDENT RECITAL APPEARANCES	SOLO APPEARANCES (concerts, recitals, etc.)
Theory/Sightsinging		
Piano Tech		
Private Piano		
Ensembles		

SEMESTERS REPERTOIRE Work	Composer	Dates	(Space bar to Enter X)		
			S	Pre	Per



REPERTOIRE OFFERED FOR ADJUDICATION

SELECTION #1 _____

SELECTION #2 _____

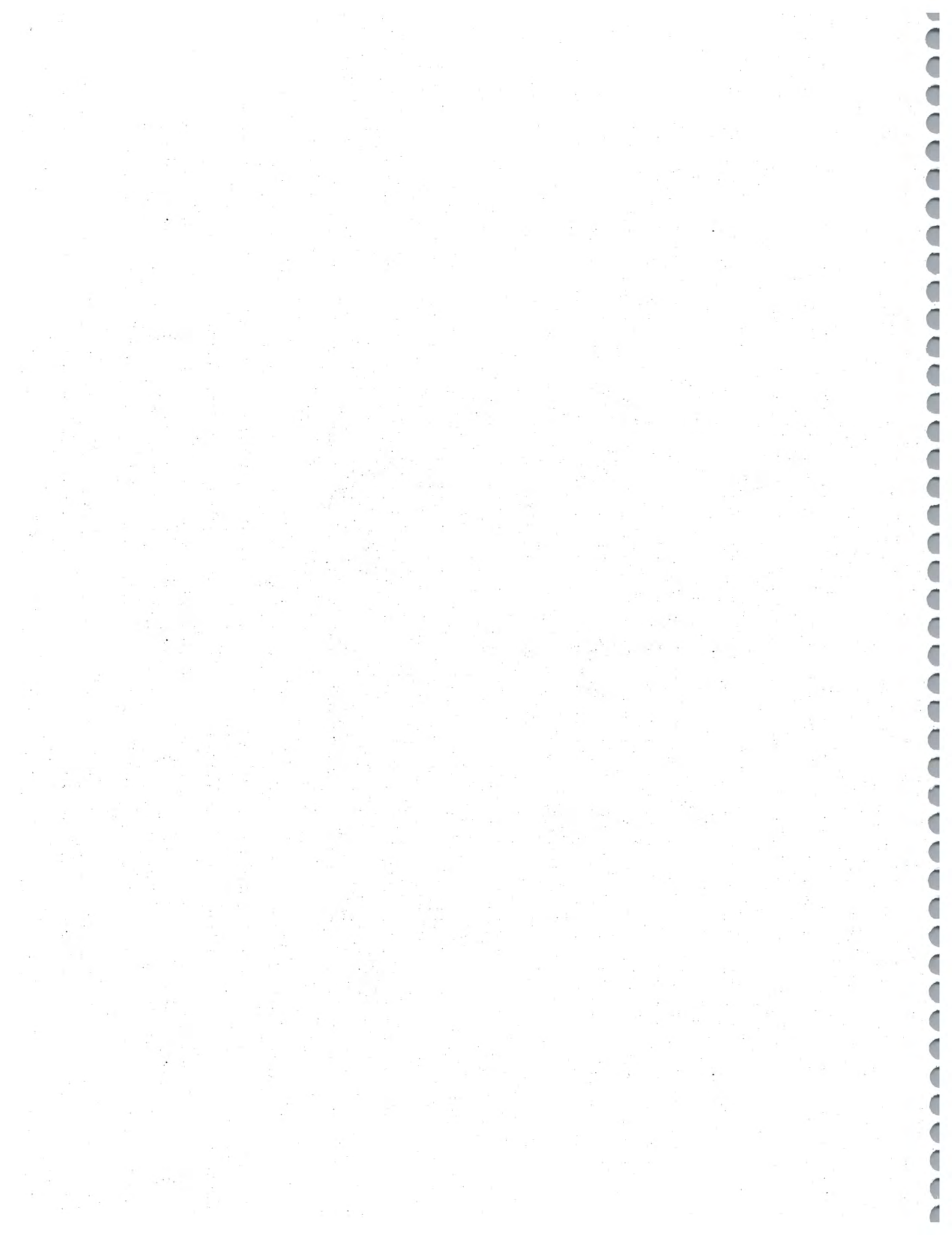
SELECTION #3 _____

SELECTION #4 _____

	5 (A)	4.5 (B)	3.5 (C)	2.5 (D)	1.5(F)	COMMENTS
Musical Accuracy	Excellent	Few inaccuracies	Several minor errors	Numerous errors	Inaccuracies make piece unrecognizable	
Tone Production	Excellent	Tone production generally even and consistent	Inconsistent Vocal production	Consistent problems in tone production	Poor in all aspects	
Intonation	Excellent	Few intonation issues	Inconsistent intonation	Consistent intonation problems	Poor intonation	
Musicality	Excellent with well shaped phrases	Some well shaped phrases	Some amusicality	Frequent amusicality	Generally unmusical	
Diction	Precise Diction	Precise with few a errors	Minor but consistent errors	Major and minor errors	Numeras Errors	
Presentation	Consistently communicates text physically	Communicates facially, but not in the rest of the body	Generic physical and facial communication	Sporadic use of physical or facial communication	Lack of physical communication	
TOTALS						Score /30 = %

ADDITIONAL COMMENTS

Adjudicator's Signature _____





DEPARTMENT OF MUSIC AND PERFORMING ARTS

May 20, 2010

Dear

During the Spring Semester each year, music faculty members meet to evaluate all freshman and sophomore music majors and minors and/or those who are enrolled in Theory II/IV classes. These Freshman/Sophomore Evaluations are designed to assess your academic progress in core music courses, applied study, and ensemble participation for accreditation purposes and to provide you with feedback and guidance toward successful completion of degree requirements. Please note the results of your evaluation as indicated below:

I. STUDENT DEGREE INFORMATION

A. Degree Program (University Records)

- BA-Music, BAEEd Music K-12, BM-Performance, BM-Musical Theatre, BM-Music Business, Pre-Music Therapy, Music Minor (EEd Major), Music Minor, Piano Ped Certificate

B. Student Major Instrument/Voice

C. Degree Program Approval

You have been formally approved by the music faculty for admission to the registered degree program.

You have not yet received faculty approval for the registered academic degree program because:

you have not yet filled out the Application for Admission to an Academic Music Program form (available in the Music Office).

you have listed a different degree program from that which is officially registered with the university records. You will need to officially change degree program with Academic Advising to:

Reminder: a new Application for Admission to an Academic Music Program form must be filled out if you change your degree program or major instrument/voice.

you still need to Audition for the faculty in your major performance area.

the faculty have determined that you are not yet eligible to enroll for applied study at the college level but recommend that you enroll in MUS 135 (applied lessons for non-majors) to prepare your performance audition.

you still need to take the Music Theory Diagnostic Test.

you still need to take the Piano Placement.

other:

II. STUDENT EVALUATION

A. Academic/Performance Progress on Degree Program

_____ The music faculty indicate that you are making excellent progress and encourage you to continue working toward the completion of your degree program requirements. Congratulations!

_____ The faculty have indicated concerns about your progress in the following areas:

_____ Poor Attendance—Grades are likely to be effected if attendance is not consistent.

_____ Comprehension—Please seek additional assistance from your instructors in the following area(s):

_____ Lack of consistent study habits, preparation for class/exams in academic courses.

_____ Lack of adequate practice in your major applied music area.

_____ Lack of sufficient progress in your major applied music area.

_____ Lack of active participation in music ensembles.

_____ Lack of consistent enrollment in core music courses (Theory/SS-ET/Piano).

_____ Other: _____

B. Recommendations

To ensure progress on the academic program, the faculty recommend the following:

Please let me know if you have any questions about this evaluation. We look forward to seeing you this fall!

Sincerely,

Dr. Valerie C. Cisler, Chair
Department of Music and Performing Arts
308.865.8618 Music Office
308.865.8118 Studio
cislerv@unk.edu

DEPARTMENT OF MUSIC & PERFORMING ARTS
APPLICATION FOR ADVANCED STANDING

MUSIC PERFORMANCE: COMPOSITION

Name _____ Date _____

Music Degree Program: _____ Music Education _____ Music Performance
 _____ Music Business _____ Pre-Music Therapy
 _____ Liberal Arts _____ Music Theater

Composition 149-351:
 Include course number and semester studied: _____

Primary Performance Instrument _____ Number of Semesters Studied _____

Compositions submitted to this jury:

Compositions to date:

Assessment of Compositional Ability

ABILITY	RATING
Variety in Media	_____
20 th c. styles	_____
Use of texture	_____

ABILITY	RATING
Exploration	_____
Music software	_____
Public performance	_____

_____ This student meets the composition standards for admission to advanced standing and may register for either MUS 350 or MUS 351 as required in the specific degree program.

_____ This student does not meet the composition standards for admission to advanced standing and needs additional work through MUS 150 or MUS 151 in the areas noted on the Intervention form during the next semester.

_____ This student does not meet the composition standards for admission to advanced standing, and, in the opinion of the undersigned faculty, should not continue with college-level applied instruction.

Signatures

DEPARTMENT OF MUSIC & PERFORMING ARTS
APPLICATION FOR ADVANCED STANDING

INTERVENTION FOR ADVANCED STANDING IN COMPOSITION

AREAS OF CONCERN

SPECIFIC IMPROVEMENTS EXPECTED

Variety in Media

The student will:

- Compose a work for additional instrumental/vocal resources
- Explore scores using other media resources

Public Performance

The student will:

- Have a work performed on the Wednesday Student Recital

20th Century Styles

The student will compose pieces that:

- Explore early 20th century extended harmony and tonality
- Explore non-tonal materials, serialism and/or use of sets
- Explore aleatoric and/or minimalist styles

Textures

The student will:

- Compose a work that features 20th century polyphony
- Compose a work that features contrasting textures

Exploration

The student will:

- Invent ideas/sounds that explore new ways of producing/ organizing sound
- Create alternative notation schemes and/or indeterminate scores

Music Software

The student will:

- Use Finale or other notation software at intermediate level (entering pitches/rhythms, articulations, phrasing; use of editing and formatting tools).
- Creative use of Finale or other notation software to accommodate New Music Notation needs

Other Concerns

The student will:

- _____
- _____
- _____
- _____

ASSISTANCE PLAN

- The student will demonstrate satisfactory improvement in the areas identified above.
- The applied music instructor will focus on these above concerns with the student in private lessons until satisfactory improvement is noted.
- The student will spend at least six hours per week of the semester focusing on these above concerns.

Signatures

APPLICATION FOR INSTRUMENTAL ADVANCED STANDING

Name: _____ Date: _____

Music Degree Program: Music Education Music Performance
 Music Business Music Theatre
 Liberal Arts Pre-Music Therapy

Primary Performance Instrument: _____ Number of Semesters Studied: _____

Repertoire performed on this jury:

Repertoire performed to date (solos, etudes, methods, exercises, scales, etc.):

Assessment of Learning Outcomes (average of grades from Jury evaluations)

SKILL	RATING	SKILL	RATING
Tone		Interpretation	
Intonation		Musical Effect	
Technique		Sight-Reading	

This student meets the performance standards for admission to advanced standing and may register for either MUS 350 or MUS 351 as required in the specific degree program.

This student does not meet the performance standards for admission to advanced standing and needs additional work through MUS 150 or MUS 151 in the areas noted on the Intervention form during the next semester.

Students must attain an average grade of A or B of all the performance standards listed in the Assessment of Learning Outcomes to enroll for Advanced Private Lessons.

Signatures

INTERVENTION FOR INSTRUMENTAL ADVANCED STANDING

AREAS OF CONCERN

SPECIFIC IMPROVEMENTS EXPECTED

Tone

The student will:

- create a purer, clearer, more characteristic tone
- play with more freedom, fullness, control, and beauty

Intonation

The student will:

- play in tune and make adjustments for inherent pitch discrepancies

Technique

The student will:

- execute notes, articulations, and rhythms correctly
- display satisfactory technical facility for the piece of music
- attack and release notes precisely

Interpretation

The student will:

- perform indicated expression markings
- play with appropriate tempo, musical phrases, and stylist traits

Musical Effect

The student will:

- perform with artistry and musical fluency
- use the indicated dynamic markings

Sight Reading

The student will:

- perform pitches, rhythms, articulations, and expression markings satisfactorily
- play in the correct key, meter, tempo, and style

Other Concerns

The student will:

- _____
- _____
- _____
- _____

ASSISTANCE PLAN

- The student will demonstrate satisfactory improvement in the areas identified above.
- The applied music instructor will focus on these above concerns with the student in private lessons until satisfactory improvement is noted.
- The student will spend at least six hours per week of the semester in practice of their primary instrument focusing on these above concerns.
- The student will choose appropriate scales, arpeggios, exercises, etudes, and solos with the applied music instructor to study during the semester in order to improve on the above areas of concern in their performing manner.

Signatures



DEPARTMENT OF MUSIC & PERFORMING ARTS
APPLICATION FOR ADVANCED STANDING

PIANO

Name _____ Date _____

Music Degree Program:	_____ BA-Music (Liberal Arts)	_____ BM in Musical Theatre
	_____ BA-Education, Music K-12	_____ BM with Emphasis in Music Business
	_____ BM in Performance	_____ Pedagogy Certificate
	_____ BM in Perf. with Pedagogy Emphasis	_____ Pre-Music Therapy

Number of Semesters of Study _____

Piano Proficiency Examination Pass (date) _____

Repertoire performed on this jury:

Repertoire/Studies performed to date:

Assessment of Learning Outcomes (+ = commendable; √ = satisfactory; — = needs attention):

SKILL	RATING	SKILL	RATING
Note/Rhythm Accuracy	_____	Balance and Voicing	_____
Tempo	_____	Phrasing and Articulation	_____
Technique/Facility	_____	Tone Color and Dynamics	_____
Pedaling	_____	Stylistic Interpretation	_____

_____ This student meets the performance standards for admission to advanced standing.

_____ This student needs additional work in the following areas to meet performance standards for admission to advanced standing:

Signatures:

NAME: _____

DATE: _____

Music Degree Program: _____

Performance Area: VOICE Semesters of study:

Repertoire performed on this jury:

Repertoire/Studies performed to date:

Assesment Criteria: Satisfactory (+) Deficient (-)

Repertoire ___ Language ___ Musical Accuracy ___ Tone Production ___ Musicality ___ Intonation ___ Diction ___ Presentation ___

_____ This student meets the performance standards for admission to advanced standing.

_____ This student needs additional work in the area marked as deficient to meet the standards for admission to advanced standing.

Signatures:

Any written comments can be found on the back of this form.

ADVANCED STANDING REQUIREMENTS FOR INSTRUMENTALISTS

BRASS

Trumpet

- All major, natural minor, and harmonic minor scales and arpeggios.
- Ability to sight-read sixteen measures of grade 4 trumpet music.
- Two etudes with contrasting styles and/or tempos selected from Hering: *32 Etudes*, Getchell: *Practical Studies (Book 2)*, Concone-Shoemaker: *Legato Etudes*, or a comparable etude of applicant's choice; or
- One solo selected from Alary: *Morceau de Concours*, Balay: *Prelude et Ballade*, Bozza: *Badinage*, Gabaye: *Boutade*, Goedicke: *Concert Etude*, Ropartz: *Andante et Allegro*, or any work of comparable difficulty.

French Horn

- All major, natural minor, and harmonic minor scales and arpeggios.
- Ability to sightread sixteen measures of grade 4 French horn music.
- Two etudes with contrasting styles and/or tempos selected from Concone-Shoemaker: *Legato Etudes*, Pottag & Andraud: *Selected Melodious, Progressive and Technical Studies*, Kopprasch: *Sixty Selected Studies*, or a comparable etude of applicant's choice; or
- One solo selected from Beethoven: *Sonata*, Mozart: *Concerto Nos. 1-4*, Glière: *Nocturne*, Levy: *Suite*, Strauss: *Nocturno*, or any work of comparable difficulty.

Trombone – Euphonium

- Ability to sightread sixteen measures of grade 4 music for the primary instrument.
- Two etudes with contrasting styles and/or tempos selected from Bordogni/Rochut, *Melodious Etudes*; Voxman, *Advanced Studies*; or a comparable etude of applicant's choice; or
- One solo selected from Guilman, *Morceau Symphonique*; Creston, *Fantasy for Trombone*; David, *Concerto for Trombone*; Pryor, *Blue Bells of Scotland*; Barat, *Introduction and Dance*; Curnow, *Rhapsody*; Galliard, *Sonata*; or any work of comparable difficulty.

Tuba

- Ability to sightread sixteen measures of grade 4 music for tuba.
- Two etudes with contrasting styles and/or tempos selected from Bordogni/Jacobs, *Complete Vocalises*; Blazeovich, *70 Studies*; or a comparable etude of applicant's choice; or
- One solo selected from Gregson, *Tuba Concerto*; Wilder, *Suite no. 1*; Hartley, *Unaccompanied Suite*; Broughton, *Sonata*; or any work of comparable difficulty.

PERCUSSION

Snare Drum

- Ability to sight-read sixteen measures of Grade 4 music for snare drum.
- Demonstration of 10-15 (selected at random by instructor) rudiments and rolls from the PAS list of 40 drum rudiments at various dynamic levels.
- Two etudes with contrasting styles and/or tempos selected from Jacques Delécluse: *12 Studies for Snare Drum*; Anthony Cirone: *Portraits in Rhythm*; or a comparable etude of applicant's choice; or
- One solo selected from: Benjamin Podemski: *Standard Snare Drum Method*; Michael Colgrass: *Six Unaccompanied Solos for Snare Drum*; or any work of comparable difficulty.

Mallet Keyboard

- Ability to sight-read sixteen measures of Grade 4 music for two mallets (or Grade 3 for three or four mallets) on marimba, xylophone, or vibraphone.
- Two etudes with contrasting styles and/or tempos selected from Garwood Whaley: *Musical Studies for the Intermediate Mallet Player*; Morris Goldenberg: *Modern School for Xylophone, Marimba, and Vibraphone*; or a comparable etude of applicant's choice; or
- One solo using two to four mallets selected from any Grade 4 literature for marimba, xylophone, or vibraphone.

Timpani

- Ability to sight-read sixteen measures of Grade 4 music for timpani.
- A demonstration of knowledge of tuning and intervals.

- Two etudes with contrasting styles and/or tempos selected from Garwood Whaley: Audition Etudes; Vic Firth: The Solo Timpanist; or a comparable etude of applicant's choice; or
- One solo demonstrating rolls and strokes at various dynamic levels selected from any Grade 4 timpani literature.

WOODWINDS

Flute

- Ability to sightread sixteen measures of grade 4 music for flute.
- Chromatic, major and natural minor scales from memory, complete range of the instrument (from c' to c''') in sixteenth notes at quarter note=60.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

Oboe

- Ability to sightread sixteen measures of grade 4 music for oboe.
- Chromatic, major and natural minor scales from memory, complete range of the instrument (from b flat to f''') in sixteenth notes at quarter note=60.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

Bassoon

- Ability to sightread sixteen measures of grade 4 music for bassoon
- Chromatic, major and natural minor scales from memory, complete range of the instrument (from B' flat to c'') in sixteenth notes at quarter note=60.
- Two etudes with contrasting styles and/or tempos selected from Julius Weissenborn Bassoon Studies Op. 8 Vol. II or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Schoenbach, ed.: Solos for the Bassoon Player (ed. Schoenbach) or any work of comparable difficulty.

Clarinet

- Ability to sightread sixteen measures of grade 4 music for clarine
- Chromatic, major and natural minor scales from memory, complete range of the instrument (from e to g''') in sixteenth notes at quarter note=60
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

Saxophone

- Ability to sightread sixteen measures of grade 4 music for alto saxophone.
- Chromatic, major and natural minor scales from memory, complete range of the instrument (from b' flat to f''') in sixteenth notes at quarter note=60.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

STRINGS

Violin

- Ability to perform any selection from Kreutzer's 42 Etudes or comparable etude of applicant's choice, or
- One solo at the minimum level as Haydn's Violin Concerto or any sonata or concerto of comparable difficulty.

Viola

- Ability to perform any concert piece at the minimum level of Handel's Concerto in B Minor or J.C. Bach's Concerto in C Minor.

Cello

- Ability to sightread sixteen measures of grade 4 music for cello.
- Major scales through three sharps and three flats, three octaves.
- One etude selected from Duport: 115 Studies, Vols. 1 or 2; Popper: The High School of Cello Playing; or a comparable etude of applicant's choice; or
 - One movement selected the solo suites by Bach; sonatas by Breval, Vivaldi, or Eccles; Concertos by Haydn, Goltermann, or Boccherini; or any work of comparable difficulty.

Double Bass

- Ability to sightread sixteen measures of grade 4 music for double bass.
- Major scales through four sharps and four flats, one octave.
- Two etudes or solos with contrasting styles and/or tempos selected from Vance: *Progressive Repertoire, Book 4*, or equivalent of comparable difficulty.

Guitar

Jazz Style

- Ability to sight-read in positions I-II-V from *Reading Studies for Guitar* (Berklee)
- Major, natural minor, minor pentatonic, and blues scales in 2nd position memorized.
- All chord types in all positions and roots & memorized.
- One memorized traditional jazz piece (*Fly Me to the Moon, Misty, The Blue Room*).
- Studies 1-5 from *Melodic Rhythms for Guitar* (Berklee).

Classical Style

- Ability to sight-read in positions I-V.
- Chapters 1-20 in Frederick Noad: *Solo Guitar Playing*.
- Major and melodic minor Segovia scales in all keys memorized.
- One right hand arpeggio studie from Frederick Noad: *Solo Guitar Playing*.
- One memorized classical piece by Sor, Carcassi, or De Visee.

Harp

- Two works from contrasting time periods and of contrasting styles; or
- One solo work and a standard orchestral cadenza such as *Waltz of the Flowers, Swan Lake, Capriccio Espagnol, or The Young Person's Guide to the Orchestra*.
- One solo must be performed by memory.

ENTRANCE AND ADVANCED STANDING—PIANO

Entry Level

Pianists will have initially auditioned for the piano faculty as a music major (piano principal/performance major) and been accepted into the program before enrolling in applied instruction at the MUS 150/151 level (minimum entrance level standard is a Bach Two-Part Invention).

Time Requirement

Students will have completed a minimum of three semesters of college-level applied study (with juries) prior to performing an Advanced Standing jury for the faculty. The Advanced Standing application form includes a listing of degree program, number of semesters of applied study, piano proficiency completion date, and a comprehensive list of repertoire/studies performed since enrollment at the college level.

Advanced Standing Repertoire Requirement/Assessment Criteria

Students will perform a minimum of two contrasting works at the Advanced Standing jury, demonstrating satisfactory performance of a polyphonic work at least at the level of a J.S. Bach Sinfonia (Three-Part Invention) and satisfactory technical facility at least at the level of a Haydn, Mozart or Beethoven fast sonata movement. Students will be assessed on the following performance criteria: Note/Rhythm Accuracy, Tempo, Technique/Facility, Pedaling, Balance/Voicing, Phrasing/Articulation, Tone Color/Dynamics, Stylistic Interpretation, and Memory. If the student needs additional work to pass the Advanced Standing, the faculty will indicate, in writing, suggested areas of improvement and a specific timeline for completion (generally within the first three days of classes the following semester). Students will not be able to enroll in MUS 350/351 level applied study until the Advanced Standing jury has been passed.

ENTRANCE REQUIREMENTS FOR VOCALISTS

Students will perform two contrasting songs from the standard vocal literature.

ADVANCED STANDING REQUIREMENTS FOR VOCALISTS

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, Jandel, 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.

UNK

DEPARTMENT OF MUSIC AND PERFORMING ARTS

ADVANCED STANDING REQUIREMENTS FOR INSTRUMENTALISTS

BRASS

Trumpet

- All major, natural minor, and harmonic minor scales and arpeggios.
- Ability to sightread sixteen measures of grade 4 trumpet music.
- Two etudes with contrasting styles and/or tempos selected from Hering: *32 Etudes*, Getchell: *Practical Studies (Book 2)*, Concone-Shoemaker: *Legato Etudes*, or a comparable etude of applicant's choice; or
- One solo selected from

French Horn

- All major, natural minor, and harmonic minor scales and arpeggios.
- Ability to sightread sixteen measures of grade 4 French horn music.
- Two etudes with contrasting styles and/or tempos selected from Concone-Shoemaker: *Legato Etudes*, Pottag & Andraud: *Selected Melodious, Progressive and Technical Studies*, Kopprasch: *Sixty Selected Studies*, or a comparable etude of applicant's choice; or
- One solo selected from Beethoven: *Sonata*, Mozart: *Concerto Nos. 1-4*, Glière: *Nocturne*, Levy: *Suite*, Strauss: *Nocturno*, or any work of comparable difficulty.

Trombone – Euphonium

- Ability to sightread sixteen measures of grade 4 music for the primary instrument.
- Two etudes with contrasting styles and/or tempos selected from Bordogni/Rochut, *Melodious Etudes*; Voxman, *Advanced Studies*; or a comparable etude of applicant's choice; or
- One solo selected from Guilmant, *Morceau Symphonique*; Creston, *Fantasy for Trombone*; David, *Concerto for Trombone*; Pryor, *Blue Bells of Scotland*; Barat, *Introduction and Dance*; Curnow, *Rhapsody*; Galliard, *Sonata*; or any work of comparable difficulty.

Tuba

- Ability to sightread sixteen measures of grade 4 music for tuba.
- Two etudes with contrasting styles and/or tempos selected from Bordogni/Jacobs, *Complete Vocalises*; Blazeovich, *70 Studies*; or a comparable etude of applicant's choice; or
- One solo selected from Gregson, *Tuba Concerto*; Wilder, *Suite no. 1*; Hartley, *Unaccompanied Suite*; Broughton, *Sonata*; or any work of comparable difficulty.

PERCUSSION

Snare Drum

- Ability to sight-read sixteen measures of Grade 4 music for snare drum.
- Demonstration of 10-15 (selected at random by instructor) rudiments and rolls from the PAS list of 40 drum rudiments at various dynamic levels.
- Two etudes with contrasting styles and/or tempos selected from Jacques Delécluse: 12 Studies for Snare Drum; Anthony Cirone: Portraits in Rhythm; or a comparable etude of applicant's choice; or
- One solo selected from: Benjamin Podemski: Standard Snare Drum Method; Michael Colgrass: Six Unaccompanied Solos for Snare Drum; or any work of comparable difficulty.

Mallet Keyboard

- Ability to sight-read sixteen measures of Grade 4 music for two mallets (or Grade 3 for three or four mallets) on marimba, xylophone, or vibraphone.
- Two etudes with contrasting styles and/or tempos selected from Garwood Whaley: Musical Studies for the Intermediate Mallet Player; Morris Goldenberg: Modern School for Xylophone, Marimba, and Vibraphone; or a comparable etude of applicant's choice; or
- One solo using two to four mallets selected from any Grade 4 literature for marimba, xylophone, or vibraphone.

Timpani

- Ability to sight-read sixteen measures of Grade 4 music for timpani.
- A demonstration of knowledge of tuning and intervals.
- Two etudes with contrasting styles and/or tempos selected from Garwood Whaley: Audition Etudes; Vic Firth: The Solo Timpanist; or a comparable etude of applicant's choice; or
- One solo demonstrating rolls and strokes at various dynamic levels selected from any Grade 4 timpani literature.

STRINGS

Violin

- Ability to sightread sixteen measures of grade 4 music for violin.
- All major scales, three octaves
- One etude demonstrating contrasting styles and or tempos selected from *Kayser Progressive Studies Op. 20* or *Kreutzer's 42 Etudes* or a comparable etude of applicant's choice; or
 - One solo demonstrating contrasting styles and or tempos selected from *Handel's Violin Sonatas*, *Haydn's Violin Concerto*, *Mozart's Violin Concertos*, or any sonata or concerto of comparable difficulty.

Viola

- Ability to sightread sixteen measures of grade 4 music for viola.
- All major scales, two octaves
- One etude demonstrating contrasting styles and or tempos selected from *Kreutzer's 42 Etudes* or a comparable etude of applicant's choice; or
 - One solo demonstrating contrasting styles and or tempos selected from *J. S. Bach's Suites (Unaccompanied)*, *Handel's Concerto in B Minor*, *J. C. Bach's Concerto in C Minor*, or any concert piece of comparable difficulty.

Cello

- Ability to sightread sixteen measures of grade 4 music for cello.
- Major scales through three sharps and three flats, three octaves.
- One etude selected from Duport: 115 Studies, Vols. 1 or 2; Popper: *The High School of Cello Playing*; or a comparable etude of applicant's choice; or
 - One movement selected the solo suites by Bach; sonatas by Breval, Vivaldi, or Eccles; Concertos by Haydn, Goltermann, or Boccherini; or any work of comparable difficulty.

Double Bass

- Ability to sightread sixteen measures of grade 4 music for double bass.
- Major scales through four sharps and four flats, one octave.
- Two etudes with contrasting styles and/or tempos selected from Vance: *Progressive Repertoire, Book 4*

Harp

- Two works from contrasting time periods and of contrasting styles; or
- One solo work and a standard orchestral cadenza such as *Waltz of the Flowers*, *Swan Lake*, *Capriccio Espagnol*, or *The Young Person's Guide to the Orchestra*.
- One solo must be performed by memory.

WOODWINDS

Flute

- Ability to sightread sixteen measures of grade 4 music for flute.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

Oboe

- Ability to sightread sixteen measures of grade 4 music for oboe.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

Bassoon

- Ability to sightread sixteen measures of grade 4 music for bassoon.
- Two etudes with contrasting styles and/or tempos selected from Julius Weissenborn Bassoon Studies Op. 8 Vol. II or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Schoenbach, ed.: Solos for the Bassoon Player (ed. Schoenbach) or any work of comparable difficulty.

Clarinet

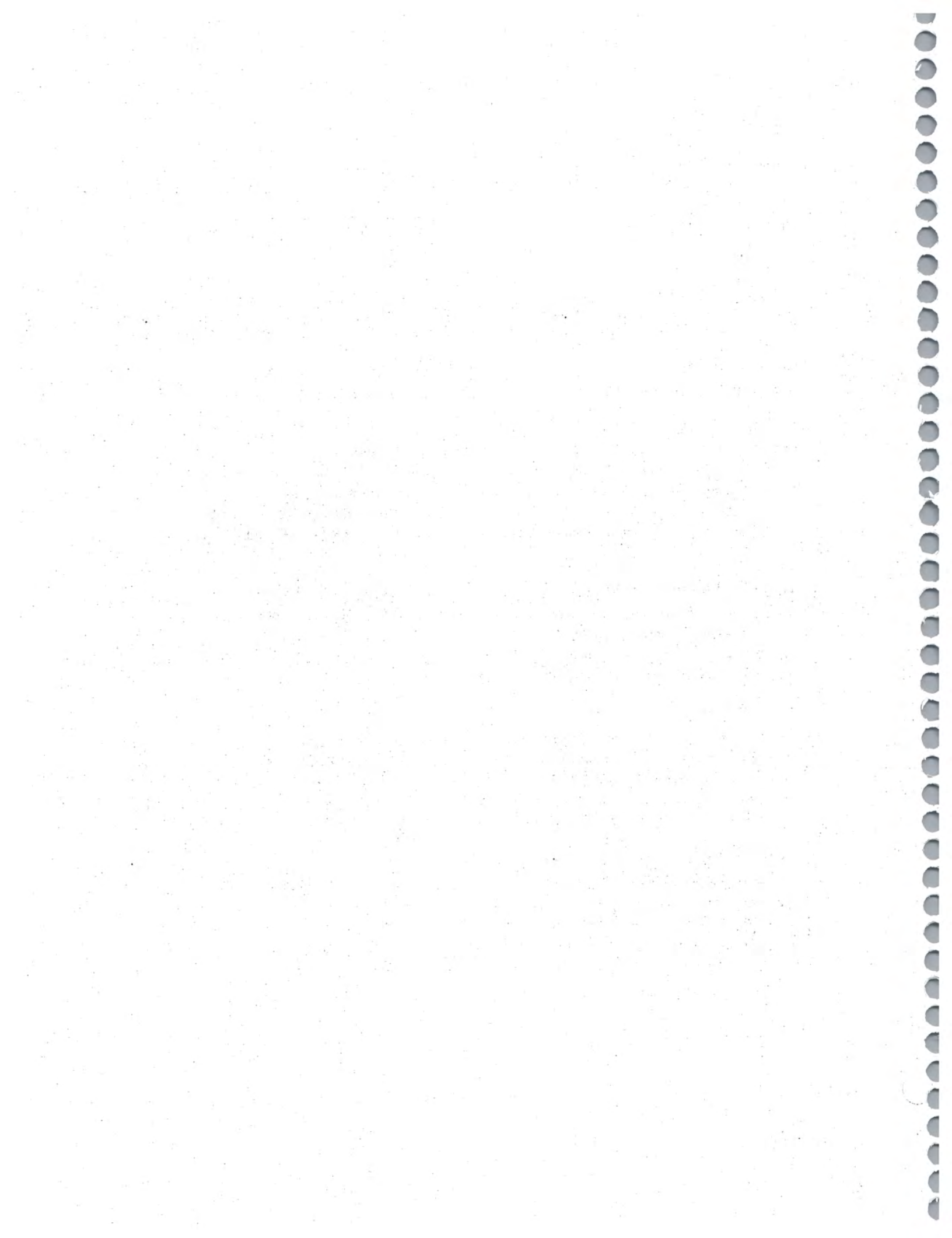
- Ability to sightread sixteen measures of grade 4 music for clarinet.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

Alto Saxophone

- Ability to sightread sixteen measures of grade 4 music for alto saxophone.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.

Tenor Saxophone

- Ability to sightread sixteen measures of grade 4 music for tenor saxophone.
- Two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or a comparable etude of applicant's choice; or
- One solo demonstrating contrasting styles and or tempos selected from Rubank's Concert and Contest Collection or any work of comparable difficulty.



RECITAL APPROVAL FORM - COMPOSITION

Name: _____ Date: _____

Applied Instructor: _____ Recital Date: _____

Scores presented one month prior to recital date.

Degree Recital (required): BM-Performance Junior Recital
 Senior Recital

Non-Degree Recital (elective): degree program _____

Program: Please Attach _____

Assessment: 3—Commendable 2—Acceptable 1—Needs Attention (name piece(s) as appropriate) 0—Unacceptable

SKILL	RATING	COMMENTS
Varied/idiomatic use of instrumentation		
Textural interest		
20 th c. idioms		
Unity/Variety/Continuity		
Ability with Finale		
Creative use of Notation		

TOTAL: _____ Passing Score: 9 (No "0" in any category) Pass Fail

AREA FACULTY: _____

ADDITIONAL COMMENTS:

RECITAL HEARING FORM - INSTRUMENTAL

Name: _____ Date: _____

Applied Instructor: _____ Recital Date: _____

Instrument: _____ Hearing presented 14 or more days prior to recital date.

Degree Recital (required): BM-Performance Junior Recital
 Senior Recital

Non-Degree Recital (elective): degree program _____

Program: Please Attach

Assessment: 3—Commendable 2—Acceptable 1—Needs Attention (name piece(s) as appropriate) 0—Unacceptable

SKILL	RATING	COMMENTS
Musical Accuracy		
Tone		
Intonation		
Technique		
Interpretation		
Musicality		

TOTAL: _____ Passing Score: 9 (No "0" in any category) Pass Fail

AREA FACULTY: _____

ADDITIONAL COMMENTS:

DEPARTMENT OF MUSIC & PERFORMING ARTS
STUDENT RECITAL CHECKLIST

Semester Prior to Recital

- _____ Pick up *Student Recital Packet*
- _____ Pass *Advanced Standing* to schedule Junior or Senior Recital
- _____ Pass *Piano Proficiency Examination* (BM Senior Recital)
- _____ Fill out *Room Reservation Request Form** for recital date and time
Form must be signed by the applied instructor

One Month Prior to Recital (Composition)

- _____ Turn in to committee suggested program
- _____ Turn in to committee all completed, bound scores and parts
- _____ Secure all performers and arrange rehearsal times; prepare rehearsal schedule

One Month Prior to Recital (Instrumental, Piano, Vocal)

- _____ Schedule *Recital Hearing* with applied instructor (at least three area faculty)
- _____ Fill out appropriate *Recital Hearing Form* (Instrumental, Piano, Vocal)
- _____ Fill out *Room Reservation Request Form** for *Recital Hearing*

Two-Week Deadline

- _____ Perform *Recital Hearing* (Instrument, Piano, Vocal)
- _____ Hand in signed *Recital Hearing Form* to the Department Chair
- _____ Payment of *Recital Fee* of \$40 to: Department of Music and Performing Arts
Memo: Recital Production Cost
- _____ Complete *Recital Program* with applied instructor
Use appropriate format (limit: one page, 8.5 x 11, two-sided)
See sample programs in packet
The back of the program may be used for program notes/translations
- _____ Hand in completed *Recital Program* for printing
Printing order must be signed by the applied instructor
- _____ Hand in *Recording Request Form*. Failure to meet this deadline will incur a **\$15 late fee**.
The recital will not be recorded if the request form and required payment is not submitted.
- _____ Hand in *News Bureau Form*

One Week Prior to Performance

- _____ Proofread *Recital Program*
- _____ Arrange for stage crew if necessary
- _____ Schedule a dress rehearsal



RECITAL HEARING FORM - PIANO

Name: _____ Date: _____

Applied Instructor: _____ Recital Date: _____

Instrument: _____ Hearing presented 14 or more days prior to recital date.

Degree Recital (required): BM-Performance Junior Recital
 BM-Performance/Pedagogy Senior Recital

Non-Degree Recital (elective): degree program _____

Program: Please Attach

Assessment: 3—Commendable 2—Acceptable 1—Needs Attention (name piece(s) as appropriate) 0—Unacceptable

SKILL	RATING	COMMENTS
Musical Accuracy		
Tone Quality		
Technique/Facility		
Musicality		
Interpretation		
Memorization		

TOTAL: _____

Passing Score: 9 (No "0" in any category)

Pass Fail

AREA FACULTY: _____

ADDITIONAL COMMENTS:

RECITAL HEARING FORM - VOICE

Name: _____ Date: _____

Applied Instructor: _____ Recital Date: _____

Instrument: _____ Hearing presented 14 or more days prior to recital date.

Degree Recital (required): BM-Performance Junior Recital
 BM-Musical Theatre Senior Recital

Non-Degree Recital (elective): degree program _____

Program: Please Attach

Assessment: 3—Commendable 2—Acceptable 1—Needs Attention (name piece(s) as appropriate) 0—Unacceptable

SKILL	RATING	COMMENTS
Musical Accuracy		
Tone Production		
Intonation		
Musicality		
Diction		
Presentation		

TOTAL: _____ Passing Score: 9 (No "0" in any category) Pass Fail

AREA FACULTY: _____

ADDITIONAL COMMENTS:

**Department of Music and Performing Arts
Music Student Portfolio**

Rev. 11.11.07

PURPOSE

The purpose of the Student Portfolio is:

- to guide each student in creating a personalized document that reflects his or her best work done at the University of Nebraska at Kearney;
- to offer a process through which each student will view his/her own strengths and weaknesses before degree completion;
- 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.

CONTENT

I. STUDENT DEGREE PROGRAM/VITA

II. PERFORMANCE

A. Copies of performance programs (solo recitals, departmental recitals, ensemble performances, musical/opera productions); repertoire sheets; advanced standing record.

B. Audio and/or Video recordings with examples from solo or chamber performances, conducting projects, compositions, or arrangements.

III. ACADEMICS

A. Evidence of outstanding academic work which may include term papers from music related classes, publications, poster sessions, original arrangements or compositions, or other large scale research/creative projects completed while at the university.

IV. PROFESSIONAL ORGANIZATIONS

A. Documentation of activity and/or leadership in student or professional organizations such as MENC, MTNA, and NAMM.

B. Materials which signify attendance and/or participation in state, regional, or national meetings of professional organizations.

V. SPECIAL AWARDS AND RECOGNITION

A. Documentation of special awards or recognition received such as scholarships, dean's list, honorary societies (such as Mortar Board or Phi Kappa Phi), fraternities (such as Tau Beta Sigma, Delta Omicron), letters of thanks or commendations, or other activities and beyond the normal curriculum.

VI. DEGREE PROGRAM SPECIFIC DOCUMENTATION

Materials which help to describe the student's particular professional expertise:

MUSIC BUSINESS STUDENTS

- A. A typewritten statement describing why the student is interested in pursuing a degree in music business and the student's professional goals and career objectives.
- B. The Internship Notebook with a daily log of activities and various other evidence of the internship experience.
- C. Documentation of other experiences in the music industry such as employment, managing or producing an act, working with music marketing or merchandising, etc.
- D. Any other materials which relate to potential for success as a professional.

MUSIC EDUCATION AND PEDAGOGY STUDENTS

- A. A typewritten, well-composed teaching philosophy. It should reflect the student's personal beliefs, and also reflect a familiarity with contemporary issues within the profession. Music education and pedagogy students should also include a statement describing why the student is interested in pursuing a degree in music education/pedagogy, and/or the student's professional goals and career objectives.
- B. Evidence of the Field Experience/Pedagogy internship experience in the form of programs, journals, notebooks, evaluation forms, curricular materials, audio/video recordings of teaching. [Final semester Student Teaching/Internship materials will be added in the final semester – not required for portfolio evaluation.]
- C. Documentation of other teaching experiences including private lesson teaching, leadership positions within ensembles, clinics or voluntary assistance with school music programs, adjudication experience, etc. Other materials may include curriculum guides, literature surveys or lists, bibliographies of teaching resources assembled by the student, or other related materials.
- D. Any other materials which relate to potential for success as a professional music educator.

MUSIC PERFORMANCE/MUSICAL THEATRE STUDENTS

- A. A typewritten, well-composed statement describing the student's philosophy of music/philosophy of music performance and a well-composed description of the student's reason for pursuing a performance degree, and/or description of career goals and objectives.
- B. Documentation of the university solo recital experience in the form of programs, audio/video recordings, and any other appropriate materials including research related to performance. Other materials may include participation in performance competitions (adjudication sheets, certificates), master classes, conference, festival, showcase programs within or outside the university.
- C. Evidence of other solo, chamber, or ensemble music performance within or outside of the university in the form of programs and audio/video tapes. All music performance /musical theatre majors should submit a complete repertoire list including all solo, accompanying, chamber, and ensemble performed and/or list of original compositions.
- D. Any other materials which relate to potential for success as a professional musician.

MUSIC—LIBERAL ARTS STUDENTS

A, A typewritten, well-composed statement describing the student's philosophy of music/philosophy of music performance and a well-composed description of the student's reason for pursuing a music degree, and/or description of career goals and objectives.

B. Documentation of outstanding project related to music (may include Recital, Composition, and/or Research).

C. Additional music-related activities and experience.

D. Any other materials which relate to potential for success in a music or music-related field.

PRESENTATION/ORGANIZATION

Students should be aware that the format and presentation of the portfolio is as important as the content. The portfolio is a document which describes your professional potential. For that reason, the student should work to create the most orderly, neat, complete, and well-constructed presentation as possible. The following guidelines should be helpful:

- The portfolio may take the form of a large, heavy-duty, three-ring binder. If a binder is used, all materials must be secured in some fashion. Audio or Video recordings must be secured in the binder or supplementary packet. The exact format will vary from student to student. Students may elect to prepare an ePortfolio.
- The outside of the binder must be labeled (typewritten) with the student's full name, degree program, anticipated year of graduation, as well as the name of the institution (University of Nebraska at Kearney).
- When the binder is opened, the first document should be a typewritten table of contents. Although page numbers may be impractical, the table of contents should provide the reader with an immediate understanding of what is in the document and the order in which it is presented.
- The remainder of the contents must be organized in sections, and each section should have an organizer tab or divider. The sections identified in the table of contents should correspond to the labels on each of the tabs or dividers. Tabs or dividers should be labeled in type.
- During the fourth semester of study, the student should begin constructing a resume. The resume will then be included in the portfolio and should appear immediately following the table of contents.

STUDENT PORTFOLIO ASSESSMENT

Student portfolios will be assessed by a faculty committee (applied instructor, advisor, and one other faculty member in performance/degree area) during the **penultimate semester** of study at UNK. Each area of CONTENT, PRESENTATION, and ORGANIZATION will be assessed as Excellent, Satisfactory, or Unsatisfactory. Unsatisfactory areas must be revised according to faculty comments. Assessment forms will be turned in to the department chair for accreditation records; copies will be provided for each student and his/her advisor.

**DEPARTMENT OF MUSIC AND PERFORMING ARTS
MUSIC STUDENT PORTFOLIO REVIEW
Degree Program: Bachelor of Arts—Music**

3.12.08

NAME _____

MAJOR INSTRUMENT/VOICE _____ REVIEW DATE _____

ANTICIPATED GRADUATION DATE _____

CONTENT	Excellent	Satisfactory	Unsatisfactory	Comments
I. Curriculum Vita/Resume				
II. Performance A. Programs Repertoire Sheets Advanced Standing B. Recordings/Scores				
III. Academics Sample work Research/Creative Projects				
IV. Professional Organizations				
V. Awards/Recognition				
VI. Degree Program: MUSIC-LIBERAL ARTS				
A. Statement-Goals/Objectives				
B. Internship Notebook				
C. Industry Experience				
D. Other Supporting Materials				
PRESENTATION				
ORGANIZATION				

STUDENT PORTFOLIO
FACULTY REVIEWER _____

FINAL EVALUATION _____ **PASS** _____ **UNSATISFACTORY**
(See comments above for resubmission requirements)

DEPARTMENT OF MUSIC AND PERFORMING ARTS

3.12.08

MUSIC STUDENT PORTFOLIO REVIEW

Degree Program: Bachelor of Arts in Education—Music K-12 Teaching Endorsement

NAME _____

MAJOR INSTRUMENT/VOICE _____ REVIEW DATE _____

ANTICIPATED GRADUATION DATE _____

CONTENT	Excellent	Satisfactory	Unsatisfactory	Comments
I. Curriculum Vita/Resume				
II. Performance A. Programs Repertoire Sheets Advanced Standing B. Recordings/Scores				
III. Academics Sample work Research/Creative Projects				
IV. Professional Organizations				
V. Awards/Recognition				
VI. Degree Program: MUSIC EDUCATION				
A. Statement Teaching Philosophy Goals and Objectives				
B. Teaching Field Experience Student Teaching Other				
C. Teaching-Related Materials				
D. Other Supporting Materials				
PRESENTATION				
ORGANIZATION				

STUDENT PORTFOLIO
FACULTY REVIEWER _____

FINAL EVALUATION _____ **PASS** _____ **UNSATISFACTORY**
(See comments above for resubmission requirements)

DEPARTMENT OF MUSIC AND PERFORMING ARTS
MUSIC STUDENT PORTFOLIO REVIEW
Degree Program: Bachelor of Music—Performance/Musical Theatre

3.12.08

NAME _____

MAJOR INSTRUMENT/VOICE _____ REVIEW DATE _____

ANTICIPATED GRADUATION DATE _____

CONTENT	Excellent	Satisfactory	Unsatisfactory	Comments
I. Curriculum Vita/Resume				
II. Performance A. Programs Repertoire Sheets Advanced Standing B. Recordings/Scores				
III. Academics Sample work Research/Creative Projects				
IV. Professional Organizations				
V. Awards/Recognition				
VI. Degree Program: MUSIC PERFORMANCE/MUSICAL THEATRE				
A. Statement: Philosophy of Performance Goals and Objectives				
B. Solo Performance Experience				
C. Other Performance Experience				
D. Other Supporting Materials				
PRESENTATION				
ORGANIZATION				

STUDENT PORTFOLIO
 FACULTY REVIEWER _____

FINAL EVALUATION _____ **PASS** _____ **UNSATISFACTORY**
 (See comments above for resubmission requirements)

DEPARTMENT OF MUSIC AND PERFORMING ARTS

3.12.08

MUSIC STUDENT PORTFOLIO REVIEW

Degree Program: Bachelor of Music—Piano Performance with Pedagogy Emphasis

NAME _____

MAJOR INSTRUMENT/VOICE _____ REVIEW DATE _____

ANTICIPATED GRADUATION DATE _____

CONTENT	Excellent	Satisfactory	Unsatisfactory	Comments
I. Curriculum Vita/Resume				
II. Performance A. Programs Repertoire Sheets Advanced Standing B. Recordings/Scores				
III. Academics Sample work Research/Creative Projects				
IV. Professional Organizations				
V. Awards/Recognition				
VI. Degree Program: MUSIC PERFORMANCE (Piano with Pedagogy Emphasis)				
A. Statement Teaching Philosophy Goals and Objectives				
B. Teaching Internships Other				
C. Teaching-Related Materials				
D. Other Supporting Materials				
PRESENTATION				
ORGANIZATION				

STUDENT PORTFOLIO
FACULTY REVIEWER _____

FINAL EVALUATION _____ **PASS** _____ **UNSATISFACTORY**
(See comments above for resubmission requirements)

DEPARTMENT OF MUSIC AND PERFORMING ARTS
MUSIC STUDENT PORTFOLIO REVIEW
Degree Program: Bachelor of Music—Music Business Emphasis

3.12.08

NAME _____

MAJOR INSTRUMENT/VOICE _____ REVIEW DATE _____

ANTICIPATED GRADUATION DATE _____

CONTENT	Excellent	Satisfactory	Unsatisfactory	Comments
I. Curriculum Vita/Resume				
II. Performance A. Programs Repertoire Sheets Advanced Standing B. Recordings/Scores				
III. Academics Sample work Research/Creative Projects				
IV. Professional Organizations				
V. Awards/Recognition				
VI. Degree Program: MUSIC BUSINESS				
A. Statement-Goals/Objectives				
B. Internship Notebook				
C. Industry Experience				
D. Other Supporting Materials				
PRESENTATION				
ORGANIZATION				

STUDENT PORTFOLIO
 FACULTY REVIEWER _____

FINAL EVALUATION _____ **PASS** _____ **UNSATISFACTORY**
 (See comments above for resubmission requirements)

GENERAL INSTRUCTION

1. Overall, how would you rate the level of instruction you received in music classes?

(Circle a number)

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

How would you rate your level of learning in the following areas:

2. Ability to read music in both treble and bass clefs

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

3. Ability to take music dictation (melodic, rhythmic, harmonic)

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

4. Ability to analyze linear and chordal harmony

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

5. Ability to perform linear and chordal harmony on the keyboard

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

6. Ability to analyze compositional form

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

7. Ability to arrange and compose vocal and instrumental music

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

8. Demonstrate knowledge of major periods of music history and literature including knowledge of composers, philosophies, and music styles

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

9. Demonstrate knowledge of contemporary music

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

10. Demonstrate knowledge of American jazz

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

11. Understand and explain the relationship between culture and music throughout history

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

12. Conduct basic beat patterns of all meters at various tempi

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

13. Conduct multiple types of music from all periods with appropriate stylistic interpretation

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

14. Ability to perform in vocal and/or instrumental ensembles

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

15. Ability to perform as a soloist

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

16. Demonstrate proficiency at the keyboard

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

17. Possess an understanding of computer skills for music purposes

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

QUESTIONS FOR SPECIFIC DEGREE PROGRAMS

18. I will be completing the following degree program:

- BA-Music
 BAEd-Music K-12 Teaching
 BM-Music Business
 BM-Music Performance
 BM-Musical Theatre

Questions 19-34 are for students majoring in Music Education
 Questions 35-42 are for students majoring in Music Business
 Questions 43-50 are for students majoring in Music Performance
 Questions 51-56 are for students majoring in Musical Theatre

(please go to the appropriate section for your degree program):

MUSIC EDUCATION STUDENTS ONLY (Questions 19-34)

How would you rate your level of learning in the following areas:

19. Demonstrate competence in conducting, technique and gestural vocabulary to create accurate and musically expressive performances

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

20. Ability to arrange and adapt music to meet the needs and ability levels of individuals

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

21. Functional performance abilities in keyboard

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

22. Functional performance/beginning teaching abilities in voice

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

23. Functional performance/beginning teaching abilities in woodwinds

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

24. Functional performance/beginning teaching abilities in brass

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

25. Functional performance/beginning teaching abilities in percussion

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

26. Functional performance/beginning teaching abilities in strings

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

27. Ability to analyze/develop curriculum, lesson plans, daily classroom and performance activities

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

28. Knowledge of content/methods/philosophy/materials/technology to teach general music

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

29. Knowledge of literature/methods/philosophy/materials/technology to teach choral music

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

30. Knowledge of literature/methods/philosophy/materials/technology to teach instrumental music

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

31. Access to laboratory experiences in partner schools

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

32. Understanding effective management of rehearsals and classrooms

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

33. Understanding of child growth and development

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

34. Ability to develop assessment tools, assess student learning, evaluate musical progress

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

MUSIC BUSINESS STUDENTS ONLY (Questions 35-42)

How would you rate your level of learning in the following areas:

35. Understand the basic workings of the music products industry

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

36. Understand the basic workings of the recording industry

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

37. Understand the basic workings of arts management and concert promotion						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
38. Understand basic principles of publishing and copyright laws						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
39. Understand basic principles of business marketing and selling						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
40. Understand the basic principles of business management						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
41. Understand the basic principles of digital audio and MIDI						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
42. Understand the basic principles of synthesizers and samplers						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	

MUSIC PERFORMANCE STUDENTS ONLY (Questions 43-50)

How would you rate your level of learning in the following areas (principal performance area):

43. Possess an understanding of performance and practice techniques						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
44. Demonstrate technical fluency/facility						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
45. Demonstrate fluency in sight reading						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
46. Possess a knowledge of the literature for your instrument/voice						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
47. Understand principles of stylistic interpretation and performance practice of repertoire through the style periods						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
48. Ability to perform a wide range of solo repertoire						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	
49. Ability to effectively rehearse and perform with others in collaborative venues						
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable	
5	4	3	2	1	0	

50. Understand and demonstrate principles of pedagogy for your instrument/voice

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

MUSICAL THEATRE STUDENTS ONLY (Questions 51-56)

How would you rate your level of learning in the following areas:

51. Understand musical theatre singing style and vocal techniques

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

52. Understand and demonstrate principles of vocal pedagogy

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

53. Understand basic principles of acting styles, periods, and techniques

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

54. Possess a basic understanding of creative movement and presence on stage

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

55. Understand and possess a variety of skills in dance techniques (e.g. tap, modern, ballet, ballroom)

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

56. Possess knowledge of musical theatre repertoire appropriate to your voice and character type

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

APPLIED INSTRUCTION - FOR ALL STUDENTS:

53. My principal applied performance area is:

Brass
 Composition
 Percussion
 Piano
 Strings
 Voice
 Woodwinds

54. Rate the level of instruction you received in private lessons

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

55. Rate the level of learning and retention you achieved in private lessons

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

ENSEMBLE INSTRUCTION

56. I have performed in the following vocal ensembles

Choraleers
 Collegium
 Men's Chorus
 Women's Chorus
 Nebraskats

_____ Opera Workshop
 _____ Musical Theatre

57. Rate the level of instruction you received in vocal ensembles

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

58. Rate the level of learning and retention you achieved through vocal ensemble participation

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

59. I have performed in the following instrumental ensembles

- _____ Kearney Area Symphony Orchestra
 _____ University Band (Marching)
 _____ Symphonic Band
 _____ Wind Ensemble
 _____ Jazz/Rock Ensemble
 _____ Chamber Ensembles

60. Rate the level of instruction you received in instrumental ensembles

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

61. Rate the level of learning and retention you achieved through instrumental ensemble participation

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

62. Rate your overall experience in ensemble participation

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

MUSIC FACILITIES AND EQUIPMENT

63. Rate the overall quality and functionality of the music facility

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

64. Rate the overall quality and functionality of music equipment

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

65. Rate the quality of school-owned instruments

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

MUSIC FACULTY AND STAFF

66. Rate your experiences with faculty advising

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

67. Rate the level of professionalism of the faculty

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

68. Did the music faculty care about you as an individual?

Always	Mostly	Sometimes	Rarely	Never
5	4	3	2	1

69. Were you challenged to seek your greatest potential?

Always	Mostly	Sometimes	Rarely	Never
5	4	3	2	1

70. What was the level of interest and support demonstrated by the Music Office Secretary, Student Staff, and Department Chair?

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

71. How would you rate the student perception of the department as a whole?

Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

72. How would you rate the public perception of the department as a whole?

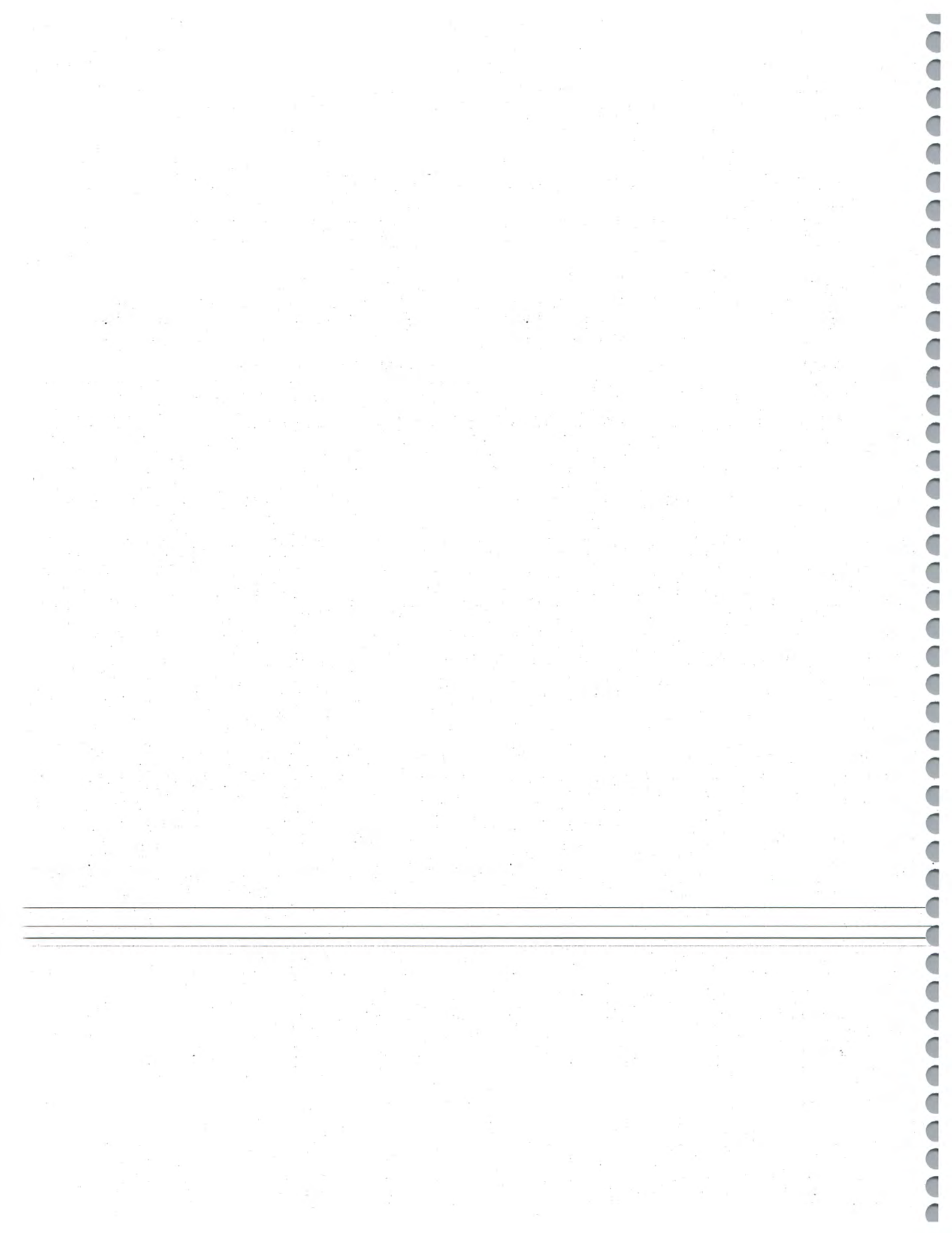
Excellent	Very Good	Good	Adequate	Not Adequate	Not Applicable
5	4	3	2	1	0

Please use the space below to write any additional comments to the previous questions.

What do you believe are the department's greatest strengths?

What do you believe are the department's weakness?

What suggestions do you have for improving the department?
(Facilities, Equipment, Faculty, Curriculum, Performances, Outreach, other)



UNIVERSITY OF NEBRASKA AT KEARNEY (formerly Kearney State College)
MUSIC ALUMNI SURVEY—SPRING, 2010

1. Please indicate the music degree(s) received or program(s) you completed (most recent first). List the name of the school, degree level (B=Bachelors; M=Masters; D=Doctorate), focus of studies (e.g. composition, music education-choral, guitar performance), the year the degree/program was completed, and the number of years it took you to complete the degree/program.

School	Degree/Program	Focus of Studies	Year Conferred	Number of years to complete the degree/program:	
				Years full-time	Years part-time
_____	_____	_____	_____	_____	+ _____
_____	_____	_____	_____	_____	+ _____
_____	_____	_____	_____	_____	+ _____

2. Please list your opinions regarding the following areas. (N.O. = No Opinion)

	Low Quality					High Quality	
a. Overall quality of the University of Nebraska at Kearney music department	1	2	3	4	5	N.O.	
b. Quality of your specific focus of studies as identified in question 1 above	1	2	3	4	5	N.O.	
c. Quality of University of Nebraska at Kearney overall studies outside of music	1	2	3	4	5	N.O.	

3. Please list the full-time music-related positions you have occupied since graduating from or leaving the University of Nebraska at Kearney and the years in each position. (If you have never held a full-time position in music, please skip to question 4).

a. Full-time Position	Employer/Location	Year(s) (e.g. 1999-2007)
_____	_____	_____
_____	_____	_____
_____	_____	_____

Additional part-time music-related position(s) held:

b. Part-time Position	Employer/Location	Year(s) (e.g. 1999-2007)
_____	_____	_____
_____	_____	_____

4. If you have never been employed in a full-time music-related position, please list the part-time music positions you have occupied since graduating from the University of Nebraska at Kearney and the years in each position. *(If you answered question 3, you should skip this question.)*

Part-time Position	Employer/Location	Year(s) (e.g. 1999-2007)
_____	_____	_____
_____	_____	_____
_____	_____	_____

5. Please list your present occupation if not covered in questions 3 or 4 above.

6. On what instrument(s) did you take private studio lessons while studying at the University of Nebraska at Kearney?

Principal Voice/Instrument _____ Secondary Voice/Instrument(s) _____

7. Please list your opinions regarding the quality of instruction at the University of Nebraska at Kearney in the following areas: *(If you did not have any classes in a specified field, circle N.O. for No Opinion.)*

	Low Quality				High Quality	
Basic Music Theory	1	2	3	4	5	N.O.
Music History	1	2	3	4	5	N.O.
Advanced Literature/Analysis	1	2	3	4	5	N.O.
Studio Lessons	1	2	3	4	5	N.O.
Teaching Methods/Pedagogy	1	2	3	4	5	N.O.
Instrumental Ensembles	1	2	3	4	5	N.O.
Vocal Ensembles	1	2	3	4	5	N.O.
General Studies/Liberal Arts	1	2	3	4	5	N.O.

8. Please describe any courses you think should be added for music majors/students at the University of Nebraska at Kearney.

9. Please list any courses you were *required* to take that you think should not be required, including General Studies (state reason).

Questions 10 and 11 are only for those who undertook a senior/graduate project (research project, senior recital, student teaching, internship).
(If you did not do any of these, please skip to question 12.)

10. Do you feel that the breadth of your studies prepared you adequately for doing your senior/graduate project?

Yes _____ No _____

11. Were your senior/graduate project advisor(s) or committee members helpful?

Yes _____ No _____

12. Given your major or professional emphasis, do you feel you had adequate opportunities to work in the following situations?

Performance with large ensemble (conducted)	Yes	No	N/A (Not Applicable)
Performance with small ensemble (non-conducted)	Yes	No	N/A
Solo performance	Yes	No	N/A
Teaching opportunities	Yes	No	N/A
Research/Writing projects	Yes	No	N/A

13. What was the general influence of these working opportunities (question 12) on your personal career development?

	No Influence				Tremendous Influence	
	1	2	3	4	5	N/A
Performance with large ensemble (conducted)	1	2	3	4	5	N/A
Performance with small ensemble (non-conducted)	1	2	3	4	5	N/A
Solo performance	1	2	3	4	5	N/A
Teaching opportunities	1	2	3	4	5	N/A
Research/Writing projects	1	2	3	4	5	N/A

14. Would you recommend the music department at the University of Nebraska at Kearney to someone considering studying music?

Yes _____

No _____

Please explain your answer:

15. What advice would you give to present music students in regard to preparation for a career in music? Emphasize your current career in music.

16. How important were the following elements in your decision to attend the University of Nebraska at Kearney?

	Not Important				Very Important
	1	2	3	4	5
Location	1	2	3	4	5
Cost of tuition	1	2	3	4	5
Recommendations of a teacher	1	2	3	4	5
Recommendations of an acquaintance	1	2	3	4	5
Academic scholarship award	1	2	3	4	5
Music scholarship award	1	2	3	4	5
Quality of education	1	2	3	4	5
Reputation of the department of music	1	2	3	4	5
Presence of particular faculty member(s)	1	2	3	4	5
Facilities	1	2	3	4	5

17. Do you have any comments or suggestions regarding the University of Nebraska at Kearney music department?

18. OPTIONAL

Name _____ Phone _____

Address _____ City _____ State _____ Zip _____

E-mail _____ Cell phone _____

**Thank you for taking the time to complete this survey. Please return it to (Self-Addressed Stamped Envelope):
Department of Music and Performing Arts/2506 12th Ave./University of Nebraska at Kearney/Kearney, NE/68849**



**DEPARTMENT OF MUSIC AND PERFORMING ARTS
GRADUATING SENIOR EXIT INTERVIEWS (Seven Students)**

12.06

Department Strengths (Degree programs and curricula, faculty, facilities, size, atmosphere, etc.)

Size very good – not too big/not too small
Faculty very friendly with students
SS/ET favorite

Size—get to know people a lot better ; community feel; don't feel lost in the crowd
Great experience; students accepting of non-traditional students
Good to get into the classroom early
A lot of exceptions were made (non-trad scheduling problems) but would like some courses to be online (i.e. Music History)
We have really good teachers here

Class size; teachers willing to help (especially music theory with Dr, Mitchell)
Faculty/Atmosphere—faculty know your name even if they never had you for class; other students are like family/home; part of that comes from being in ensembles
Piano has helped so much

Made great friends
Atmosphere with most faculty warm and welcoming; love Jane [secretary]
Most faculty have doors open
Hear that music ed program is strong—heard from other students in the program
For marching band and choirs to be made up of such a diverse group of students from across campus—shows open door
Strength—theory classes were nice; would have liked more experiences in music therapy (i.e. with April Onate)

Recruitment—good to get students involved
Can be part of everything
The faculty! Caring, not only in academics, but personally; wouldn't have succeeded without that
Can talk to faculty one-on-one for help
The way programs are set up, well-developed
Good to be focused on music in the musical theatre degree
Improvements that have been made are great—building, instruments

Performing opportunities
Availability of support funds and resources
A lot of strengths – size, first-name, individual attention in Musical Theatre degree
Could always ask questions of teachers
Definitely the faculty—all the faculty get along and back each other up
Everybody on same page when looking at what students need

Faculty approach to new people—feel welcomed (did not feel at other places)
Good relationship with professors
Teachers take an interest in students
Performance opportunities—voice and instrumental

Department Weaknesses (as above)

Private lesson – sometimes teacher did not show up or was late
Some discrimination at UNK – not in music
Would have done better with more English background before attending UNK

So geared to “regular” students; hard not to have alternatives with work schedule; please explore online alternatives

Wish Arranging would be put back in—don't have much background; don't know how to arrange pieces in the schools – especially since there are so many C and D schools—they may not have all the instruments; don't want trial and error on the job – strongly encourage it be put back in

Facilities—Practice rooms not acoustically treated
Heating and cooling problems
Not enough classrooms-not conducive to music courses
No storage
Faculty work load seems heavier than other departments

Facilities not conducive to the program; embarrassing to have groups in the building—lack of upkeep
Time of choir (middle of the day)

Facilities—tiles missing/stains/old furniture
Separate classes for theory and SS/Ear Training; would like to see combined and run four years as preparation for graduate school
Need better dance program

Facility—Bad—and biggest first impression; could look newer with some repair
Need more space
Would like to see more faculty at concerts and recitals

Ways to Improve (recruitment, student retention, overall image, curriculum, facilities)

Show how friendly and kind the place is
Website—needs more pictures, especially of the orchestra; needs comments from faculty and quotes from students talking about what they like about the department/UNK

Recruitment – bringing students to the campus
Keeping good faculty who are current/up-to-date; staying on the cutting-edge
Would be better to focus education degree in either voice or instrumental
Good to include operating sound/lights as an elective

Retention is a huge issue
Would have liked to have been made aware of summer theory course; biggest hurdle was theory
Good job with recent repairs but we need to put our equipment somewhere—very unappealing
Need handicap access to Choral Room

Recruitment – in summer – receiving a phone call from a student (and would help with retention – get to know a student as mentor)
BA Curriculum—adding conducting earlier; nothing better than learning by doing
Would be good to contact directors to find names of good students
Inserts [brochure] for degree programs; job placement rates; student quotes; different groups

Department does a good job of welcoming; more could be done – involve students in some area of interest to meet and greet/maybe talk to students; introduce people when they visit choir
Dance program is weak (lose people because of lack of dance)

Facilities—to help image

~~Omaha area never heard of program~~

Asset—musical theatre program
Allow faculty and students to out and recruit
Need for a studio accompanist

Need more communication between faculty
Recruitment good; like to set up with student helpers
May need something for 1st month with others that are in the same situation (like a seminar) to talk about things we take for granted
Stronger tutoring program – send letter to students that says a specific student will contact them
Teachers should help more in setting up tutoring and encouraging students to get help

Do you feel prepared for your next step (music business, teaching, graduate school, performance)?:

Learning music helps me communicate with people, not limited by language

Feel well-prepared overall; would have preferred focus on either voice or instrument; would have liked a band of secondary instruments—let that group be the one that beginning conductors use

Yes, but terrified of being alone, of all the responsibilities falling on one's shoulders

Would be good to see what happens in smaller schools-curriculum in music education; Intro to music ed should talk about smaller schools and what's important

Big fear—not having enough piano skills (grades should be lower)

Would be good to have intro to technology related to music rather than Ed courses which are repetitive

Yes, knowledge-wise

Good portfolio – so many opportunities to perform

Provides good experience

Audition prep is excellent; NATS participation helps; Theatre prep good

May need a new course in audition performance prep

Feel unprepared in dance

Voice faculty are great at knowing how to prepare for performances; feel very well prepared especially because of Chicago experience; found out so many options

Audition prep—Chicago Showcase

Some insecurity on placement exams for graduate school

Yes in music theory, form and analysis

Piano proficiency important—lower grades and higher standards

What do you see for the future of this department?

Bigger

More international students

So nice that faculty offer to help in the future—so important

Create map with dots of where our graduates are

Need Kodaly and Orff in the summer; huge benefit to the area

Negative if not addressed—felt more like “family atmosphere” in choir and band a few years ago; used to be more of a “helping” atmosphere rather than a “judging” atmosphere on the part of students

Positive—a new building; this building too small, concern for safety; negative for recruitment

Would love to see a Music Therapy program—it would be unique

Ensembles—going on more trips, representing UNK; helps broaden horizons of current students

New building

Perfect size but can see growth because there will be some changes that will help this department

We will gain students

Musical theatre will grow

Heard that band program was good because teaching/retention is good

Would like to see performance and musical theatre grow

Need to highlight success stories of students

Improvement of dance program

Too many General Studies – but no electives; no opportunity to fit them in

Will always promote UNK; plan to give; to recruit; want to see people who want to come to UNK

Hope the instrumental program will improve—need better instrumentalists

Enrollment increase

Facility—Storage and image—people want to go where things are modern

Graduating Senior Survey 2010S

Key: Excellent-5; Very Good-4; Good-3; Adequate-2; Not Adequate-1

- #1 Overall, how would you rate the level of instruction you received in music classes at UNK? 3, 4, 4, 5 (Mean: 4)
- #2 How would you rate your ability to read music in treble and bass clefs? 4, 4, 4, 5 (Mean: 4.25)
- #3 How would you rate your ability to take music dictation (melodic, rhythmic, harmonic)? 3, 3, 4, 4 (Mean: 3.5)
- #4 How would you rate your ability to analyze linear and chordal harmony? 3, 3, 3, 4 (Mean: 3.25)
- #5 How would you rate your ability to perform linear and chordal harmony on the keyboard? 2, 3, 4, 4 (Mean: 3.25)
- #6 How would you rate your ability to analyze compositional forms? 3, 3, 3, 3 (Mean: 3)
- #7 How would you rate your ability to improvise on your major instrument/voice and/or at the keyboard? 3, 3, 4, 4 (Mean: 3.5)
- #8 How would you rate your ability to demonstrate knowledge of major periods of music history and literature? 3, 3, 4, 4 (Mean: 3.5)
- #9 How would you rate your ability to demonstrate knowledge of contemporary idioms and styles of music? 3, 3, 3, 4 (Mean: 3.25)
- #10 How would you rate your ability to understand and explain the relationship between culture and music... 3, 3, 3, 4 (Mean: 3.25)
- #11 How would you rate your ability to conduct basic beat patterns of all meters at various tempi? 3, 3, 4, 5 (Mean: 3.75)
- #12 How would you rate your ability to perform in vocal and/or instrumental ensembles? 3, 4, 4, 4 (Mean: 3.75)
- #13 How would you rate your ability to perform as a soloist? 3, 4, 4, 4 (Mean: 3.75)
- #14 How would you rate your ability to demonstrate proficiency at the piano? 2, 3, 3, 4 (Mean: 3)
- #15 How would you rate your understanding of computer skills for music purposes? 2, 3, 3, 4 (Mean: 3)
- #16 I will be completing the following degree program(s):
Bachelor of Arts (1);
Bachelor of Arts in Education—Music K-12 Teaching Endorsement Option (1)
Bachelor of Music: Music Business Emphasis (1)
Bachelor of Music: Musical Theatre (1)
- #17 How would you rate your ability to demonstrate competence in conducting, technique, and gestural voc... 3, 4, 4 (Mean: 3.67)
- #18 How would you rate your ability to conduct multiple types of music from all periods with appropriate... 3, 3, 3, (Mean: 3)
-
- #19 How would you rate your ability to arrange and adapt music to meet the needs and ability levels of i... 2, 3, 3 (Mean: 2.67)
-
- #20 How would you rate your functional ability at the keyboard (piano)? 3, 3, 4 (Mean: 3.33)
- #21 How would you rate your functional performance/beginning teaching abilities in voice? 3, 4 (Mean: 3.5)
- #22 How would you rate your functional performance/beginning teaching abilities in woodwinds? 1, 3 (Mean: 2)
- #23 How would you rate your functional performance/beginning teaching abilities in brass? 1, 3 (Mean: 2)
- #24 How would you rate your functional performance/beginning teaching abilities in percussion? 1, 3 (Mean: 2)
- #25 How would you rate your functional performance/beginning teaching abilities in strings? 1, 5 (Mean: 3)

- #26 How would you rate your ability to analyze/develop curriculum, lesson plans, daily classroom and pe... 3, 3 (Mean: 3)
- #27 How would you rate your knowledge of content/methods/philosophy/materials/technology to teach genera... 3, 3 (Mean: 3)
- #28 How would you rate your knowledge of literature/methods/philosophy/materials/technology to teach cho... 2, 3 (Mean: 2.5)
- #29 How would you rate your knowledge of literature/methods/philosophy/materials/technology to teach ins... 1, 3 (Mean: 2)
- #30 How would you rate your access to laboratory (field) experiences in partner schools? 3, 3, (Mean: 3)
- #31 How would you rate your understanding of effective management of rehearsals and classrooms? 3, 4 (Mean: 3.5)
- #32 How would you rate your understanding of child growth and development? 3, 4 (Mean: 3.5)
- #33 How would you rate your ability to develop assessment tools, assess student learning, and evaluate m... 2, 4 (Mean: 3)
- #34 How would you rate your understanding of the basic workings of the music products industry? 1, 3 (Mean: 2)
- #35 How would you rate your understanding of the basic workings of the recording industry? 1, 3 (Mean: 2)
- #36 How would you rate your understanding of the basic workings of arts management and concert promotion... 2, 3 (Mean: 2.5)
- #37 How would you rate your understanding of the basic principles of publishing and copyright laws? 2, 2 (Mean: 2)
- #38 How would you rate your understanding of the basic principles of business marketing and selling? 1, 4 (Mean: 2.5)
- #39 How would you rate your understanding of the basic principles of business management? 2, 4 (Mean: 3)
- #40 How would you rate your understanding of the basic principles of digital audio and MIDI? 3, 3 (Mean: 3)
- #41 How would you rate your understanding of the basic principles of software, synthesizers and recordin... 3, 4 (Mean: 3.5)
- #42 How would you rate your understanding of performance and practice techniques? 4, 4 (Mean: 4)
- #43 How would you rate your ability to demonstrate technical fluency/facility? 3, 4 (Mean: 3.5)
- #44 How would you rate your ability to demonstrate fluency in sight reading? 3, 3 (Mean: 3)
- #45 How would you rate your knowledge of the literature? 3, 3 (Mean: 3)
- #46 How would you rate your understanding of principles of stylistic interpretation and performance prac... 3, 3 (Mean: 3)
- #47 How would you rate your ability to perform a wide range of solo repertoire? 3, 4 (Mean: 3.5)
-
- #48 How would you rate your ability to effectively rehearse and perform with others in collaborative ven... 3, 4 (Mean: 3.5)
-
- #49 How would you rate your ability to understand and demonstrate principles of pedagogy for your instru... 3, 3 (Mean: 3)
- #50 How would you rate your understanding of musical theatre singing style and vocal techniques? 3, 4 (Mean: 3.5)
- #51 How would you rate your ability to understand and demonstrate principles of vocal pedagogy? 2, 4 (Mean: 3)
- #52 How would you rate your ability to understand basic principles of acting styles, periods, and techni... 3, 4 (Mean: 3.5)
- #53 How would you rate your understanding of basic creative movement and presence on the stage? 4, 4 (Mean: 4)
- #54 How would you rate your understanding and attainment of a variety of skills in dance techniques (e.g..) 4, 4 (Mean: 4)

- #55 How would you rate your knowledge of musical theatre repertoire appropriate to your voice and charac... 3, 4 (Mean: 3.5)
- #56 My principal applied performance area is: Strings (1), Voice (3)
- #57 How would you rate the level of instruction you received in private lessons? 4, 4, 4, 5 (Mean: 4.25)
- #58 How would you rate the level of learning and retention you achieved in private lessons? 4, 4, 4, 5 (Mean: 4.25)
- #59 I have performed in the following vocal ensembles:-Choraleers (3), Collegium (2), Women's (4), Nebraskats (2), Opera (2)
- #60 How would you rate the level of instruction you received in vocal ensembles? 4, 4, 4, 4 (Mean: 4)
- #61 How would you rate the level of learning and retention you achieved through participation in vocal e... 4, 4, 4, 4 (Mean: 4)
- #62 I have performed in the following instrumental ensembles:-Kearney Symphony Orchestra (1), Chamber Strings (1), None (2)
- #63 How would you rate the level of instruction you received in instrumental ensembles?-Excellent (1) (Mean: 5)
- #64 How would you rate the level of learning and retention you achieved through participation in instrum...-Very Good (1) (Mean: 4)
- #65 How would you rate your overall experience in ensemble participation?- Very Good (2), Excellent (1) (Mean: 4.33)
- #66 How would you rate the overall quality and functionality of the music facility?-Good (1) Very Good (2) (Mean: 3.66)
- #67 How would you rate the overall quality and functionality of music equipment?-Very Good (3) (Mean: 4)
- #68 How would you rate the quality of school-owned instruments?-Very Good (2) (Mean: 4)
- #69 How would you rate your experiences with music faculty advising?-Not Adequate (1), Good (2), Very Good (1) (Mean: 2.75)
- #70 How would you rate the level of professionalism of the music faculty?-Good (3), Very Good (1) (Mean: 3.25)
- #71 How would you rate the level of individual care you received from the music faculty?-Good (2), Very Good (2) (Mean: 3.25)
- #72 How would you rate the level you felt challenged to strive to your greatest potential?-Good (3), Very Good (1) (Mean: 3.25)
- #73 How would you rate the level of interest and support demonstrated by the Music Staff (Secretary, Sou...-Adequate (1), Good (1), Very Good (2) (Mean: 3)
- #74 How would you rate the student perception of the department as a whole?-Good (3) Very Good (1) (Mean: 3.25)
- #75 How would you rate the public perception of the department as a whole?-Good (2) Very Good (2) (Mean: 3.5)
- #76 What do you believe are the department's greatest strengths?
I feel that I have gained an education in a welcoming and more personal environment than I would have experienced at other universities.
Many opportunities for the students to be involved. Wide range of classes available for the students. Very knowledgeable teachers.
-
- #77 What do you believe are the department's weaknesses?
I have had many negative experiences with Dr. ----. I don't feel he is a positive influence on the music department.
- #78 What suggestions do you have for improving the department?
I think the structure of student's portfolios should be explained more, and students should be more aware of what they should be saving to put into their portfolio. Personally, I had a lot of questions and confusions about the portfolio that I think can be avoided through more explanation, and possibly a more unified list of what the portfolio consists of.
- I wish the Music Business program would have more classes focusing on the recording industry rather than the music products industry.

Graduating Senior Survey 4/26/10 Results

Student Profile

Four students completed the survey, one each in these programs/majors:

BA Music, BAED MUS K-12, BM Music Business, BM Musical Theater

Principal applied: voice, 3, strings 1

Participation in Vocal Ensembles:

Choraleers 3; Collegium 2; Women's Chorus, 4; Nebraskats 2; Musicals 2;
Opera 2.

Participation in Instrumental Ensembles:

KSO - 1, Chamber Strings - 1

The survey used a five-point system for rating levels of instruction, abilities, performance, knowledge, faculty, staff and facilities.

1 = not adequate, 2 = adequate 3 = good, 4 = very good, 5 = excellent.

Instruction

Instruction (overall) = 4

Instruction, including private lessons, ensembles and field experience = 4.40

Abilities

Music Reading = 4.25

Music Theory Skills = 3.18 (Arranging = 2.67)

Piano proficiency = 3.19

Performance = 3.66

Conducting - 3.41

Music Education Skills (including analyzing/developing curriculum, lesson
Plans, assessment tools, pedagogy principles) = 3.08

Knowledge

Music History (including periods/ styles/ cultures) = 3.33

Music Education (including content, methods, philosophy, management
of rehearsals and classroom, child development) = 3.62

Music Business (including Music products, recording industry, arts
Management, publishing and copyright law, marketing and selling
Business management, software)= 2.56

Music Performance (including literature, performance practice
And practice technique)= 3.33

Musical Theater (including singing style, creative movement, acting style,
Dance technique, appropriate repertoire for vocal type) = 4.3

Faculty -overall - 3.18

Professionalism = 3.25

Advising = 2.75

Individual care received = 3.5

Level of challenge for greatest potential = 3.25

Staff Support = 3.25

Facilities - overall 3.55

Quality and functionality of the music facility = 3.66

Quality and functionality of the music equipment = 3.

Quality of the school-owned instruments = 4

Student Comments

Department Strengths - a welcoming, personal environment; very knowledgeable Teachers, many opportunities to be involved

Department Weaknesses - one student reported negative experiences with one Teacher

Suggestions for Improvement

Better explanation of the student portfolio;

For Music Business, more classes focusing on the recording industry rather than the music products industry

APPENDIX F

Music Faculty Handbook Contents



UNIVERSITY OF NEBRASKA KEARNEY
MUSIC FACULTY HANDBOOK
Blackboard—Community (will be accessible to visitors)

Table of Contents

(all have attached documents or web links)

MPA Calendar of Events (Music, Theatre, Dance)
 Current 2010-11 Calendar
 Proposed 2011-12 Calendar

MPA Faculty/Staff Contact Information

MPA Annual Faculty Evaluation Reporting Form

NASM Documents

 Mission, Goals, Objectives
 Music Priorities and Goals
 Assessment of Undergraduate Programs
 NASM Philosophy
 NASM 2009-10 Handbook
 NASM 2001 Self-Study Documents
 NASM Procedures: Format A
 NASM Curricular Tables
 NASM Instructional Programs Assignments
 Drafts of 2011 Self-Study, Sections I, II, III

MPA Faculty: Temporary Absence/Travel
 Department Policies and Procedures:
 Temporary Absence
 Faculty Travel
 UNK Policies and Procedures Web site link
 Pre-trip Request Form

Music and Dance Faculty Meeting Minutes (complete 2009)

Music and Dance Faculty Meeting Minutes (complete 2010)

Music and Dance Faculty Committee Assignments/Responsibilities/Reports
 Committee Assignments 2010-11
 Committee Responsibilities (Standing Committees)
 Committee Reports
 MPA membership: Committees, Councils (department, college, campus-wide,
 NU system-wide, professional organizations)

Summer 2011 Summer Course Offerings

Music Student Handbook

Request for Admission to a Music Academic Program

Advising Sheets (2010-11 Catalog)

 BA—Music, BAE—Music K-12 Teaching Field Endorsement
 BM—Music Business Emphasis, BM—Musical Theatre
 BM—Performance: Composition, Instrumental, Piano, Piano with Pedagogy Emphasis, Vocal



Dance Minor, Music Minor, Music Minor (Elementary Ed Majors)
Pre-Music Therapy Program, Piano Pedagogy Certificate
MAE—Music Specialization

Music Student Priority Research/Creative Activity Funding Application
Requirements, Application Form

Independent Study Form

Student Evaluations (Classes/Applied Lessons)

Student Performance Evaluation Forms

First Semester Applied Music Evaluation Form

First Semester Applied Music Evaluation Form—Composition

Jury Forms: Instrumental, Keyboard, Vocal

Entrance/Advanced Standing Requirements:
Composition, Instrumental, Keyboard, Vocal

Advanced Standing Forms: Composition, Instrumental, Keyboard, Vocal

Recital Hearing Forms: Composition, Instrumental, Keyboard, Vocal

Music Student Portfolio Review

Review Committees (3 per student)

Student Portfolio Review Forms

Student Portfolio Requirements

Student Recitals

Departmental Recitals

Honors Recital Policy and Forms

Application Process and Criteria

Application Form—Ensemble

Application Form—Solo

Recital Packet (Policies, Forms, Checklist, sample programs)

ADA Statement (all course syllabi)

UNK Emergency Response Plan

FAB Building Evacuation Plans

NU 2009-10 Flue Season Policy

UNK/Music Rank & Tenure Documents and Links

Music Rank and Tenure Guidelines

(drafts: Teaching, Scholarship/Creative Activity, Service)

MPA Criteria Draft

FAH Guidelines Draft

NASM “The Work of Arts Faculty in Higher Education”

SVCASA Presentations

Results and Response: North Central Accreditation (2008)

Special Features of UNK (2010)



Faculty Senate Information and Links

Marketing—Music News Releases

U.S. News and World Report—UNK “Top Ten”

Music department receive \$2 million—private gift

Music Challenge Grant

UNK Music Department celebrates another major gift—completion of challenge grant

UNK General Studies

Academic standards

Web link

General Studies Assessment

Writing Intensive Assessment

UNK Curriculum: Course and Program Forms

UNK Catalogs & Course Information link

UNK Early Warning Referral link

UNK Faculty Handbook link

UNK Human Resources link

Academic Affairs link

Faculty Reassigned Time Application

UNK Faculty—Outside Professional Activity link

UNK Campus eNews link

WI/CD link



Faculty Meetings

Information found in Section I.

Standing Committees

The established Standing Committees of the music unit, with responsibilities (not including theatre):

1. Graduate Committee Responsibilities

Review all graduate faculty applications, provide assistance to applicants, vote on membership
Attend Graduate Program Chair meetings (committee chair)
Review graduate student applications for admission
Develop a three to five-year plan for graduate course offerings
Serve on Masters exam committees
Review all curricular submissions to create or alter graduate level courses or programs
Assist faculty in developing effective curricular proposals
Present curricular proposal submissions at Faculty Meetings for a vote
Check to see if programmatic changes require the signature(s) of other departments or colleges
Submit the proposal and related documents to the Department Chair for a signature. The Department Chair will send signed proposals and related documents to the Office of Graduate Studies & Research
Provide written Committee Reports for Faculty Meetings as needed
Be prepared to present proposal(s) to the Graduate Council
Review new catalog copy for errors
Collect, review and submit graduate program assessment data
Prepare written Committee Reports for Faculty Meetings as needed

2. Undergraduate Curriculum Committee Responsibilities:

Review all curricular submissions to Create or Alter undergraduate courses or program
Assist faculty in developing effective curricular proposals (in line with university policies and NASM accreditation requirements)
Present curricular proposal submissions at Faculty Meetings for a vote
Check to see if programmatic changes require the signature(s) of other departments or colleges
Check to see if alterations in course offerings affect program changes
Submit the proposal and related documents to the Department Chair for a signature
Make 13 copies of the approved proposal and related documents and submit to the Chair of the College of Fine Arts and Humanities Educational Policy Committee
Be prepared to present the proposal(s) to the Educational Policy Committee
Review catalog copy for errors
Collect, review and submit undergraduate program assessment data
Prepare written Committee Reports for Faculty Meetings as needed

3. Recruitment and Retention Committee

Schedule entrance/scholarship audition dates
Maintain and distribute prospective student lists to all faculty
Create scholarship audition poster for distribution to schools
Create recruitment letters and information packets to send to prospective students
Solicit ideas for recruitment strategies from the faculty
Listen to auditions and evaluate student performance auditions
Solicit responses from area faculty regarding evaluations of performances
Make decisions regarding scholarship/activity awards to new and returning students
Prepare written Committee Reports for Faculty Meetings as needed

4. Marketing Committee

Develop a plan for effective marketing for the academic year; coordinate efforts with the recruitment and retention committee
Maintain department website
Create announcements for campus-wide e-mail distribution of all concerts



Send recital/concert announcements to the news bureau
Prepare written Committee Reports for Faculty Meetings as needed

5. Recital Committee

Schedule departmental recital dates through the office in consultation with the faculty
Post list of recital/concerts for faculty sign-up of attendance cards
Create and distribute forms for recital performance
Create signs announcing student recitals
Create programs for student recitals; arrange for printing through the office
Arrange for student stage managers for all student recitals
Manage student stage managers during each recital
Distribute Honors Recital application forms to all faculty (two months prior to recital)
Create flyer announcing application availability for display on the main bulletin board
Collect signed applications and determine student eligibility for performance on Honors Recital
Create ballots for faculty votes for Honors Recital participants
Collect program information, including program notes from students
Create program for Honors Recital; leave one page open for student honors and awards (Convocation portion)
Send news release with student names, degree programs, and home-town information to the UNK News Bureau
Prepare written Committee Reports for Faculty Meetings as needed

6. Student Evaluation/Assessment Committee

Distribute and collect Freshman and Sophomore Evaluation forms—all music majors/minors
Collect all Advanced Standing Forms each semester from area faculty for office files
Develop, Revise, and Review Data of Assessment Plans/Rubrics for all General Studies Courses:
 Portal: MUS 188 (various titles)
 Distribution: MUS 100 Music Appreciation, MUS 106 Jazz and Rock, MUS 107 Jazz and Blues, MUS 159
 Fundamentals of Piano, DANC 122 Dance Appreciation
 Capstone: MUS 488 (various titles)
Develop, Revise, and Review Data for Writing Intensive requirement (Sample freshman/MUS 448)
Collect Student Portfolio checklists from Applied Faculty/Program Advisors for office files
Assist with department academic reviews: North Central, NASM, NCATE, Academic Program Reviews
Meet with all GS faculty to explain and discuss assessment requirements
Assist with annual Departmental Assessment Reports

7. Library Committee

Contact Calvin T. Ryan Library music representative for information on budget
Obtain list of current music and dance journals from the library; bring the list to a departmental meeting for
 review/recommendations
Determine areas of need in the music collections
Distribute requisition cards to the faculty
Review faculty requests for new books, journals, videos and audio recordings
Keep records of budget expenditures
Obtain information about special library grants and present to the faculty
Make a list of priorities for grant applications
Submit grant(s) to the appropriate university committee for review
Prepare written Committee Reports for Faculty Meetings as needed

8. Technology Committee

Review departmental needs for technology equipment and software

Ad hoc Committees/Assignments

In addition, the following areas cover various ad hoc committees/assignments:

Faculty Meeting Secretary
Music Theory Coordinator
Honor Band and Choral Clinic Coordinator



New Music Festival Committee
Kearney Area Symphony Orchestra Board
Keyboard Coordinators: Piano Proficiency Examinations, Piano Placement, Piano Maintenance
Voice Area Coordinator
Instrumental Area Coordinator
Priority Student Research Funding Committee
Assessment Committees (General Studies, Writing Intensive, North Central, NCATE)
Peer Review Committees
Promotion and Tenure Committees
Student Organization Advisors

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 .25 release), who is charged with most administrative and advising duties for the theatre program; however, the program has had an interim director for the past three-four years, the current Associate Dean of the College of Fine Arts and Humanities. Within the music and dance area, the following areas have designated program coordinators and directors: Dance Program; 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 Vocal Leadership Workshop, Men's Choral Clinic, Women's Choral Clinic, Sounds of Summer Band Camp, Merry Tuba Christmas, and Broadway Bound: Musical Theatre Camp. Other events include frequent Guest Artist Master Classes and various clinics.

MPA Faculty Committees/Councils/Professional Organizations chart attached*



APPENDIX G

Table of Organization



TABLE OF ORGANIZATION

University of Nebraska Board of Regents

Timothy Clare, Howard Hanks, Chuck Hassebrook, Bob Whitehouse
 Jim McClury, Kent Schroeder, Bob Phares, Randolph Ferlic
 Students: Nathan Summerfield, Justin Solomon, Andrew Klutman, Michael Crabb

University of Nebraska System President

J.B. Milliken, J.D.

Executive Vice President/Provost

Linda Pratt, Ph.D.

UNK Chancellor

Douglas Kristensen, J.D.

UNK Senior Vice Chancellor for Academic/Student Affairs

Charles Bicak, Ph.D.

Assoc. VC/Grad. Studies & Research

Kenya Taylor, Ed.D.

College of Fine Arts & Humanities Dean

William Jurma, Ph.D.

Department of Music & Performing Arts Chair

Music/Theatre/Dance

Valerie Cisler, D.M.A.

Director of Theatre
 Darin Himmerich, M.F.A.

Director of Dance
 Gary Schaaf, M.F.A.

Standing Committees

Coordinators

Graduate
 Library
 Marketing & Website
 Recital
 Recruitment & Retention
 Student Evaluation &
 Assessment
 Technology

Theory Curriculum
 Instrumental Area
 Voice Area
 Keyboard Area
 Music Business
 Music Education
 Musical Theatre
 Ensemble Directors



APPENDIX H

Faculty Committees/ Councils/ Professional Organizations



2011-12 Music and Dance
Faculty Departmental Committee Assignments

8.12.11

Standing Committees:

GRADUATE

Nabb*, Foradori, Fronczak, Harriott, Mitchell, Payne, Powell (COE)

LIBRARY

Beard*, Freedman

MARKETING & WEBSITE

Campbell*, Beard, Buckner, Chen, Cisler, Fletcher

RECITAL

Cook*, Bauer, White

RECRUITMENT & RETENTION

Foradori*, Bauer, Bierman, Buckner, Nabb, Rogoff

STUDENT EVALUATIONS/ASSESSMENT

D. Mitchell* Undergraduate, Nabb* Graduate
GS Faculty, Core Music Faculty

TECHNOLOGY

D. Mitchell

UNDERGRADUATE CURRICULUM

Harriott*, Chen, Payne

Ad hoc Committees/Assignments:

KEARNEY SYMPHONY ORCHESTRA BOARD: Chen, Crocker-Fall/Cisler-Spring, Freedman

UNK STRING PROJECT: Rogoff, Chen

VOICE AREA COORDINATOR: Foradori

INSTRUMENTAL AREA COORDINATOR: Payne

MUSIC BUSINESS FIELD EXPERIENCE/INTERNSHIPS: Payne

MUSIC EDUCATION: Harriott*, Beard

MUSIC THEORY: D. Mitchell

PIANO MAINTENANCE: Johnson

PIANO PLACEMENT: Buckner-Fall/Cisler-Spring

PIANO PROFICIENCIES: Buckner

PRIORITY STUDENT RESEARCH: Crocker-Fall/Cisler-Spring*, Foradori, Mitchell, Nabb

FACULTY MEETING RECORDING SECRETARY: Rogoff

Academic Program Review: Mitchell (Release)

Special Events Coordinators:

BAND EVENTS: BAND DAY/BAND CAMP/PEP BAND: Bierman, Beard

BROADWAY BOUND: Foradori

CHORAL CLINICS/WORKSHOPS: Bauer

HONOR BAND & CHORAL CLINIC: Payne

NEW MUSIC FESTIVAL: Mitchell

SPRING PIANO WORKSHOP: Cisler

VIOLIN/VIOLA WORKSHOP: Chen



DEPARTMENT OF MUSIC & PERFORMING ARTS FACULTY

Rev.12.20.10

Department/College/University Committees and State/National Professional Organizations

FACULTY	DEPARTMENTAL	FAH COLLEGE	UNK	NU-WIDE	STATE/NATIONAL
BAUER	Recruitment/Retention Recital Committee Choral Workshops Coord.				
BEARD	Library Committee Marketing Committee				
BIERMAN	Recruitment/Retention Band Events Coord.		Faculty Senate- Athletic Affairs		
BUCKNER	Marketing Committee Recruitment/Retention Piano Proficiency Coord.		Faculty Senate- Professional Conduct		
CAMPBELL	Marketing Comm. (Head)	FAH Ed Policy	Center for Teaching Excell.		
CHEN	Undergraduate Curr. KSO Board Violin/Viola Wkshp Coord String Project Marketing		Faculty Senate- Student Affairs		NE ASTA Solo Competitions Chair
CISLER	MPA Chair Graduate Committee KSO Board MTNA St. Chpt. Sponsor Spring Piano Wkshp Coord. Piano Placements Priority Student Research Marketing Committee	FAH College Council	Graduate Council Grad Policy & Planning Leland-Holdt Awards Com.	NU Executive Graduate Council NU ORCA Comm.	CMS Rep NMTA Board/Composer Comm. Chair
COOK	Recital (Head)		Student Activities-Budget		
CROCKER	KSO Board Interim Theatre Dir.	Associate Dean FAH College Council	Assessment Committee Fees Committee Ambassador Select. Comm. Student Gov.- Budget		
FLETCHER	Marketing Committee DO Faculty Sponsor ITEA Faculty Advisor				
FORADORI	Graduate Committee Recruit/Retention (Head) Voice Area Coordinator Priority Student Research Broadway Bound Coord.		Research Services Council Faculty Senate-Grievance		



FACULTY	DEPARTMENTAL	FAH COLLEGE	UNK	NU-WIDE	STATE/NATIONAL
FRONCZAK	Assessment (Theatre Prog)	FAH Ed Policy (Chair)	Women & Gender Studies Gender Equity		
GARRISON		FAH Ed Policy			
HARRIOTT	Graduate Committee MENC St. Chpt. Sponsor Music Education Coord.	COE Advisory Council on Teacher Ed	Ethnic Studies Undergraduate Research		
HIMMERICH					
ICE	Alph Psi Omega Sponsor				
JAHN					D.O. Province President
MITCHELL	New Music Festival (Head) Technology (Head) Graduate Committee Music Theory Coord. Priority Student Research Assessment (Head)	FAH Dean's Advisory	Gender Equity Council Women & Gender Studies General Studies Council		CMS-Great Plains - Conference Select. Comm.
NABB	Graduate Comm. (Chair) Recruit./Retention Priority Student Research				
PAYNE	Undergraduate Curriculum Music Business Coordinator Instrumental Area Coord. Honor Band/Choral Coord.				
ROGOFF	Library Committee (Head) Recruitment/Retention Recording Secretary String Project (Head)	FAH Ed Policy			
SCHAAF	Dance Dir. Undergraduate Curriculum		Faculty Sen-Artists/Lect.		
WETHINGTON			World Affairs Council		USITT Scenic Design Com. & International Com.
WHITE	Recital Committee		Faculty Senate - Food Service		<i>Thought and Action</i> Article Review Committee



APPENDIX I

Catalog Copy for Sample Current Programs



Catalog Copy for Sample Current Programs

Music K-12 Teaching Field Endorsement Bachelor of Arts in Education

- General Studies Program Hours = 45
General Studies coursework required by Teacher Education and endorsement = 46
 - Foundational Core (Written, Math, Oral, Democracy) = 12 including:
 - ENG 102GS, Academic Writing and Research - 3 hours
 - SPCH 100GS, Fundamentals of Speech Communication - 3 hours
 - Portal = 3
 - Distribution = 28
 - Aesthetics minimum = 6 including:
 - MUS 100GS, Music Appreciation - 3 hours
 - Take 1 course from:
 - MUS 106GS, Introduction to Jazz and Blues - 3 hours
 - MUS 107GS, Introduction to Rock and Blues - 3 hours
 - DANC 122GS, Dance Appreciation - 3 hours
 - THEA 120GS, Introduction to the Theatre - 3 hours
 - Humanities minimum = 6
 - Social Sciences minimum = 6 including:
 - PSCI 110GS, Introduction to American Politics - 3 hours
 - Natural Sciences minimum = 7
 - Analytical and Quantitative Thought minimum = 0
 - Wellness minimum = 3 including:
 - PE 150GS, Healthy, Wealthy and Wise - 3 hours
 - Capstone = 3
- Professional Sequence = 28 including:
 - TE 319, Management and Assessment in K-12/Secondary Classrooms - 2 hours
 - Students must apply for admission to all Teacher Education programs.
- Endorsement = 66
- Minimum total hours required coursework = 140
- Unrestricted electives in 125 hour program = 0
- Minimum total hours required for BAE in Music K-12 Teaching Field Endorsement = 140
- All UNK degrees require a minimum of 125 hours. Forty (40) of the hours required for all UNK degrees must be upper division hours, which are courses numbered 300 or above taken at a 4-year college or university.

A. Music Education Core Requirements (52 hours required)

- Take all of the following:
 - MUS 109, Introduction to Music Education - 1 hour
 - MUS 110*, Brass Techniques - 1 hour
 - MUS 111*, Woodwind Techniques - 2 hours
 - MUS 114*, Percussion Techniques - 1 hour
 - MUS 120*, String Techniques - 1 hour
 - MUS 198, Sight Singing and Ear Training I - 1 hour
 - MUS 199, Sight Singing and Ear Training II - 1 hour
 - MUS 200, Theory I - 3 hours
 - MUS 201, Theory II - 3 hours
 - MUS 337, Sight Singing and Ear Training III - 1 hour
 - MUS 338, Sight Singing and Ear Training IV - 1 hour
 - MUS 339, Theory III - 3 hours
 - MUS 340, Theory IV - 3 hours
 - MUS 357, Elementary/Junior High General Music - 3 hours
 - MUS 365, Form and Analysis - 2 hours
 - MUS 406, Instrumental Conducting & Literature - 3 hours
 - MUS 407, Choral Conducting and Literature - 3 hours
 - MUS 447, Music History and Literature I - 3 hours
 - MUS 448, Music History and Literature II - 3 hours
 - MUS 468, Secondary School Music - 3 hours
- Take 1 hour from:
 - MUS 130*, Voice Techniques - 1 hour
 - MUS 145, Diction for Singers I - 1 hour
- Take 1 course from:
 - MUS 430, Vocal Pedagogy - 3 hours
 - MUS 486, Marching Band/Jazz Ensemble Methods - 3 hours
- Take 2 hours from:
 - MUS 358, Field Experience in Music Education - 1 hour
- Take 4 hours from the following:
 - Placement into the appropriate level piano class will be determined by the piano faculty at the time of the entrance audition.
 - MUS 140*, Piano Techniques I - 1 hour
 - MUS 141*, Piano Techniques II - 1 hour
 - MUS 240*, Piano Techniques III - 1 hour
 - MUS 241*, Piano Techniques IV - 1 hour
 - MUS 260*, Keyboard Harmonization - 1 hour
 - *Requirements may be met through proficiency examination; hours to be replaced by Music Electives; see advisor.

B. Music Education Private Instruction (7 hours required)

- Take 3-4 hours in one area (voice, piano or single band/orchestral instrument) from:
 - MUS 150, Private Instruction, Primary Instrument - 1 hour

- Take 3-4 hours in same area as above (voice, piano or single band/orchestral instrument) from:
 - MUS 350, Advanced Private Instruction - 1 hour
- C. Music Education Ensembles (7 hours required)
 - Take 7 hours from:
 - MUS 103, University Band - 1 hour
 - MUS 104, Symphonic Band - 1 hour
 - MUS 105, Wind Ensemble - 1 hour
 - MUS 173, Choraleers - 1 hour
 - MUS 174, University Men's Chorus - 1 hour
 - MUS 176, University Women's Chorus - 1 hour
 - MUS 220, Kearney Area Symphony Orchestra - 1 hour
 - (MUS 177, MUS 178, MUS 179, MUS 180 may be substituted for TWO semesters ONLY.)
 - At least 6 hours must be earned in an ensemble that matches the student's principal applied area. At least 1 hour must be earned in an ensemble outside the student's principal applied area. Students must have experience in both instrumental and vocal ensembles.

Music Performance Comprehensive
Bachelor of Music

Composition, Instrumental, Piano, Piano with Pedagogy, Vocal Emphases

- General Studies Program Hours = 45
 - Foundational Core (Written, Math, Oral, Democracy) = 12
 - Portal = 3
 - Distribution = 27
 - Aesthetics minimum = 3
 - Humanities minimum = 6
 - Social Sciences minimum = 6
 - Natural Sciences minimum = 7
 - Analytical and Quantitative Thought minimum = 0
 - Wellness minimum = 0
 - Capstone = 3
- Major Option = 80-82
- Minimum total hours required coursework = 125-127
- Unrestricted electives in 125 hour program = 0
- Minimum total hours required for BM in Music Performance Comprehensive = 125-127
- All UNK degrees require a minimum of 125 hours. Forty (40) of the hours required for all UNK degrees must be upper division hours, which are courses numbered 300 or above taken at a 4-year college or university.

- A. Music Performance Core Requirements (26 hours required)
- Take all of the following:
 - MUS 198, Sight Singing and Ear Training I - 1 hour
 - MUS 199, Sight Singing and Ear Training II - 1 hour
 - MUS 200, Theory I - 3 hours
 - MUS 201, Theory II - 3 hours
 - MUS 337, Sight Singing and Ear Training III - 1 hour
 - MUS 338, Sight Singing and Ear Training IV - 1 hour
 - MUS 339, Theory III - 3 hours
 - MUS 340, Theory IV - 3 hours
 - MUS 365, Form and Analysis - 2 hours
 - MUS 425, Arranging - 2 hours
 - MUS 447, Music History and Literature I - 3 hours
 - MUS 448, Music History and Literature II - 3 hours
- B. Music Performance Private Instruction (14 hours required)
- Take 3-7 hours in one area (voice, piano or single band/orchestral instrument) from:
 - MUS 150, Private Instruction, Primary Instrument - 1 hour
 - MUS 151, Private Instruction, Primary Instrument - 2 hours
 - Take 7-11 hours from:
 - MUS 350, Advanced Private Instruction - 1 hour
 - MUS 351, Advanced Private Instruction - 2 hours
- C. Music Performance Ensemble Option (4-8 hours required)
- Take ONE of three options:
 2. Option for Composition Majors (8 hours required)
 - (See advisor before choosing Ensembles.)
 - Take 6 hours from:
 - MUS 103, University Band - 1 hour
 - MUS 104, Symphonic Band - 1 hour
 - MUS 105, Wind Ensemble - 1 hour
 - MUS 173, Choraleers - 1 hour
 - MUS 174, University Men's Chorus - 1 hour
 - MUS 176, University Women's Chorus - 1 hour
 - MUS 220, Kearney Area Symphony Orchestra - 1 hour
 - Take 2 hours from:
 - MUS 165, Small Ensembles - 1 hour
 3. Option for Piano Majors (4 hours required)
 - (See advisor before choosing Ensembles.)
 - Take 4 hours from:
 - MUS 103, University Band - 1 hour
 - MUS 104, Symphonic Band - 1 hour
 - MUS 105, Wind Ensemble - 1 hour
 - MUS 173, Choraleers - 1 hour
 - MUS 174, University Men's Chorus - 1 hour
 - MUS 176, University Women's Chorus - 1 hour
 - MUS 220, Kearney Area Symphony Orchestra - 1 hour

4. Option for Instrumental and Vocal Majors (8 hours required)
 - (See advisor before choosing Ensembles.)
 - Take 8 hours from:
 - MUS 103, University Band - 1 hour
 - MUS 104, Symphonic Band - 1 hour
 - MUS 105, Wind Ensemble - 1 hour
 - MUS 173, Choraleers - 1 hour
 - MUS 174, University Men's Chorus - 1 hour
 - MUS 176, University Women's Chorus - 1 hour
 - MUS 220, Kearney Area Symphony Orchestra - 1 hour

D. Music Performance Supporting Courses (32-38 hours required)

- Complete ONE of the four following emphases:
- Go to: Composition Emphasis, Instrumental Emphasis, Piano Emphasis, Piano Performance, Piano Emphasis, Piano Pedagogy, or Vocal Emphasis.

2. Composition Emphasis (34 hours required)

A. Requirements (15 hours required)

- Take all of the following:
 - MUS 110, Brass Techniques - 1 hour
 - MUS 111, Woodwind Techniques - 2 hours
 - MUS 114, Percussion Techniques - 1 hour
 - MUS 120, String Techniques - 1 hour
 - MUS 130, Voice Techniques - 1 hour
(Voice principals may substitute Vocal Diction)
 - MUS 488, Recital (Junior) - 1 hour
 - MUS 488, Recital (Senior) - 1 hour
- Take one of the following:
 - MUS 406, Instrumental Conducting & Literature - 3 hours
 - MUS 407, Choral Conducting and Literature - 3 hours
- Take 4 hours from the following options:
 - Option one: take 4 hours:
 - Placement into the appropriate level piano class will be determined by the piano faculty at the time of the entrance audition.
 - MUS 140*, Piano Techniques I - 1 hour
 - MUS 141*, Piano Techniques II - 1 hour
 - MUS 240*, Piano Techniques III - 1 hour
 - MUS 241*, Piano Techniques IV - 1 hour
 - OR Option two: take 4 hours:
 - MUS 260*, Keyboard Harmonization - 1 hour
 - Music Electives - 3 hours

- *Requirements may be met through proficiency examination; hours to be replaced by Music Electives; see advisor.
- B. Private Instruction (4 hours required)
- Take 4 hours from:
 - MUS 149, Private Instruction - Secondary Instrument - 1 hour
 - At least two hours must be in piano.
- C. Electives (15 hours required)
- Take 15 hours from:
 - MUS 100-MUS 499
 - (Senior hours are recommended-see advisor.)
3. Instrumental Emphasis (32 hours required)
- Requirements (13 hours required)
 - Take 1 hour from:
 - MUS 110, Brass Techniques - 1 hour
 - MUS 111, Woodwind Techniques - 2 hours
 - MUS 114, Percussion Techniques - 1 hour
 - MUS 120, String Techniques - 1 hour
 - Take all of the following:
 - MUS 406, Instrumental Conducting & Literature - 3 hours
 - MUS 460, Independent Study and Research - 3 hours
 - MUS 488, Recital (Junior) - 1 hour
 - MUS 488, Recital (Senior) - 1 hour
 - Take 4 hours from the following:
 - Placement into the appropriate level piano class will be determined by the piano faculty at the time of the entrance audition.
 - MUS 140*, Piano Techniques I - 1 hour
 - MUS 141*, Piano Techniques II - 1 hour
 - MUS 240*, Piano Techniques III - 1 hour
 - MUS 241*, Piano Techniques IV - 1 hour
 - MUS 260*, Keyboard Harmonization - 1 hour
 - *Requirements may be met through proficiency examination; hours to be replaced by Music Electives; see advisor.
- A. Private Instruction (4 hours required)
- Take 4 hours from:
 - MUS 149, Private Instruction - Secondary Instrument - 1 hour
- B. Electives (15 hours required)
- Take 15 hours from:
 - MUS 100-MUS 499
 - (Senior hours are recommended-see advisor.)

4. Piano Emphasis (37-38 hours required)
- Take ONE of the following options:
 - (1) Piano Performance (38 hours required)
 - A. Requirements (20 hours required)
 - Take all of the following:
 - MUS 166, Accompanying - 2 hours
 - MUS 167, Practicum in Accompanying - 3 hours
 - MUS 260*, Keyboard Harmonization - 1 hour
 - MUS 432, Fundamentals of Piano Pedagogy I - 3 hours
 - MUS 433, Fundamentals of Piano Pedagogy II - 2 hours
 - MUS 456, Piano Literature I - 3 hours
 - MUS 457, Piano Literature II - 3 hours
 - MUS 460, Independent Study and Research (Duo Piano Performance) - 1 hour
 - MUS 488, Recital (Junior) - 1 hour
 - MUS 488, Recital (Senior) - 1 hour
 - *Requirements may be met through proficiency examination; hours to be replaced by Music Electives; see advisor.
 - B. Private Instruction (4 hours required)
 - Take 4 hours from:
 - MUS 149, Private Instruction - Secondary Instrument - 1 hour
 - C. Required Option (3 hours required)
 - Take 1 course from:
 - MUS 406, Instrumental Conducting & Literature - 3 hours
 - MUS 407, Choral Conducting and Literature - 3 hours
 - D. Electives (11 hours required)
 - Take 11 hours from:
 - MUS 100-MUS 499
 - (Senior hours are recommended-see advisor.)
 - OR (2) Piano Performance with Pedagogy Emphasis (37 hours required)
 - Requirements (20 hours required)
 - Take all of the following:

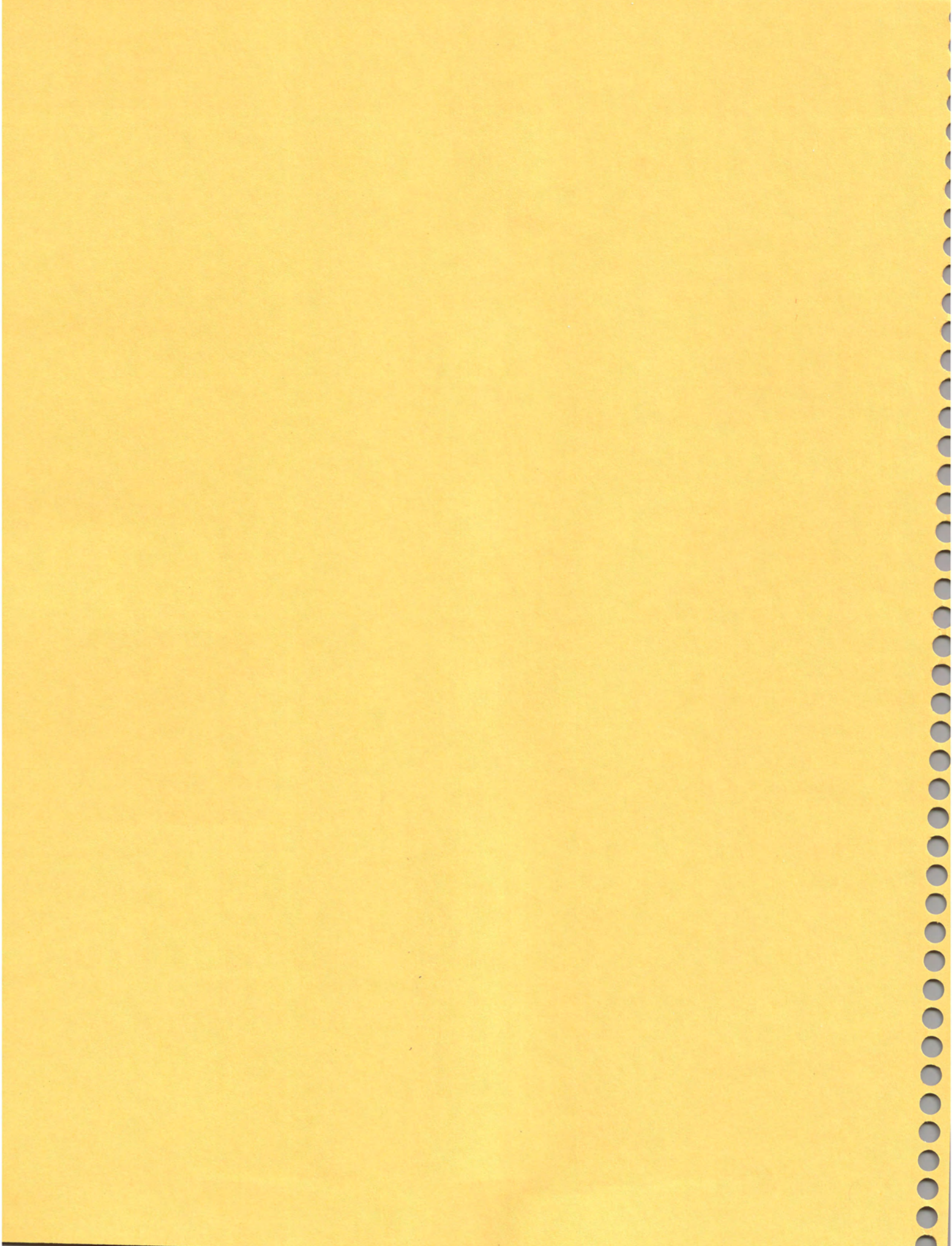
- MUS 166, Accompanying - 2 hours
 - MUS 167, Practicum in Accompanying - 3 hours
 - MUS 260*, Keyboard Harmonization - 1 hour
 - MUS 301, Music Technology - 2 hours
 - MUS 432, Fundamentals of Piano Pedagogy I - 3 hours
 - MUS 433, Fundamentals of Piano Pedagogy II - 2 hours
 - MUS 434, Advanced Piano Pedagogy I: History, Philosophies and Principles of Piano Pedagogy - 2 hours
 - MUS 435, Advanced Piano Pedagogy II: Pedagogical Approaches to Keyboard Literature - 2 hours
 - MUS 460, Independent Study and Research (Piano Pedagogy) - 2 hours
 - MUS 488, Recital (Senior) - 1 hour
 - *Requirements may be met through proficiency examination; hours to be replaced by Music Electives; see advisor.
- A. Piano Pedagogy Internship (4 hours required)
- Take 4-6 hours from:
 - MUS 436, Internship in Piano Teaching - 2 hours
- B. Required Option (6 hours required)
- Take 1 course from:
 - MUS 406, Instrumental Conducting & Literature - 3 hours
 - MUS 407, Choral Conducting and Literature - 3 hours
 - Take 1 course from:
 - MUS 456, Piano Literature I - 3 hours
 - MUS 457, Piano Literature II - 3 hours
- C. Electives (7 hours required)
- Take 7 hours from:
 - MUS 100-MUS 499

- (Senior hours are recommended-see advisor.)
5. Vocal Emphasis (34 hours required)
- Requirements (18 hours required)
 - Take all of the following:
 - MUS 145, Diction for Singers I - 1 hour
 - MUS 245, Diction for Singers II - 1 hour
 - MUS 407, Choral Conducting and Literature - 3 hours
 - MUS 430, Vocal Pedagogy - 3 hours
 - MUS 460, Independent Study and Research - 1 hour
 - MUS 488, Recital (Junior) - 1 hour
 - MUS 488, Recital (Senior) - 1 hour
 - Take 4 hours from the following:
 - Placement into the appropriate level piano class will be determined by the piano faculty at the time of the entrance audition.
 - MUS 140*, Piano Techniques I - 1 hour
 - MUS 141*, Piano Techniques II - 1 hour
 - MUS 240*, Piano Techniques III - 1 hour
 - MUS 241*, Piano Techniques IV - 1 hour
 - MUS 260*, Keyboard Harmonization - 1 hour
 - *Requirements may be met through proficiency examination; hours to be replaced by Music Electives; see advisor.
 - Take 3 hours from:
 - MUS 450, Survey of Art Song - 3 hours
 - MUS 451, History & Literature of Opera - 3 hours
- A. Private Instruction (4 hours required)
- Take 4 hours from:
 - MUS 149, Private Instruction - Secondary Instrument - 1 hour
 - At least two hours must be in piano.
- B. Electives (12 hours required)
- Take 12 hours from:
 - MUS 100-MUS 499
 - (Senior hours are recommended-see advisor.)



APPENDIX J

Piano Proficiency Packet



UNIVERSITY OF NEBRASKA KEARNEY
DEPARTMENT OF MUSIC AND PERFORMING ARTS

PIANO PROFICIENCY REQUIREMENTS

MUSIC MAJORS AND MINORS

CONTENTS:

Statement of Policy
Examination Procedures
Examination Requirements for Specific Degree Programs:
MUS 141 Piano Techniques II:
Music Minor (except Elementary Education Major)
MUS 240 Piano Techniques III:
Music Minor (Elementary Education Major)
Bachelor of Arts—Music
Bachelor of Music—Music Business Emphasis
MUS 241 Piano Techniques IV:
Bachelor of Arts in Education—Music K-12 Teaching
Bachelor of Music—Performance
Bachelor of Music—Musical Theatre
Pre-Music Therapy
MUS 260 Keyboard Harmonization:
Piano Majors and Principals
all degree programs
Major and Harmonic Minor Scale Fingerings
Chord Inversions, Progressions, and Patterns
Harmonization and Transposition Basics
America and Star Spangled Banner Arrangements
Piano Proficiency Examination Record Form

Update 8.14.09

UNIVERSITY OF NEBRASKA KEARNEY
POLICY OF PIANO REQUIREMENTS FOR MUSIC MAJORS AND MINORS

Piano Proficiency Description and Purpose

The Piano Proficiency Examination is administered to all music majors and minors (various skill levels determined by specific degree program requirements). 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, form, and analysis), competency in keyboard reading and facility (basic technique, sight reading, score reading, solo and ensemble repertoire), and listening and creative functional skills (harmonization, accompanying solo performer, varying accompanying patterns in harmonization pieces).

The Piano Proficiency Examination is divided into four parts with progressively challenging skills required for each course level (see specific degree program requirements in packet):

- I. **TECHNIQUE** (scales, inversions, progressions)
- II. **SIGHT READING** (elementary songs, easy literature, scores)
- III. **HARMONIZATION AND TRANSPOSITION** (harmonizing/accompanying major and minor melodies with block chords and varied accompaniment styles; transposing to various keys; chord symbols)
- IV. **REPERTOIRE** (solo literature, accompaniments, anthems, chorales, scores)

Piano Requirements

1. All music majors and minors are required to complete the piano requirements including a piano proficiency examination as determined by the Department of Music and Performing Arts. Students should maintain continuous enrollment in the Piano Techniques sequence until they have passed the piano proficiency examination. Piano proficiency requirements must be completed prior to student registration for Student Teaching (music education majors), Internship (music business majors) or Senior Recital (performance and musical theatre majors).
2. The Placement level in piano classes will be made by the piano faculty at the time of the entrance audition. Those with limited keyboard background will be placed into the appropriate Piano Techniques class. Keyboard majors/principals and other students with advanced keyboard skills will be placed into Keyboard Harmonization (the entire exam content is covered in one semester) or, under the advisement of the piano faculty, may elect to independently prepare for and take the full piano proficiency examination, given by a committee of piano faculty, by the end of their third semester. Degree requirements are outlined in the Piano Proficiency Packet. Proficiency examinations are scheduled each semester.
3. A one-semester waiver for enrollment in Piano Techniques may be obtained from the Chair of the Department of Music and Performing Arts for the following reasons:
 - a. The student has sufficient keyboard facility to qualify for MUS 260 (Keyboard Harmonization) or the student's keyboard skill level is beyond MUS 140 (Piano Techniques I) and enough to qualify for enrollment in MUS 141 (Piano Techniques II), MUS 240 (Piano Techniques III) or MUS 241 (Piano Techniques IV). One semester of Music Theory or previous work in lessons/high school theory coursework is generally recommended prior to enrollment in MUS 141, 240, 241, or 260.
 - b. The student demonstrates to the piano faculty sufficient keyboard skills to enable him or her to complete the piano proficiency requirements independently.
 - c. All available sections are closed.
4. A minimum semester grade of "C-" must be earned to advance to the next course in the Piano Techniques sequence. Students may repeat any course in the sequence to upgrade their skills and/or improve their final grades.
5. Skilled pianists have the option of taking the Piano Proficiency Examination, generally scheduled at the end of each semester, without taking the courses (must be passed by the end of the third semester).

UNIVERSITY OF NEBRASKA KEARNEY PIANO PROFICIENCY EXAMINATION PROCEDURES

All music majors and minors must pass the appropriate piano proficiency examination before being permitted to enroll in student teaching, internship, senior recital, or graduation, whichever occurs first.

MUS 141 PIANO TECHNIQUES II

Piano proficiency examinations for music minors who are not elementary education majors will normally be given during or at the end of the semester to students who are enrolled in Piano Techniques II, by the course instructor.

MUS 240 PIANO TECHNIQUES III

Piano proficiency examinations for BM-Music Business Emphasis majors, BA-Music (Liberal Arts) majors, and Music Minors-Elementary Education Majors, will be given during or at the end of the semester to students who are enrolled in Piano Techniques III by at least two members of the keyboard faculty.

MUS 241 PIANO TECHNIQUES IV

Piano proficiency examinations for BAEd-Music K-12 majors, BM-Performance majors (Composition, Instrumental and Vocal), BM-Musical Theatre majors, and Pre-Music Therapy majors, will be given during the semester enrolled in Piano Techniques IV by at least two members of the keyboard faculty.

The exams are generally scheduled in the following time frame by the course instructors:

Part I. Technique	Weeks 5-6
Part II. Sight Reading	Weeks 7-9
Part III. Harmonization/Transposition	Weeks 10-12
Part IV. Repertoire	Week 15

A student failing any section of the examination when it is first given will have his/her final grade lowered one-half letter grade, and will repeat the section at the next examination time. A student passing three sections but failing one section by the end of the semester will have his/her final grade lowered one letter grade and will repeat that section at the next scheduled proficiency examination. A student failing two sections of the proficiency will have his/her final grade lowered by two letter grades and must repeat each section at the next scheduled proficiency examination. A student may be required to retake the class and the entire examination.

MUS 260 KEYBOARD HARMONIZATION

Piano proficiency examinations for keyboard majors/principals in any music degree program will normally be given during the semester students are enrolled in MUS 260 by at least two members of the keyboard faculty.

PROFICIENCY EXAM FOR THOSE NOT ENROLLED IN COURSES

Any student may take the piano proficiency examination for his/her appropriate degree program whenever the proficiency examinations are scheduled, without being enrolled in the piano course leading to that examination.

Proficiency examinations are generally scheduled near the end of the semester, typically the Friday prior to Finals Week (watch for the announcement and sign-up sheet posted on the Music Office bulletin board). One week prior to the scheduled exam, students will be given two melodies (one in a major key, one in a minor key) to prepare for the Harmonization and Transposition section of the exam.

UNIVERSITY OF NEBRASKA KEARNEY
PIANO PROFICIENCY EXAMINATION

for non-piano principals/majors in the following programs:

MUSIC (BA—Liberal Arts)
MUSIC BUSINESS EMPHASIS (BM)
MUSIC MINOR (BAEd Elementary Education Major)

PART I. TECHNIQUE

Scales, Chord Inversions and Chord Progressions will be performed in all major and harmonic minor keys up to and including four sharps/four flats; see packet for details. NOTE: All other examination requirements will be confined to these keys.

- A. Scales: major and harmonic minor, hands separately, two octaves, correct fingering
- B. Chord Inversions: major and minor triads and dominant seventh chords, hands separately
- C. Chord Progressions (major and minor keys):
 - I - IV - I - V⁷ - I Hands separately, block chords
Tonic in root, 1st inversion, and 2nd inversion positions
 - I - IV - I⁶⁴ - V⁷ - I Hands together with RH in 1st inversion/ LH single bass notes
 - I - IV - V⁷ - I LH alone, Jump Bass pattern

PART II. SIGHT READING

- A. An appropriate song from an elementary songbook.
- B. Transposition of a single line melody to any key

PART III. HARMONIZATION & TRANSPOSITION

- A. Two prepared melodies (one major/one minor) harmonized with primary and secondary chords as accompaniment (block and pattern). Each melody and its pattern accompaniment will be transposed to a key selected by the examination jury. One week preparation.
- B. Sight harmonization of a melody with chord name symbols. Block chords may be used. Transposition will not be required.

PART IV. REPERTOIRE

- An appropriate prepared solo selected with instructor approval.

THIS EXAMINATION WILL NORMALLY BE ADMINISTERED BY A COMMITTEE OF
PIANO FACULTY DURING THE COURSE OF PIANO TECHNIQUES III.

Update 8.14.09

UNIVERSITY OF NEBRASKA KEARNEY
PIANO PROFICIENCY EXAMINATION

for non-piano principals/majors in the following programs:

MUSIC EDUCATION (BAEd—Music K-12 Teaching Endorsement)
MUSIC PERFORMANCE (BM—Composition, Instrumental, Vocal)
MUSICAL THEATRE (BM)
PRE-MUSIC THERAPY

PART I. TECHNIQUE

Scales, Chord Inversions and Chord Progressions will be performed in all major and harmonic minor keys up to and including four sharps/four flats; see packet for details. NOTE: All other examination requirements will be confined to these keys.

- A. Scales: major and harmonic minor, hands together, two octaves, correct fingering
- B. Chord Inversions: major and minor triads and dominant seventh chords, hands separately
- C. Chord Progressions (major and minor keys):
 - I - IV - I - V⁷ - I Hands together, block chords
Tonic in root, 1st inversion, and 2nd inversion positions
 - I - IV - I⁶⁴ - V⁷ - I Hands together with RH in 1st inversion/ LH single bass notes
 - I - IV - V⁷ - I LH alone, Jump Bass pattern
 - I - vi - IV - ii⁶ - V⁷ - I - V⁷/IV - V⁷ - I LH alone, Extend Jump Bass pattern

PART II. SIGHT READING

- A. A song from an elementary songbook
- B. Vocal majors: two parts (any combination) from a four-part open choral score
Instrumental majors: a single line instrumental melody in the key notated and transposed down a Major 2nd, a Perfect 5th, and a Major 6th

PART III. HARMONIZATION & TRANSPOSITION

- A. Two prepared melodies (one major/one minor) harmonized with primary and secondary chords as accompaniment (block, pattern and jump bass style). Each melody and its jump bass accompaniment will be transposed to a key selected by the examination jury. One week preparation.
- B. Sight harmonization of a melody with chord name symbols including secondary chords, seventh chords, and/or modulations. Block chords may be used. Transposition will not be required.

PART IV. REPERTOIRE

- A. A prepared accompaniment with a soloist
- B. A suitable arrangement of America
- C. A suitable arrangement of the Star Spangled Banner
- D. Vocal majors: all parts of a simple four-part open choral score, prepared
Instrumental majors: two parts of a score, with one part in concert pitch and one part written for a transposing instrument, prepared.

THIS EXAMINATION WILL NORMALLY BE ADMINISTERED BY A COMMITTEE OF
PIANO FACULTY DURING THE COURSE OF PIANO TECHNIQUES IV.

Update 8.14.09

UNIVERSITY OF NEBRASKA KEARNEY
PIANO PROFICIENCY EXAMINATION

PIANO MAJORS AND PRINCIPALS

PART I. TECHNIQUE

A. SCALES: Major and Harmonic Minor scales in all keys, hands together, four octaves: one octave in quarter notes, two octaves in eighth notes, three octaves in triplet eighths, and four octaves in sixteenth notes. Correct fingering required.

Tempo Requirement: •BM—Piano Performance: Quarter note = 120
•Other degree programs: With facility

B. CHORD INVERSIONS: Major and Minor Triads and Dominant Sevenths in all keys, hands together

C. CHORD PROGRESSIONS: All Major and Minor keys

I - IV - I - V⁷ - I Hands together, block chords with tonic in root position, first inversion, and second inversion

I - IV - I⁶⁴ - V⁷ - I Hands together with RH in 1st inversion/ LH single bass notes

I - IV - V⁷ - I LH alone, Jump Bass pattern

I - vi - IV - ii⁶ - V⁷ - I - V⁷/V - V⁷ - I Left hand alone, Extended Jump Bass pattern

D. ARPEGGIOS: Triads and Dominant Sevenths in all keys, hands together, three octaves in triplets and four octaves in sixteenth notes.

Tempo Requirement: •BM—Piano Performance: Quarter note = 120 (M/m Triads 3 oct.); = 92 (Dominant sevenths 4 oct.)
•Pedagogy Certificate and BAEd-Music: With facility
•Other degree programs: no requirement for arpeggios

PART II. SIGHT READING

A. Four-Part Hymn

B. Scores (BM-Performance, BAEd-Music, Pedagogy Certificate only)

All parts of a simple four-part open choral score

Two parts of an instrumental score, with one part in concert pitch and one part written for a transposing instrument.

C. Simple Two-Part Baroque or Classical Piano Piece (BM-Performance, BAEd-Music, Pedagogy Certificate only)

PART III. HARMONIZATION AND TRANSPOSITION

A. Prepared harmonization of major and minor melodies, without chord symbols (up to and including four sharps and four flats). One melody in a major key and one melody in a minor key will be prepared with a patterned accompaniment pattern (may include jump bass). Each melody and its patterned accompaniment will be transposed to a key given by the examination jury.

B. Sight harmonization of a melody with chord name symbols, including secondary chords, seventh chords, and/or modulations. Block chords may be used. Transposition will not be required.

PART IV. REPERTOIRE

A. A prepared accompaniment with a soloist.

B. Suitable arrangements of America and the Star Spangled Banner (not required for BM-Performance)



UNIVERSITY OF NEBRASKA KEARNEY
PIANO PROFICIENCY EXAMINATION RECORD

NAME _____ PRIMARY INSTRUMENT/VOICE _____

DEGREE PROGRAM _____

PART I. TECHNIQUE

SKILL	KEYS	GRADE	COMMENTS
A. SCALES			
1. Major Scales			
2. Harmonic Minor Scales			
B. CHORD INVERSIONS			
1. Major: I, IV, V ⁷			
2. Minor: i, iv, V ⁷			
C. CHORD PROGRESSIONS			
1. Major: I - IV - I - V ⁷ - I			
a. Tonic in Root, 1 st and 2 nd Inversions			
b. RH 1 st Inversion/LH Single Bass Notes			
c. LH Jump Bass Pattern			
2. Minor: i - iv - i - V ⁷ - i			
a. Tonic in Root, 1 st and 2 nd Inversions			
b. RH 1 st Inversion/LH Single Bass Notes			
c. LH Jump Bass Pattern			
3. Major: I - vi - IV - ii ⁶ - V ⁷ - I - V ⁷ /V - V ⁷ - I			
4. Minor: i - VI - iv - ii ^{o6} - V ⁷ - i - V ⁷ /V - V ⁷ - i			
D. ARPEGGIOS (keyboard majors and principals only)			
1. Major Triads and Dominant Sevenths			
2. Minor Triads and Dominant Sevenths			

Date: _____ Examiners: _____

PART II. SIGHT READING

SKILL	KEYS	GRADE	COMMENTS
A. ELEMENTARY SONG			
B. SCORE READING (BAEd-Mus. Ed, BM-Perf, BM-Mus. Theatre)			
1. VOCAL Two parts from a four-part choral score			
2. INSTRUMENTAL Melody transposed down a M2, P5, M6			
3. KEYBOARD (majors and principals)			
a. Four-part Hymn			
b. Scores: Four-part open choral score Two parts instrumental score			
c. Two-part Baroque/Classical piece			
-OR- B. TRANSPOSE SINGLE LINE MELODY-any key (BA-Music, BM-Music Business, Music Minor EEd only)			

Date: _____ Examiners: _____



PART III. HARMONIZATION AND TRANSPOSITION

SKILL	KEYS	GRADE	COMMENTS
A. PREPARED HARMONIZATION			
1. Major – a. Home Key			
b. Transposed			
2. Minor – a. Home Key			
b. Transposed			
B. SIGHT HARMONIZATION-CHORD SYMBOLS			

Date: _____ Examiners: _____

PART IV. REPERTOIRE

SKILL	GRADE	COMMENTS
A. PREPARED ACCOMPANIMENT		
B. ANTHEMS		
1. America		
2. Star Spangled Banner		
C. PREPARED SCORES		
1. Vocal Majors: four-part open choral score		
2. Instrumental Majors: two-parts from instr. score— one concert pitch/one part transp. instrument		
D. PREPARED SOLO PIECE (BA-Music and Music Minors only)		

Date: _____ Examiners: _____

Completed Piano Proficiency Requirements

Date _____

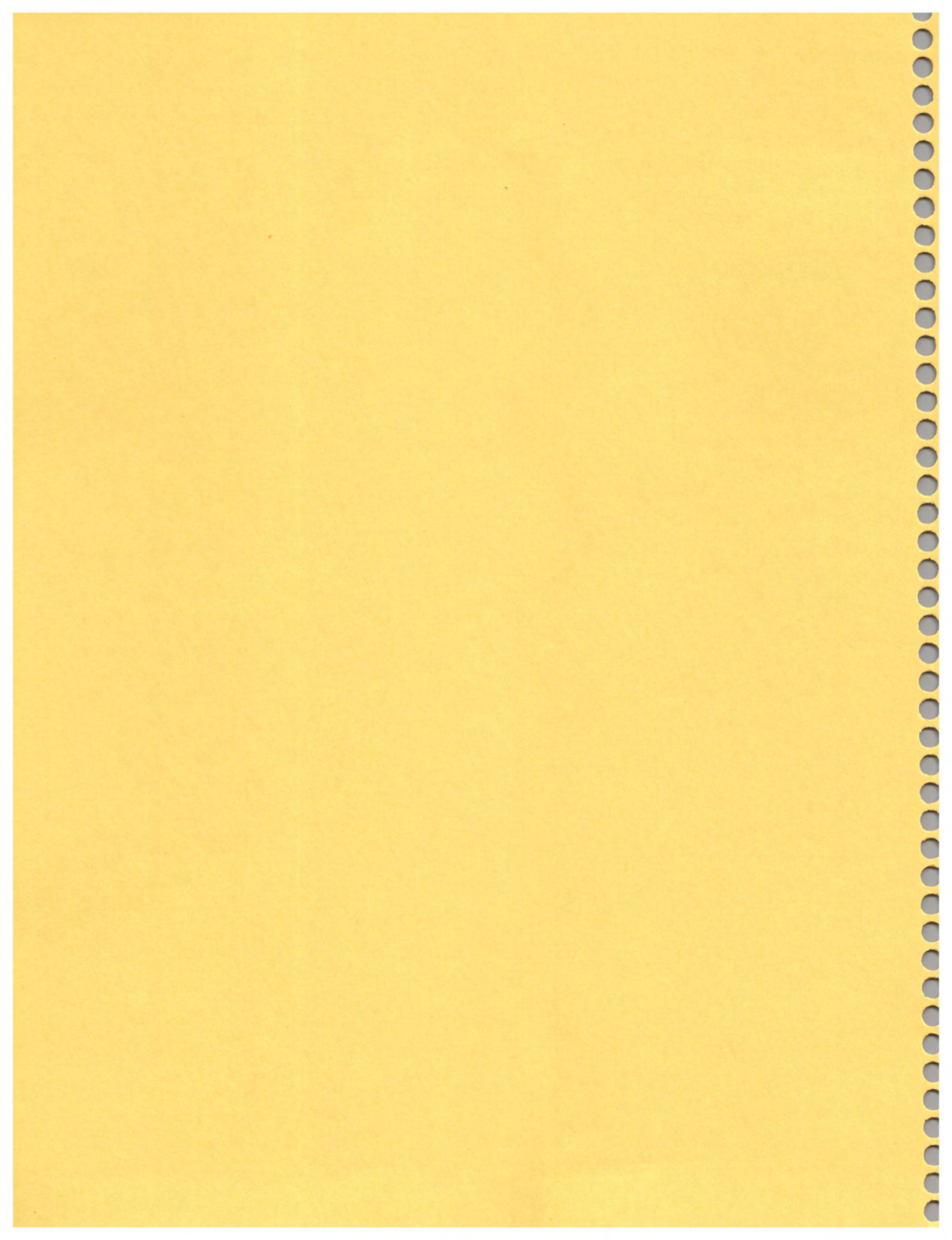
for the degree program _____

Major Instrument/Voice _____



APPENDIX K

Detailed Assessment Report (NASM Documents)



University of Nebraska Kearney

Detailed Assessment Report 2009-2010 Music

Mission/Purpose

The Department of Music Performing Arts 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.

Goals

G 1: Prepared for professional and/or academic success

Student will be prepared to achieve future professional and/or academic success.

G 2: Express thoughts in spoken/written communication

Student will be able to organize their thoughts in a clear and logical manner and effectively express them in spoken and written communication.

G 3: Leaders in musical understanding/artistic judgment

Students will be prepared to serve the community and the region as leaders in musical understanding and critical artistic judgment.

G 4: Identify a basis for aesthetic judgment

Student will identify a basis for aesthetic judgment and the understanding and appreciation of musical quality.

G 5: Achieve artistic and scholarly competency

Student will achieve artistic and scholarly competency.

Student Learning Outcomes, with Any Associations and Related Measures, Achievement Targets, Findings, and Action Plans

O 1: Experience artistic achievement and understanding

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.

Related Measures:

M 1: Entrance Performance Audition

Source of Evidence: Performance (recital, exhibit, science project)

Students must declare a major instrument or voice upon entrance, perform two pieces of contrasting style for the area applied faculty (instrumental, piano, voice), and pass minimum performance requirements according to the following standards: Instrumental-Two contrasting pieces from the standard repertoire Piano/Organ-Two contrasting pieces from the standard repertoire (minimum level-Bach Two-part Invention) Voice-Two contrasting pieces from the standard repertoire Further, students are required to sight read on their major instrument or voice for the area applied faculty. Students who do not perform with Accuracy and adequate Technique, Tone Quality, and Musicianship may be admitted provisionally under MUS 135 (applied non-major) to prepare for a formal audition. MUS 135 hours do not count toward degree requirements for the major in music. A First Semester

Applied Music Evaluation form has been developed by the department as a method of evaluating and recording base-line performance levels of all entering students.

Achievement Target:

A First Semester Applied Music Evaluation is required of all applied music students within the first two weeks of their beginning applied music study. This evaluation serves the purpose of establishing a baseline against which to evaluate the students in the second semester (Freshmen Evaluation), second semester sophomore year (Sophomore Evaluation) and Advanced standing and track their progress. The achievement target is for all incoming students to be evaluated, placed in the proper level of applied music, and forms for each student to be in place in their files as a baseline for future progress.

Findings (2009-2010) - Achievement Target: Partially Met

In Fall 2009 52 new students applied to be music majors and auditioned. Of these, forms for First Semester Evaluation were submitted for 35 of these. Of 37 were placed into MUS 150, applied music at the major, collegiate level, and 2 were placed into MUS 135 level. The placement level is unknown for 8 of these students

M 2: Theory Diagnostic Examination

Source of Evidence: Academic direct measure of learning - other

Students must take a basic music theory and ear training examination at the time of the entrance audition to determine possible deficiencies. Students who pass the exam will enroll in MUS 200 Music Theory I and MUS 199 Sight Singing and Ear Training during the first fall semester of their enrollment. Students who fail the theory examination are advised to take MUS 098 Fundamentals of Music, during the summer prior to enrollment in MUS 200.

Achievement Target:

To demonstrate artistic achievement and understanding of musical materials, all incoming and transfer students take a Music Theory Diagnostic Test which includes six parts: I Note Reading, II Rhythm, III Key Signatures, IV Scales, V Intervals and VI Triads. Students must score 90% on parts I and II and at least 80% on parts III and IV to be placed into MUS 200. Theory I. Students who score at or near 90% on all parts may be asked, after meeting with the Coordinator of Music Theory, to also take an Advanced Placement test to determine if the student should place out of MUS 200. Students who do not achieve 90% on parts I and II and who do not answer any of the questions on parts III, IV, V or VI are placed into MUS 098, Fundamentals of Music Theory. There is no 'target' score, as this is a diagnostic test used for music theory placement.

Findings (2009-2010) - Achievement Target: Met

The majority of incoming freshmen take the Music Theory Diagnostic Test in the spring when they come to UNK for their audition. In Spring 2009, 50 students took the diagnostic test. Of the 50, 26 placed into MUS 098, 23 were placed into MUS 200, and one was placed into MUS 201. Of the 23 placed into MUS 098, 15 of these took this summer online course. Of these, 6 did well in MUS 098 and in MUS 200. Of the remaining 9 who were placed into MUS 098, five did not take MUS 098, and four did not attend UNK. The 'target' action for this diagnostic test is for all students placed into MUS 098 to take this course to better prepare for MUS 200. To that end, MUS 098 is being required of all scholarship holders as of Summer 2010.

M 3: Piano Placement Examination

Source of Evidence: Academic direct measure of learning - other

All students must take a piano placement prior to their first semester of enrollment in the music program. The placement examination is given by the piano faculty; determination of level is based on number of years of applied study, knowledge of theory fundamentals, two-staff reading ability, and keyboard facility. Those with little or no keyboard background are required to enroll in MUS 140 Piano Techniques I during the first fall semester of their music studies or may be required to enroll in the GS non-major piano class (Piano Fundamentals) if they cannot demonstrate basic music reading ability; those with previous keyboard study and little or no theory background will be placed into MUS 141 Piano Techniques II and are required to enroll in the spring semester of their first year of music studies; those with extensive keyboard study, with at least a year of music theory study will be placed into MUS 240 Piano Techniques III during the first fall semester of their music studies; and all keyboard principals/majors and others with extensive applied study, excellent reading abilities and technical facility will be placed into MUS 260 Keyboard Harmonization in the spring of their first year of music studies.

Achievement Target:

Placement into appropriate level piano class based on accomplishments in two-stave music reading, keyboard abilities, understanding of music theory and artistic level.

Findings (2009-2010) - Achievement Target: Met

Auditioning freshmen/transfer students: 62 students auditioned at UNK during 2009-10. Of these, 3 were transfer students; one was placed into MUS 140 Piano Tech 1; 2 were placed into MUS 141 Piano Tech 2. For beginning freshmen, 31 were placed into MUS 140 Piano Tech I (little/no keyboard background). Placement into MUS 141, Piano Tech II - 11 (ability to read basic notation with two hands at sight). Placement into MUS 240, Piano Tech III - 8 (ability to read piano music well; understanding of scales, chords - basic music theory). Placement into MUS 260, Keyboard Harmonization - 6 (proficient sight reading ability; several years experience with keyboard literature, technique, applied theory).

M 4: Freshman and Sophomore Evaluations

Source of Evidence: Academic direct measure of learning - other

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 department chair 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 reconsider another degree program.

Achievement Target:

All freshmen music majors and minors in the second semester of Music Theory II, MUS 201, will fill out and submit forms for Freshmen Evaluation to include lists of courses taken, grades, and goals. All sophomore music majors in Music Theory IV, MUS 340, will fill out and submit forms for Sophomore Evaluation.

M 5: Advanced Standing

Source of Evidence: Academic direct measure of learning - other

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. Due to the highly varied repertoire of each applied instrument, specific performance requirements are determined by area applied faculty. We are in the process of completing lists of standardizing repertoire level requirements from each area within the instrumental division (brass, percussion, woodwinds). The string faculty have developed specific requirements for scales and arpeggios, exercises, etudes, along with standard literature at the level of a Beethoven Sonata or Lalo Concerto (cello) and the unaccompanied works of J.S. Bach, concerti/sonatas of Handel, Haydn, Mozart, Schubert, and concert pieces at the level of the Kreisler Praeludium and Allegro in the Style of Paganini or the Kodaly Adagio (violin/viola) for achievement of advanced standing status. Guitar students must demonstrate technical facility in scale, chord, arpeggio, and exercise playing, a knowledge of chord positions and various classical/jazz styles. Composition students applying for Advanced Standing submit a portfolio of their work, including scores and recordings. Sample repertoire at the advanced level is still needed as a benchmark for student admittance to upper level study. During 2007-08, we plan to finalize specific repertoire level requirements for Advanced Standing in the areas of high brass, low brass, woodwinds, and percussion. Compositions are evaluated on variety in media, use of 20th century styles, diversity in texture, exploration of sonic ideas, use of music notation software and public performance.

Achievement Target:

2008-09 TARGET: Majority of Instrumental/Piano Students will pass their Advanced Standing in the third semester of study; Majority of Voice Students will pass their Advanced Standing in the fourth semester of study.

Findings (2009-2010) - Achievement Target: Met

For Academic Year 2009-2010, Fall 2009, 12 students applied for Advanced Standing. 11 instrumental students and one keyboard student Achieved Advanced Standing. The majority of these students achieved Advanced Standing in three semesters; one met Advanced Standing in 4 semesters; 2 met the standard in 5 semesters. Of 10 instrumentalists, 8 met the target in 3 semesters, while one met the standard in 1 semester. In Spring 2010, 15 students achieved Advanced Standing. Fourteen of these met the standard in four semesters; the fourth student was missing the form. Four instrumentals met the standard in 4 semesters; one had no application form, 8 vocal students met the standard in 4 semesters. One composition student met the standard in 3 semesters; the second composition student met the standard in 4 semesters.

Findings (2008-2009) - Achievement Target: Partially Met

For Academic Year 2008-09, five instrumental students, one keyboard student, and thirteen vocal students achieved Advanced Standing. The majority of these students achieved Advanced Standing in four semesters; one met Advanced Standing standards in one semester; two met the standard in three semesters, while one met the standard in five semesters and another in seven semesters. Of 13 vocal majors, 12 met the target of achieving Advanced Standing in four semesters; one met the standard in 5 semesters. Of the 6 Instrumental/Keyboard majors, three met the target of completion within three semesters, while three took between 4 and 7 semesters to achieve Advanced Standing. For Keyboard, 100% met the standard for Advanced Standing. For Instrumental, the majority did not meet the target.

Related Action Plans (by Established cycle, then alpha):

For full information, see the *Action Plan Details* section of this report.

Advanced Standing Hurdle

Established in Cycle: 2007 - 2008

The Advanced Standing continues to serve the purpose of evaluating whether students are of advanced accomplishment in their area...

Advanced Standing, Instrumental

Established in Cycle: 2008-2009

A review of the entrance level of incoming students as assessed on the First Semester Evaluation form will take place in spring...

M 6: Applied Juries

Source of Evidence: Academic direct measure of learning - other

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.

Achievement Target:

The Applied Music Jury results are used by faculty to determine the students' applied music grade and progress, and to supply feedback to the students concerning specific performance assessment areas. As such, there is no specific achievement target. The Applied juries assist both faculty and students in evaluating student progress.

Findings (2009-2010) - Achievement Target: Met

Most students enrolled in Applied Music take juries at the end of each semester. Those exempt are MUS 149 Secondary Applied Music, in which a jury is at the discretion of the instructor, and those preparing for junior or senior recitals. The Applied Music jury serves its function as a measure of student progress.

M 8: Recital Hearing, Performance and Senior Projects

Source of Evidence: Performance (recital, exhibit, science project)

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 with all the applied faculty within the following areas of applied areas of study- instrumental, keyboard and vocal in a juried performance by all area performance faculty. Students are required to perform a juried Recital Hearing at least two weeks in advance of a formal recital. Students are assessed on the fulfillment of requirements including Memorization (vocalists and pianists), Repertoire (multiple languages and styles for vocalists, multiple style periods for pianists and instrumentalists), Technique, and Musicianship. 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. Specific comments are provided by area faculty to assist students in further preparation for a subsequent hearing. The final assessment of the recital is made by the instructor, via a course grade. The recital may be taken as an H Option for those in the Honors Program. For all others, Senior Projects are generally determined by the student's primary instructor and taken as an Independent Study. Copies of all Independent Study project plans, with title, content, outline of study, and final grade, are housed in the Music Office for NASM accreditation review.

Achievement Target:

Students in all Bachelor of Music-Performance (instrumental/vocal/piano) and Bachelor of Music-Musical Theatre degrees are required to perform two degree recitals, MUS 488, one in the junior year and one in the senior year. The potential recital is evaluated at the "Recital Hearing," a juried performance at least two weeks before the recital date. The students are assessed on the fulfillment of requirements including Memorization (vocalists and pianists), Repertoire, Technique and Musicianship. For Composition majors, a "Recital Approval" is evaluated through scores by a committee. Composition majors are assessed on variety/idiomatic use of instrumentation, textural interest, use of 20th century idioms, unity, variety, continuity and ability with notation software. The Recital Hearing/Approval is graded on a pass/fail basis. The final assessment of the recital is made by the instructor, via a course grade.

Findings (2009-2010) - Achievement Target: Partially Met

For Academic Year 2009-10, a total of 12 students signed up for MUS 488, Recital, of which three were non-degree recitals. Eleven performed in graded recitals, and two students took an Incomplete. In Fall 2009, three students passed recital: one senior recital and two non-degree recitals. In spring 2010, two students passed senior recital; three students passed junior recital, two students took and incomplete for junior recital, and there was one non-degree recital. The Recital Hearing Form has been refined and now includes specific areas of assessment that are comparable to those in the Advanced Standing Form and the Jury Form. A separate Hearing Approval form was developed for Composition majors.

M 11: Graduating Senior Survey

Source of Evidence: Student satisfaction survey at end of the program

The Graduating Senior Survey will be distributed to all graduating music majors and minors via the internet (Qualtrics).

Achievement Target:

TARGET: 3 in each area An average score of at least 3, on a scale of 1 to 5, where 1 = not adequate, 2 = adequate, 3 = good, 4 = very good, 5 = excellent. A new survey, recommended by the accrediting body, NASM, was deployed in spring, 2010. The areas rated were abilities, knowledge, instruction, faculty, staff support and facility.

Findings (2009-2010) - Achievement Target: Partially Met

The Graduating Senior Survey for spring, 2010 was collected on April 26, 2010, with 4 out of seven graduating seniors responding. The four students represented BA Music, BAED, BM Music Business and BM Musical Theater. The principal applied areas represented were voice, 3, strings 1. The three voice principals participated in Choraleers, Collegium, Women's Chorus, Nebraskats, Musicals and Opera. the string principal participated in Kearney Symphony Orchestra and Chamber Strings. Students rated the level of overall instruction in the Music Department as 4, and Instruction including private lessons, ensembles and field experience, at 4.40. The overall rating for artistic achievement, in abilities (including music reading, music theory skills, piano proficiency, performance, conducting and music education skills) = 3.46. Under music theory skills, at 3.18, Arranging ability = 2.67. The overall rating in knowledge (including music history, periods, styles, music education, music business,

music performance and musical theater) was 3.428. The only area under 3 was music business, at 2.56. The target was met in all areas except Arranging and Music Business.

M 13: Alumni Survey

Source of Evidence: Alumni survey or tracking of alumni achievements

The Department collects information from music alumni about student learning outcomes through questionnaires administered by mail. Information about the students, such as year graduated, program, principal instrument, graduate school or work/professional placement is collected. Students are asked to rate the quality of their instruction at UNK in classes, lessons and ensembles. Students are also asked for suggestions for improving the program, what advice they would give to undergraduates, and what lead to their decision to attend UNK.

Achievement Target:

The survey question that addresses the artistic achievement and understanding in music is question 7) rating of instruction, including music theory, music history, analysis, studio lessons, teaching methods, ensembles and liberal arts. Each area is rated as "very high" "high" "moderate" "low" "very low" or "no opinion" (if the area does not apply to the student.) The target achievement is for a majority, or 75% of the students to rate overall instruction and each sub-category at the "very high" "high" or "moderate" levels. This is equivalent to A (excellent) B (very good) and C (good).

Findings (2009-2010) - Achievement Target: Met

For the outcome of artistic achievement and musical understanding, responses for the 2000-2010 group rated Quality of Instruction at 89.5%, that is, 89.5% of students rated the instruction as between moderate and very high, with 45.8% rating overall quality of instruction at very high. 79% of students rated Music History in the moderate to very high level. 87.5% of students rated Advanced Literature Analysis in the moderate to very high level. 100% of students rated Studio Lessons in the moderate to very high level. 91.6% of students rated Teaching Methods in the moderate to very high level. 89.5% of students rated Instrumental Ensembles in the moderate to very high level. 83.3% of students rated Vocal ensembles in the moderate to very high level. 95.8% of students rated General Studies/Liberal Arts in the moderate to very high level. Studio Lessons and Instrumental Ensembles had the most responses in the "very high" level (16 out of 24). In the 1990-1999 graduate group, 95.8% of students rated the overall Quality of Instruction between moderate and very high. 100% of students rated Music Theory, Studio Lessons, Teaching Methods, Instrumental Ensembles and Vocal Ensembles in the moderate to very high level. 73.3% of students rated Music History in the moderate to very high level. 93.3% of students rated Advanced Literature/Analysis in the moderate to very high level.

O 2: Broad intellectual and interpretive skills

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, requirements and degree-specific curricula, music pedagogy, musical theater, opera, conducting and the appreciation of music.

Related Measures:

M 2: Theory Diagnostic Examination

Source of Evidence: Academic direct measure of learning - other

Students must take a basic music theory and ear training examination at the time of the entrance audition to determine possible deficiencies. Students who pass the exam will enroll in MUS 200 Music Theory I and MUS 199 Sight Singing and Ear Training during the first fall semester of their enrollment. Students who fail the theory examination are advised to take MUS 098 Fundamentals of Music, during the summer prior to enrollment in MUS 200.

Achievement Target:

To demonstrate broad intellectual and interpretive skills with music materials, all incoming and transfer students take a Music Theory Diagnostic Test which includes six parts: I Note Reading, II Rhythm, III Key Signatures, IV Scales, V Intervals and VI Triads. Students must score 90% on parts I and II and at least 80% on parts III and IV to be placed into MUS 200. Theory I. Students who score at or near 90% on all parts may be asked, after meeting with the Coordinator of Music Theory, to also take an Advanced Placement test to determine if the student should place

out of MUS 200. Students who do not achieve 90% on parts I and II and who do not answer any of the questions on parts III, IV, V or VI are placed into MUS 098, Fundamentals of Music Theory. There is no 'target' score, as this is a diagnostic test used for music theory placement.

Findings (2009-2010) - Achievement Target: Met

The majority of incoming freshmen take the Music Theory Diagnostic Test in the spring when they come to UNK for their audition. In Spring 2009, 50 students took the diagnostic test. Of the 50, 26 placed into MUS 098, 23 were placed into MUS 200, and one was placed into MUS 201. Of the 23 placed into MUS 098, 15 of these took this summer online course. Of these, 6 did well in MUS 098 and in MUS 200. Of the remaining 9 who were placed into MUS 098, five did not take MUS 098, and four did not attend UNK. The 'target' action for this diagnostic test is for all students placed into MUS 098 to take this course to better prepare for MUS 200. To that end, MUS 098 is being required of all scholarship holders as of Summer 2010.

M 3: Piano Placement Examination

Source of Evidence: Academic direct measure of learning - other

All students must take a piano placement prior to their first semester of enrollment in the music program. The placement examination is given by the piano faculty; determination of level is based on number of years of applied study, knowledge of theory fundamentals, two-staff reading ability, and keyboard facility. Those with little or no keyboard background are required to enroll in MUS 140 Piano Techniques I during the first fall semester of their music studies or may be required to enroll in the GS non-major piano class (Piano Fundamentals) if they cannot demonstrate basic music reading ability; those with previous keyboard study and little or no theory background will be placed into MUS 141 Piano Techniques II and are required to enroll in the spring semester of their first year of music studies; those with extensive keyboard study, with at least a year of music theory study will be placed into MUS 240 Piano Techniques III during the first fall semester of their music studies; and all keyboard principals/majors and others with extensive applied study, excellent reading abilities and technical facility will be placed into MUS 260 Keyboard Harmonization in the spring of their first year of music studies.

Achievement Target:

Placement into appropriate level piano class based on accomplishments in two-stave music reading, keyboard abilities, understanding of music theory.

Findings (2009-2010) - Achievement Target: Met

Auditioning freshmen/transfer students: 62 students auditioned at UNK during 2009-10. Of these, 3 were transfer students; one was placed into MUS 140 Piano Tech 1; 2 were placed into MUS 141 Piano Tech 2. For beginning freshmen, 31 were placed into MUS 140 Piano Tech I (little/no keyboard background). Placement into MUS 141, Piano Tech II - 11 (ability to read basic notation with two hands at sight). Placement into MUS 240, Piano Tech III - 8 (ability to read piano music well; understanding of scales, chords - basic music theory). Placement into MUS 260, Keyboard Harmonization - 6 (proficient sight reading ability; several years experience with keyboard literature, technique, applied theory).

Findings (2008-2009) - Achievement Target: Met

Entering freshmen/transfer students: 63 students auditioned at UNK during 2008-09. Of these, two were transfer students; one was a returning student who had completed Piano Proficiency; one was not accepted at UNK; and two did not take Piano Placement. Of the remaining 57 students, 32 were placed into MUS 140 Piano Tech I (little/no keyboard background). Placement into MUS 141 Piano Tech II - 13 (ability to read basic notation with two hands at sight). Placement into MUS 240 Piano Tech III - 8 (ability to read piano music well; understanding of scales, chords - basic music theory). Placement into MUS 260 Keyboard Harmonization - 6 (proficient sight reading ability; several years experience with keyboard literature, technique, applied theory).

M 4: Freshman and Sophomore Evaluations

Source of Evidence: Academic direct measure of learning - other

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 department chair 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 reconsider another degree program.

Achievement Target:

All freshmen music majors and minors in the second semester of Music Theory II, MUS 201, will fill out and submit forms for Freshmen Evaluation to include lists of courses taken, grades, and goals. All sophomore music majors in Music Theory IV, MUS 340, will fill out and submit forms for Sophomore Evaluation.

M 5: Advanced Standing

Source of Evidence: Academic direct measure of learning - other

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. Due to the highly varied repertoire of each applied instrument, specific performance requirements are determined by area applied faculty. We are in the process of completing lists of standardizing repertoire level requirements from each area within the instrumental division (brass, percussion, woodwinds). The string faculty have developed specific requirements for scales and arpeggios, exercises, etudes, along with standard literature at the level of a Beethoven Sonata or Lalo Concerto (cello) and the unaccompanied works of J.S. Bach, concerti/sonatas of Handel, Haydn, Mozart, Schubert, and concert pieces at the level of the Kreisler Praeludium and Allegro in the Style of Paganini or the Kodaly Adagio (violin/viola) for achievement of advanced standing status. Guitar students must demonstrate technical facility in scale, chord, arpeggio, and exercise playing, a knowledge of chord positions and various classical/jazz styles. Composition students applying for Advanced Standing submit a portfolio of their work, including scores and recordings. Sample repertoire at the advanced level is still needed as a benchmark for student admittance to upper level study. During 2007-08, we plan to finalize specific repertoire level requirements for Advanced Standing in the areas of high brass, low brass, woodwinds, and percussion. Compositions are evaluated on variety in media, use of 20th century styles, diversity in texture, exploration of sonic ideas, use of music notation software and public performance.

Achievement Target:

2008-09 TARGET: Majority of Instrumental/Piano Students will pass their Advanced Standing in the third semester of study; Majority of Voice Students will pass their Advanced Standing in the fourth semester of study.

Findings (2009-2010) - Achievement Target: Met

For Academic Year 2009-2010, Fall 2009, 12 students applied for Advanced Standing. 11 instrumental students and one keyboard student Achieved Advanced Standing. The majority of these students achieved Advanced Standing in three semesters; one met Advanced Standing in 4 semesters; 2 met the standard in 5 semesters. Of 10 instrumentalists, 8 met the target in 3 semesters, while one met the standard in 1 semester. In Spring 2010, 15 students achieved Advanced Standing. Fourteen of these met the standard in four semesters; the fourth student was missing the form. Four instrumentals met the standard in 4 semesters; one had no application form, 8 vocal students met the standard in 4 semesters. One composition student met the standard in 3 semesters; the second composition student met the standard in 4 semesters.

Findings (2008-2009) - Achievement Target: Partially Met

Six Instrumental/Piano students passed their Advanced Standing in Academic Year 2008-09. Three of these met the target within their third semester of study, while three achieved Advanced Standing in 4 to 7 semesters of study. Twelve Voice Students passed their Advanced Standing in the fourth semester of study, while one achieved Advanced Standing in the fifth semester. The target for vocal students was met.

Related Action Plans (by Established cycle, then alpha):

For full information, see the *Action Plan Details* section of this report.

Advanced Standing hurdle

Established in Cycle: 2007 - 2008

The Advanced Standing Jury continues to assist faculty in maintaining a basic bar of achievement in applied study.

M 6: Applied Juries

Source of Evidence: Academic direct measure of learning - other

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.

Achievement Target:

The Applied Music Jury results are used by faculty to determine the students' applied music grade and progress, and to supply feedback to the students concerning specific performance assessment areas. As such, there is no specific achievement target. The Applied juries assist both faculty and students in evaluating student progress.

Findings (2009-2010) - Achievement Target: Met

Most students enrolled in Applied Music take juries at the end of each semester. Those exempt are MUS 149 Secondary Applied Music, in which a jury is at the discretion of the instructor, and those preparing for junior or senior recitals. The Applied Music jury serves its function as a measure of student progress.

M 7: Piano Proficiency Examination

Source of Evidence: Academic direct measure of learning - other

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, Level I being the easiest and Level V 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 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, and Pre-Music Therapy principals), LEVEL IV/V (Keyboard Harmonization-Keyboards 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. FOUR-PART EXAMINATION-AREAS OF ASSESSMENT (Varied by degree program, primary instrument) PART I: TECHNIQUE (M/m Scales, Inversions, Progressions-Primary and Extended) PART II: SIGHT READING (Elem. Song, Transposed Melodies, Scores) PART III: HARMONIZATION AND TRANSPOSITION (M/m -Transposed, SR Chord Symbols) PART IV: REPERTOIRE (Accompaniment, Anthems, Prepared Scores, Solo)

Achievement Target:

All music majors are required to complete their Piano Proficiency Examination prior to student teaching or music business internships.

Findings (2009-2010) - Achievement Target: Met

Piano Proficiency Exam Results (by degree programs): Fall 2009, BS Music Business, instrumental, 5 passed; BA Music Minor, instrumental 1, voice 1; Elementary Education, voice, 1. Spring 2010: BM voice 3, instrumental 1, keyboard 1; BA Ed. voice 4, instrumental 5; Pre Music Therapy instrumental 1, keyboard 1; BS Music Business instrumental 2; BA Music, instrumental 1, keyboard 1; BA Music Minor instrumental 2, keyboard 2.

Findings (2008-2009) - Achievement Target: Met

Proficiency Exam Results (by degree program): Fall, 2008: BAEd - 2; BM-Music Business - 1. Spring, 2009: BM-Performance/Musical Theatre - 7; MAEd Music K-12 - 12; BA-Music - 2; Music Minor - 9.

M 8: Recital Hearing, Performance and Senior Projects

Source of Evidence: Performance (recital, exhibit, science project)

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 with all the applied faculty within the following areas of applied areas of study- instrumental, keyboard and vocal in a juried performance by all area performance faculty. Students are required to perform a juried Recital Hearing at least two weeks in advance of a formal recital. Students are assessed on the fulfillment of requirements including Memorization (vocalists and pianists), Repertoire (multiple languages and styles for vocalists, multiple style periods for pianists and instrumentalists), Technique, and Musicianship. 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. Specific comments are provided by area faculty to assist students in further preparation for a subsequent hearing. The final assessment of the recital is made by the instructor, via a course grade. The recital may be taken as an H Option for those in the Honors Program. For all others, Senior Projects are generally determined by the student's primary instructor and taken as an Independent Study. Copies of all Independent Study project plans, with title, content, outline of study, and final grade, are housed in the Music Office for NASM accreditation review.

Achievement Target:

To demonstrate broad intellectual understanding of musical works, styles and ideas, as well as musical praxis, that is, stylistic interpretive skills, Senior Projects and Independent Study and Research is required. Students in the BM Music Performance-Instrumental program are required to satisfactorily complete a Senior Project, MUS 460, Independent Study and Research. Students in the BM Music Performance-Piano program must complete MUS 460 "Duo Piano Performance." Students in the BM Music Performance-Piano Pedagogy program must complete MUS 460 in Piano Pedagogy. Mus 460 as Independent Study and Research is also required for BM-Performance-Vocal, BM-Performance Musical Theater, and BM-Music Business. Senior Project may also be fulfilled in a performance competition. All students in these areas must file an "Independent Study" form which includes project title, content and requirements for completion. Students must satisfactorily complete MUS 460 as a degree requirement.

Findings (2009-2010) - Achievement Target: Partially Met

For 2009-10, Ten students undertook projects including Conducting, MTNA Collegiate Artist, Piano Literature, and Accompanying, Seven completed projects: five earned A, two earned B+ and two received an Incomplete. In Spring, 2010, 8 students undertook projects including Piano Literature, Four-Hand Project, Advanced Orchestration, Composition Musical Analysis and Music Theater Projects. Seven students earned an A, and one student earned a B. The students receiving "Incomplete" must complete their projects for degree requirements.

M 10: Field Experience/Student Teaching in Music Ed

Source of Evidence: Academic direct measure of learning - other

Once accepted into Teacher Education, music education majors continue advanced coursework in music and teacher education. Two common assessments at Level 3 must be satisfactorily completed prior to placement in Level 4 (Student Teaching). Case Study of a Lesson Plan Common Assessment - Students learn appropriate lesson planning skills in both Elementary and Secondary Methods with formal assessment occurring in Elementary Methods. Students are assessed using a common lesson rubric and must demonstrate competence on four criterion including: (1) age appropriate objectives linked to content standards, (2) assessment plan, (3) design and sequence, and (4) use of materials and resources. These are assessed in greater depth during student teaching with the Case Study of a Unit Plan. Students must successfully complete expectations for both field experiences

and are assessed by practicing professional music educators that serve as mentors during the experiences. Students are assessed in the areas of (1) induction into teaching, (2) teaching dispositions, and (3) completion of 10 hours in teacher-related duties that occur outside the classroom. The student teaching experience is a semester long experience completed under the mentorship of professional practicing music educators in public/private school classrooms. Students complete the following common assessments during their student teaching experiences: Case Study of a School/Community Case Study of a Unit Plan Satisfactory evaluations by cooperating/mentor teacher (midterm & final - same criterion as listed for university supervisor evals below) Satisfactory evaluations by university supervisor (midterm & final) based on minimum of six observation/visitations. These observations are comprehensive and address: 1) Lesson Planning, 2) Assessment and Evaluation, 3) Instructional Planning and Materials/Resources, 4) Instructional Delivery, 5) Classroom Management, 6) Teaching Dispositions: Collaboration, Reflection, and Responsibility

Achievement Target:

The student teaching experience is a semester long experience completed under the mentorship of professional practicing music educators in public/private school classrooms. Students complete the following common assessments during their student teaching experiences: Case Stud of a School/Community, Case Study of a Unit Plan, Satisfactory evaluations by cooperating/mentor teacher (midterm final - same criterion as listed for university supervisor evals below) and satisfactory evaluations by university supervisor (midterm final) based on minimum of six observations/visitations. These observations are comprehensive and address: 1) Lesson Planning, 2) Assessment and Evaluation, 3) Instructional Planning and Materials/Resources, 4) Instructional Delivery, 5) Classroom Management, 6) Teaching Dispositions: Collaboration, Reflection, and Responsibility. The target goal for Student Teaching is to achieve 100% of students passing with scores of 3 - 4 on a scale of 1 - 4, where 4 is the highest.

Findings (2009-2010) - Achievement Target: Met

In school year 2009-10 2 students were enrolled in TE 400, Student Teaching Experience in Spring 2010. No students were enrolled in Fall 2009. Both students passed, achieving cumulative scores for Case Study of 3.75 (accurately documents and interprets important characteristics), 3.50 (makes meaningful inferences about student learning), 3.50 (demonstrates reflective capacity) and 3.75 (makes use of conventions, fluency and development of ideas.) In areas related to broad intellectual and interpretive skills, the students also achieved scores o 3 - 4 in 1) Analysis/Reflection of Unit Plan, 2) Demonstrates knowledge of subject matter, 3) objectives are developmentally appropriate, reflecting a range of individual needs of diverse learners, 4) Links new concepts to previous knowledge, 5) Seeks out multiple resources for teaching to meet the range of individual needs, 6) Considers students' cultural backgrounds and interests when planning, 7) Understands how to ask questions to stimulate thinking and discussion, 8) Writes and speaks clearly and correctly, 9) Demonstrates knowledge and understanding of various family structures, 10) Recognizes and accepts aspects of a diverse society, and 11) Demonstrates professional ethics.

M 11: Graduating Senior Survey

Source of Evidence: Student satisfaction survey at end of the program

The Graduating Senior Survey will be distributed to all graduating music majors and minors via the internet (Qualtrics).

Achievement Target:

TARGET: 3 in each area As average score in response to broad-based music history, theory, computer, performance abilities (overall level of instruction). An average score of at least 3, on a scale of 1 to 5, where 1 = not adequate, 2 = adequate, 3 = good, 4 = very good, 5 = excellent. A new survey, recommended by the accrediting body, NASM, was deployed in spring, 2010. The areas rated were abilities, knowledge, instruction, faculty, staff support and facility.

Findings (2009-2010) - Achievement Target: Partially Met

Graduating Senior Survey 2009-2010 The Graduating Senior Survey for spring, 2010 was collected on April 26, 2010, with 4 out of seven graduating seniors responding. The four students represented BA Music, BAED, BM Music Business and BM Musical Theater. The principal applied areas represented were voice, 3, strings 1. The three voice principals participated in Choraleers, Collegium, Women's Chorus, Nebraskats, Musicals and Opera. the string principal participated in Kearney Symphony Orchestra and Chamber Strings. Students rated the level of overall instruction in the Music Department as 4, and Instruction including private lessons, ensembles and field

experience, at 4.40. The overall rating for artistic achievement, in abilities (including music reading, music theory skills, piano proficiency, performance, conducting and music education skills) = 3.46. Under music theory skills, at 3.18, Arranging ability = 2.67. The overall rating in knowledge (including music history, periods, styles, music education, music business, music performance and musical theater) was 3.428. The only area under 3 was music business, at 2.56. The target was met in all areas except Arranging and Music Business.

M 13: Alumni Survey

Source of Evidence: Alumni survey or tracking of alumni achievements

The Department collects information from music alumni about student learning outcomes through questionnaires administered by mail. Information about the students, such as year graduated, program, principal instrument, graduate school or work/professional placement is collected. Students are asked to rate the quality of their instruction at UNK in classes, lessons and ensembles. Students are also asked for suggestions for improving the program, what advice they would give to undergraduates, and what lead to their decision to attend UNK.

Achievement Target:

Question 10 of the Alumni Survey addresses the outcome "broad intellectual and interpretive skills. Question 10: Do you feel that the breadth of our studies prepared you adequately for doing your senior/graduate project? The Achievement Target is for 80% of student respondents to answer "Yes".

Findings (2009-2010) - Achievement Target: Met

Question 10 of the Alumni Survey addresses the outcome "broad intellectual and interpretive skills. Question 10: Do you feel that the breadth of our studies prepared you adequately for doing your senior/graduate project? For the 2000-2010 group, 18 out of 22 students (81.9%) responded "Yes." For the 1990-1999 group, 15 out of 16, or 93.75%, responded "yes." The Achievement Target of 80% of respondents replying "yes" was met.

M 14: WI Assessment

Source of Evidence: Written assignment(s), usually scored by a rubric

Writing samples are collected in the first weeks of fall semester in MUS 200, Music Theory I, which all freshmen music majors are enrolled in, to serve as a control group. The writing assignment is a response paper to a musical work chosen by the student. The samples are collected through a Blackboard site set up for that purpose. In each spring semester, writing samples are collected from upper level students enrolled in MUS 448, also required of all music majors. The target participation for both groups is 70-80%. In the first year of this assessment several observations were made: 1. Writing samples were collected in the Fall, 2008, from the control group, MUS 200 - Music Theory - through a Blackboard site that was set up for writing assessment purposes. Writing samples were collected in the spring, 2008, from upper level students in MUS 448. The target participation for both groups is 70-80%. 2. Samples from MUS 200 were small. Only 61% of the total enrollment of 57 submitted samples and 6 writing samples were assessed. All 19 students in MUS 448 submitted samples, as this was a class requirement. Four random samples (15%) were selected for evaluation. Instructors will develop measures to ensure that a larger proportion of students participate. 3. Scores: The total average score for the MUS 200 sample was 23.4 or 45.8%, and the average score for the MUS 448 was 23.9. A few reasons were given for the lesser scores in the more advanced group: a. The MUS 200 students who completed the assignment and turned the essay in were the better students. b. The proportion of non-native English speakers was not controlled in MUS 448.

Achievement Target:

~~For the MUS 200 group, the achievement target is simply for 80% participation. A rubric is used to assess students' writing. There are three indicators: Organization, Convention and Music Content. The objective of achieving 'broad intellectual and interpretive skills is assessed under the indicator "Music Content," which includes correct use of and understanding of musical terms and concepts, knowledge of historical and cultural contexts, awareness of sociological implications and contexts, proper citations and bibliography. The student is assessed at "Beginning" Intermediate" or "Advanced" level. through a point system. Total points for "Advanced" level are 15. For the MUS 448 group, the achievement target is 1) higher scores than the MUS 200 group, and 2) average scores of 75% of the highest possible score, or 11.25.~~

Findings (2009-2010) - Achievement Target: Partially Met

In fall 2009, _____ students were enrolled in MUS 200, with _____ responding to the assessment assignment. Eight writing samples were chosen at random and assessed. Students (assessed by four faculty

members, each with their own interpretation of the rubric) averaged a score of 7 in Content, or 66.6% of the achievement target of 11.25 for the MUS 448 group. Scores are used to compare the two groups, but the achievement target for the MUS 200 group is 80% participation rather than a score.

O 3: Musical understanding and critical judgment

Students will develop musical understanding and critical artistic judgement 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.

Related Measures:

M 2: Theory Diagnostic Examination

Source of Evidence: Academic direct measure of learning - other

Students must take a basic music theory and ear training examination at the time of the entrance audition to determine possible deficiencies. Students who pass the exam will enroll in MUS 200 Music Theory I and MUS 199 Sight Singing and Ear Training during the first fall semester of their enrollment. Students who fail the theory examination are advised to take MUS 098 Fundamentals of Music, during the summer prior to enrollment in MUS 200.

Achievement Target:

To demonstrate musical understanding and critical judgement, all incoming and transfer students take a Music Theory Diagnostic Test which includes six parts: I Note Reading, II Rhythm, III Key Signatures, IV Scales, V Intervals and VI Triads. Students must score 90% on parts I and II and at least 80% on parts III and IV to be placed into MUS 200. Theory I. Students who score at or near 90% on all parts may be asked, after meeting with the Coordinator of Music Theory, to also take an Advanced Placement test to determine if the student should place out of MUS 200. Students who do not achieve 90% on parts I and II and who do not answer any of the questions on parts III, IV, V or VI are placed into MUS 098, Fundamentals of Music Theory. There is no 'target' score, as this is a diagnostic test used for music theory placement.

Findings (2009-2010) - Achievement Target: Met

The majority of incoming freshmen take the Music Theory Diagnostic Test in the spring when they come to UNK for their audition. In Spring 2009, 50 students took the diagnostic test. Of the 50, 26 placed into MUS 098, 23 were placed into MUS 200, and one was placed into MUS 201. Of the 23 placed into MUS 098, 15 of these took this summer online course. Of these, 6 did well in MUS 098 and in MUS 200. Of the remaining 9 who were placed into MUS 098, five did not take MUS 098, and four did not attend UNK. The 'target' action for this diagnostic test is for all students placed into MUS 098 to take this course to better prepare for MUS 200. To that end, MUS 098 is being required of all scholarship holders as of Summer 2010.

Related Action Plans (by Established cycle, then alpha):

For full information, see the *Action Plan Details* section of this report.

MUS 098 requirement

Established in Cycle: 2008-2009

As many students who place into MUS 098 do not take this online summer course, and then do not well in MUS 200 in the fall, caus...

M 3: Piano Placement Examination

Source of Evidence: Academic direct measure of learning - other

All students must take a piano placement prior to their first semester of enrollment in the music program. The placement examination is given by the piano faculty; determination of level is based on number of years of applied study, knowledge of theory fundamentals, two-staff reading ability, and keyboard facility. Those with little or no keyboard background are required to enroll in MUS 140 Piano Techniques I during the first fall semester of their music studies or may be required to enroll in the GS non-major piano class (Piano Fundamentals) if they cannot demonstrate basic music reading ability; those with previous keyboard study and little or no theory background will be placed into MUS 141 Piano Techniques II and are required to enroll in the spring semester of their first year of music studies; those with extensive keyboard study, with at least a year of music theory study will be placed into MUS 240 Piano Techniques III during the first fall semester of their music studies; and all keyboard

principals/majors and others with extensive applied study, excellent reading abilities and technical facility will be placed into MUS 260 Keyboard Harmonization in the spring of their first year of music studies.

Achievement Target:

Placement into appropriate level piano class based on accomplishments in two-stave music reading, keyboard abilities, understanding of music theory.

Findings (2009-2010) - Achievement Target: Met

Auditioning freshmen/transfer students: 62 students auditioned at UNK during 2009-10. Of these, 3 were transfer students; one was placed into MUS 140 Piano Tech 1; 2 were placed into MUS 141 Piano Tech 2. For beginning freshmen, 31 were placed into MUS 140 Piano Tech I (little/no keyboard background). Placement into MUS 141, Piano Tech II -11 (ability to read basic notation with two hands at sight). Placement into MUS 240, Piano Tech III - 8 (ability to read piano music well; understanding of scales, chords - basic music theory). Placement into MUS 260, Keyboard Harmonization - 6 (proficient sight reading ability; several years experience with keyboard literature, technique, applied theory).

M 4: Freshman and Sophomore Evaluations

Source of Evidence: Academic direct measure of learning - other

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 department chair 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 reconsider another degree program.

Achievement Target:

All freshmen music majors and minors in the second semester of Music Theory II, MUS 201, will fill out and submit forms for Freshmen Evaluation to include lists of courses taken, grades, and goals. All sophomore music majors in Music Theory IV, MUS 340, will fill out and submit forms for Sophomore Evaluation.

M 5: Advanced Standing

Source of Evidence: Academic direct measure of learning - other

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. Due to the highly varied repertoire of each applied instrument, specific performance requirements are determined by area applied faculty. We are in the process of completing lists of standardizing repertoire level requirements from each area within the instrumental division (brass, percussion, woodwinds). The string faculty have developed specific requirements for scales and arpeggios, exercises, etudes, along with standard literature at the level of a Beethoven Sonata or Lalo Concerto (cello) and the unaccompanied works of J.S. Bach, concerti/sonatas of Handel, Haydn, Mozart, Schubert, and concert pieces at the level of the Kreisler Praeludium and Allegro in the Style of Paganini or the Kodaly Adagio (violin/viola) for achievement of advanced standing status. Guitar students must demonstrate technical facility in scale, chord, arpeggio, and exercise playing, a knowledge of chord positions and various classical/jazz styles. Composition students applying for Advanced Standing submit a portfolio of their work, including scores and recordings. Sample repertoire at the advanced level is still needed as a benchmark for student admittance to upper level study. During 2007-08, we plan to finalize specific repertoire level requirements for Advanced Standing in the areas of high brass, low brass, woodwinds, and percussion. Compositions are evaluated on variety in media, use of 20th century styles, diversity in texture, exploration of sonic ideas, use of music notation software and public performance.

Achievement Target:

2008-09 TARGET: Majority of Instrumental/Piano Students will pass their Advanced Standing in the third semester of study; Majority of Voice Students will pass their Advanced Standing in the fourth semester of study.

Findings (2009-2010) - Achievement Target: Met

For Academic Year 2009-2010, Fall 2009, 12 students applied for Advanced Standing. 11 instrumental students and one keyboard student Achieved Advanced Standing. The majority of these students achieved Advanced Standing in three semesters; one met Advanced Standing in 4 semesters; 2 met the standard in 5 semesters. Of 10 instrumentalists, 8 met the target in 3 semesters, while one met the standard in 1 semester. In Spring 2010, 15 students achieved Advanced Standing. Fourteen of these met the standard in four semesters; the fourth student was missing the form. Four instrumentals met the standard in 4 semesters; one had no application form, 8 vocal students met the standard in 4 semesters. One composition student met the standard in 3 semesters; the second composition student met the standard in 4 semesters.

Findings (2008-2009) - Achievement Target: Partially Met

Two of five Instrumental students passed their Advanced Standing by their third semester of study; three passed Advanced study in four to seven semesters of study. One of one Piano students passed Advanced Standing by third semester. Twelve of thirteen Vocal students passed their Advanced Standing in the fourth semester of study, while one passed Advanced Standing in the fifth semester.

M 6: Applied Juries

Source of Evidence: Academic direct measure of learning - other

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.

Achievement Target:

The Applied Music Jury results are used by faculty to determine the students' applied music grade and progress, and to supply feedback to the students concerning specific performance assessment areas. As such, there is no specific achievement target. The Applied juries assist both faculty and students in evaluating student progress.

Findings (2009-2010) - Achievement Target: Met

Most students enrolled in Applied Music take juries at the end of each semester. Those exempt are MUS 149 Secondary Applied Music, in which a jury is at the discretion of the instructor, and those preparing for junior or senior recitals. The Applied Music jury serves its function as a measure of student progress.

M 7: Piano Proficiency Examination

Source of Evidence: Academic direct measure of learning - other

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, Level I being the easiest and Level V 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 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, and Pre-Music Therapy principals), LEVEL IV/V (Keyboard Harmonization-Keyboards 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. FOUR-PART EXAMINATION-AREAS OF ASSESSMENT (Varied by degree program, primary instrument) PART I: TECHNIQUE (M/m Scales, Inversions, Progressions-Primary and Extended) PART II: SIGHT READING (Elem. Song, Transposed Melodies, Scores) PART III: HARMONIZATION AND TRANSPOSITION (M/m -Transposed, SR Chord Symbols) PART IV: REPERTOIRE (Accompaniment, Anthems, Prepared Scores, Solo)

Achievement Target:

All music majors are required to complete their Piano Proficiency Examination prior to student teaching or music business internships.

Findings (2009-2010) - Achievement Target: Met

Proficiency Exam Results (by degree program) Fall 2009, BS Music Business, instrumental, 5 passed; BA Music Minor, instrumental 1, voice 1; Elementary Education, voice, 1. Spring 2010: BM voice 3, instrumental 1, keyboard 1; BA Ed. voice 4, instrumental 5; Pre Music Therapy instrumental 1, keyboard 1; BS Music Business instrumental 2; BA Music, instrumental 1, keyboard 1; BA Music Minor instrumental 2, keyboard 2.

M 8: Recital Hearing, Performance and Senior Projects

Source of Evidence: Performance (recital, exhibit, science project)

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 with all the applied faculty within the following areas of applied areas of study- instrumental, keyboard and vocal in a juried performance by all area performance faculty. Students are required to perform a juried Recital Hearing at least two weeks in advance of a formal recital. Students are assessed on the fulfillment of requirements including Memorization (vocalists and pianists), Repertoire (multiple languages and styles for vocalists, multiple style periods for pianists and instrumentalists), Technique, and Musicianship. 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. Specific comments are provided by area faculty to assist students in further preparation for a subsequent hearing. The final assessment of the recital is made by the instructor, via a course grade. The recital may be taken as an H Option for those in the Honors Program. For all others, Senior Projects are generally determined by the student's primary instructor and taken as an Independent Study. Copies of all Independent Study project plans, with title, content, outline of study, and final grade, are housed in the Music Office for NASM accreditation review.

Achievement Target:

To demonstrate musical understanding and critical judgment, Senior Projects and Independent Study and Research is required. Students in the BM Music Performance-Instrumental program are required to satisfactorily complete a Senior Project, MUS 460, Independent Study and Research. Students in the BM Music Performance-Piano program must complete MUS 460 "Duo Piano Performance." Students in the BM Music Performance-Piano Pedagogy program must complete MUS 460 in Piano Pedagogy. Mus 460 as Independent Study and Research is also required for BM-Performance-Vocal, BM-Performance Musical Theater, and BM-Music Business. Senior Project may also be fulfilled in a performance competition. All students in these areas must file an "Independent Study" form which includes project title, content and requirements for completion. Students must satisfactorily complete MUS 460 as a degree requirement.

Findings (2009-2010) - Achievement Target: Partially Met

For 2009-10, Ten students undertook projects including Conducting, MTNA Collegiate Artist, Piano Literature, and Accompanying, Seven completed projects: five earned A, two earned B+ and two received an Incomplete. In Spring, 2010, 8 students undertook projects including Piano Literature, Four-Hand Project, Advanced Orchestration, Composition Musical Analysis and Music Theater Projects. Seven students earned an A, and one student earned a B. The students receiving "Incomplete" must complete their projects for degree requirements.

M 11: Graduating Senior Survey

Source of Evidence: Student satisfaction survey at end of the program

The Graduating Senior Survey will be distributed to all graduating music majors and minors via the internet (Qualtrics).

Achievement Target:

TARGET: 3 TARGET: 3 in each area An average score of at least 3, on a scale of 1 to 5, where 1 = not adequate, 2 = adequate, 3 = good, 4 = very good, 5 = excellent. A new survey, recommended by the accrediting body, NASM, was deployed in spring, 2010. The areas rated were abilities, knowledge, instruction, faculty, staff support and facility.

Findings (2009-2010) - Achievement Target: Partially Met

Graduating Senior Survey 2009-2010 The Graduating Senior Survey for spring, 2010 was collected on April 26, 2010, with 4 out of seven graduating seniors responding. The four students represented BA Music, BAED, BM Music Business and BM Musical Theater. The principal applied areas represented were voice, 3, strings 1. The three voice principals participated in Choraleers, Collegium, Women's Chorus, Nebraskats, Musicals and Opera. The string principal participated in Kearney Symphony Orchestra and Chamber Strings. Students rated the level of overall instruction in the Music Department as 4, and Instruction including private lessons, ensembles and field experience, at 4.40. The overall rating for artistic achievement, in abilities (including music reading, music theory skills, piano proficiency, performance, conducting and music education skills) = 3.46. Under music theory skills, at 3.18, Arranging ability = 2.67. The overall rating in knowledge (including music history, periods, styles, music education, music business, music performance and musical theater) was 3.428. The only area under 3 was music business, at 2.56. The target was met in all areas except Arranging and Music Business.

M 12: Student Portfolio

Source of Evidence: Portfolio, showing skill development or best work

Students are required to present a complete portfolio for faculty consideration during the final semester before graduation. 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.

Achievement Target:

The purpose of the Student Portfolio is 1) to guide each student in creating a personalized document that reflects his or her best work done at the University of Nebraska at Kearney; 2) to offer a process through which each student will view his/her own strengths and weaknesses before degree completion; 3) 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 school. Assessed areas that reflect musical understanding and critical judgment are various materials included in the portfolio: repertoire sheets programs, samples of research/creative projects, and statements of philosophy, goals and objectives. Student portfolios are evaluated by a committee of three faculty members and rated "excellent" "satisfactory" or "unsatisfactory." Faculty also add comments that enable students to revise/edit/make additions to their portfolios before final presentation. The target goal is for all students presenting portfolios to achieve a passing grade before graduation.

Findings (2009-2010) - Achievement Target: Partially Met

Thirteen students with music majors (various programs) graduated in 2009-10 (09U, 09F, 10S). Portfolio Approval forms are missing from the files of six students, and we are currently checking on whether these students turned in portfolios. The Music Department has approved that the portfolio be required and added to the student degree audit.

M 13: Alumni Survey

Source of Evidence: Alumni survey or tracking of alumni achievements

The Department collects information from music alumni about student learning outcomes through questionnaires administered by mail. Information about the students, such as year graduated, program, principal instrument, graduate school or work/professional placement is collected. Students are asked to rate the quality of their instruction at UNK in classes, lessons and ensembles. Students are also asked for suggestions for improving the program, what advice they would give to undergraduates, and what lead to their decision to attend UNK.

Achievement Target:

The survey question that addresses musical understanding and critical judgment is question 7) rating of instruction, including music theory, music history, analysis, studio lessons, teaching methods, ensembles and liberal arts. Each area is rated as "very high" "high" "moderate" "low" "very low" or "no opinion" (if the area does not apply to the student.) The target achievement is for a majority, or 75% of the students to rate overall instruction and each sub-category at the "very high" "high" or "moderate" levels. This is equivalent to A (excellent) B (very good) and C (good).

Findings (2009-2010) - Achievement Target: Met

For the outcome of musical understanding and critical judgment, responses for the 2000-2010 group rated Quality of Instruction at 89.5%, that is, 89.5% of students rated the instruction as between moderate and very high, with 45.8% rating overall quality of instruction at very high. 79% of students rated Music History in the moderate to very high level. 87.5% of students rated Advanced Literature Analysis in the moderate to very high level. 100% of students rated Studio Lessons in the moderate to very high level. 91.6% of students rated Teaching Methods in the moderate to very high level. 89.5% of students rated Instrumental Ensembles in the moderate to very high level. 83.3% of students rated Vocal ensembles in the moderate to very high level. 95.8% of students rated General Studies/Liberal Arts in the moderate to very high level. Studio Lessons and Instrumental Ensembles had the most responses in the "very high" level (16 out of 24). In the 1990-1999 graduate group, 95.8% of students rated the overall Quality of Instruction between moderate and very high. 100% of students rated Music Theory, Studio Lessons, Teaching Methods, Instrumental Ensembles and Vocal Ensembles in the moderate to very high level. 73.3% of students rated Music History in the moderate to very high level. 93.3% of students rated Advanced Literature/Analysis in the moderate to very high level.

M 14: WI Assessment

Source of Evidence: Written assignment(s), usually scored by a rubric

Writing samples are collected in the first weeks of fall semester in MUS 200, Music Theory I, which all freshmen music majors are enrolled in, to serve as a control group. The writing assignment is a response paper to a musical work chosen by the student. The samples are collected through a Blackboard site set up for that purpose. In each spring semester, writing samples are collected from upper level students enrolled in MUS 448, also required of all music majors. The target participation for both groups is 70-80%. In the first year of this assessment several observations were made: 1. Writing samples were collected in the Fall, 2008, from the control group, MUS 200 - Music Theory - through a Blackboard site that was set up for writing assessment purposes. Writing samples were collected in the spring, 2008, from upper level students in MUS 448. The target participation for both groups is 70-80%. 2. Samples from MUS 200 were small. Only 61% of the total enrollment of 57 submitted samples and 6 writing samples were assessed. All 19 students in MUS 448 submitted samples, as this was a class requirement. Four random samples (15%) were selected for evaluation. Instructors will develop measures to ensure that a larger proportion of students participate. 3. Scores: The total average score for the MUS 200 sample was 23.4 or 45.8%, and the average score for the MUS 448 was 23.9. A few reasons were given for the lesser scores in the more advanced group: a. The MUS 200 students who completed the assignment and turned the essay in were the better students. b. The proportion of non-native English speakers was not controlled in MUS 448.

Achievement Target:

For the MUS 200 group, the achievement target is simply for 80% participation. A rubric is used to assess students' writing. There are three indicators: Organization, Convention and Music Content. The objective of achieving 'musical understanding and critical judgment' is assessed under the indicator "Music Content," which includes correct use of and understanding of musical terms and concepts, knowledge of historical and cultural contexts, awareness of sociological implications and contexts, proper citations and bibliography. The student is assessed at "Beginning" "Intermediate" or "Advanced" level. through a point system. Total points for "Advanced"

level are 15. For the MUS 448 group, the achievement target is 1) higher scores than the MUS 200 group, and 2) average scores of 75% of the highest score possible, or 11.25.

Findings (2009-2010) - Achievement Target: Partially Met

In fall 2009, _____ students were enrolled in MUS 200, with _____ responding to the assessment assignment. Eight writing samples were chosen at random and assessed. Students (assessed by four faculty members, each with their own interpretation of the rubric) averaged a score of 7 in Content, or 66.6% of the achievement target of 11.25 for the MUS 448 group. Scores are used to compare the two groups, but the achievement target for the MUS 200 group is 80% participation rather than a score.

O 4: Prepared to seek professional placement

Upon completion of the course of study leading to a 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.

Related Measures:

M 2: Theory Diagnostic Examination

Source of Evidence: Academic direct measure of learning - other

Students must take a basic music theory and ear training examination at the time of the entrance audition to determine possible deficiencies. Students who pass the exam will enroll in MUS 200 Music Theory I and MUS 199 Sight Singing and Ear Training during the first fall semester of their enrollment. Students who fail the theory examination are advised to take MUS 098 Fundamentals of Music, during the summer prior to enrollment in MUS 200.

Achievement Target:

To demonstrate musical understanding and critical judgement, all incoming and transfer students take a Music Theory Diagnostic Test which includes six parts: I Note Reading, II Rhythm, III Key Signatures, IV Scales, V Intervals and VI Triads. Students must score 90% on parts I and II and at least 80% on parts III and IV to be placed into MUS 200. Theory I. Students who score at or near 90% on all parts may be asked, after meeting with the Coordinator of Music Theory, to also take an Advanced Placement test to determine if the student should place out of MUS 200. Students who do not achieve 90% on parts I and II and who do not answer any of the questions on parts III, IV, V or VI are placed into MUS 098, Fundamentals of Music Theory. There is no 'target' score, as this is a diagnostic test used for music theory placement. Established in Cycle: 2009-2010

Findings (2009-2010) - Achievement Target: Met

the Music Theory Diagnostic test is the first step in music theory for students pursuing a degree in music and eventual professional placement. Depending upon the program in which students enroll, students take either 2, 3 or 4 semester of music theory, all beginning with MUS 200, Music Theory I. Students who are not prepared for Music Theory I are placed into Music Theory 098, a remedial course that is offered during the summer in preparation of MUS 200 in the fall. The majority of incoming freshmen take the Music Theory Diagnostic Test in the spring when they come to UNK for their audition. In Spring 2009, 50 students took the diagnostic test. Of the 50, 26 placed into MUS 098, 23 were placed into MUS 200, and one was placed into MUS 201. Of the 23 placed into MUS 098, 15 of these took this summer online course. Of these, 6 did well in MUS 098 and in MUS 200. Of the remaining 9 who were placed into MUS 098, five did not take MUS 098, and four did not attend UNK. The 'target' action for this diagnostic test is for all students placed into MUS 098 to take this course to better prepare for MUS 200. To that end, MUS 098 is being required of all scholarship holders as of Summer 2010.

M 3: Piano Placement Examination

Source of Evidence: Academic direct measure of learning - other

All students must take a piano placement prior to their first semester of enrollment in the music program. The placement examination is given by the piano faculty; determination of level is based on number of years of applied study, knowledge of theory fundamentals, two-staff reading ability, and keyboard facility. Those with little or no keyboard background are required to enroll in MUS 140 Piano Techniques I during the first fall semester of their music studies or may be required to enroll in the GS non-major piano class (Piano Fundamentals) if they cannot demonstrate basic music reading ability; those with previous keyboard study and little or no theory background will

be placed into MUS 141 Piano Techniques II and are required to enroll in the spring semester of their first year of music studies; those with extensive keyboard study, with at least a year of music theory study will be placed into MUS 240 Piano Techniques III during the first fall semester of their music studies; and all keyboard principals/majors and others with extensive applied study, excellent reading abilities and technical facility will be placed into MUS 260 Keyboard Harmonization in the spring of their first year of music studies.

Achievement Target:

Initial Piano Placement, along with other initial evaluations, are designed to place students at the proper level for continuing music studies, eventually leading to the seeking of professional placement. The target is to place all incoming freshmen in the level of piano techniques classes to ensure proper piano development and movement towards completing the Piano Proficiency Examination.

Findings (2009-2010) - Achievement Target: Met

All incoming students are required to take a Piano Placement test, which determines the level of Piano Techniques class that they are in. Piano placement, like music theory placement and audition on their instrument, is one of the first steps toward earning a degree in music and their eventual professional placement. Auditioning freshmen/transfer students: 62 students auditioned at UNK during 2009-10. Of these, 3 were transfer students; one was placed into MUS 140 Piano Tech 1; 2 were placed into MUS 141 Piano Tech 2. For beginning freshmen, 31 were placed into MUS 140 Piano Tech I (little/no keyboard background). Placement into MUS 141, Piano Tech II - 11 (ability to read basic notation with two hands at sight). Placement into MUS 240, Piano Tech III - 8 (ability to read piano music well; understanding of scales, chords - basic music theory). Placement into MUS 260, Keyboard Harmonization - 6 (proficient sight reading ability; several years experience with keyboard literature, technique, applied theory).

M 4: Freshman and Sophomore Evaluations

Source of Evidence: Academic direct measure of learning - other

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 department chair 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 reconsider another degree program.

Achievement Target:

All freshmen music majors and minors in the second semester of Music Theory II, MUS 201, will fill out and submit forms for Freshmen Evaluation to include lists of courses taken, grades, and goals. All sophomore music majors in Music Theory IV, MUS 340, will fill out and submit forms for Sophomore Evaluation. This assessment is to check progress within the first two years of a music major towards preparedness to seek graduate school placement or professional placement at the culmination of the 4-year degree program.

M 5: Advanced Standing

Source of Evidence: Academic direct measure of learning - other

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. Due to the highly varied repertoire of each applied instrument, specific performance requirements are determined by area applied faculty. We are in the process of completing lists of standardizing repertoire level requirements from each area within the instrumental division (brass, percussion, woodwinds). The string faculty have developed specific requirements for scales and arpeggios, exercises, etudes, along with standard literature at the level of a Beethoven Sonata or Lalo Concerto (cello) and the unaccompanied works of J.S. Bach, concerti/sonatas of Handel, Haydn, Mozart, Schubert, and concert pieces at the level of the Kreisler Praeludium and Allegro in the Style of Paganini or the Kodaly Adagio (violin/viola) for achievement of advanced standing status. Guitar students must demonstrate technical facility in scale, chord, arpeggio, and exercise playing, a knowledge of chord positions and various classical/jazz styles. Composition students applying for Advanced Standing submit a portfolio of their work, including scores and

recordings. Sample repertoire at the advanced level is still needed as a benchmark for student admittance to upper level study. During 2007-08, we plan to finalize specific repertoire level requirements for Advanced Standing in the areas of high brass, low brass, woodwinds, and percussion. Compositions are evaluated on variety in media, use of 20th century styles, diversity in texture, exploration of sonic ideas, use of music notation software and public performance.

Achievement Target:

2008-09 TARGET: Majority of Instrumental/Piano Students will pass their Advanced Standing in the third semester of study; Majority of Voice Students will pass their Advanced Standing in the fourth semester of study.

Findings (2009-2010) - Achievement Target: Met

For Academic Year 2009-2010, Fall 2009, 12 students applied for Advanced Standing. 11 instrumental students and one keyboard student Achieved Advanced Standing. The majority of these students achieved Advanced Standing in three semesters; one met Advanced Standing in 4 semesters; 2 met the standard in 5 semesters. Of 10 instrumentalists, 8 met the target in 3 semesters, while one met the standard in 1 semester. In Spring 2010, 15 students achieved Advanced Standing. Fourteen of these met the standard in four semesters; the fourth student was missing the form. Four instrumentals met the standard in 4 semesters; one had no application form, 8 vocal students met the standard in 4 semesters. One composition student met the standard in 3 semesters; the second composition student met the standard in 4 semesters.

Findings (2008-2009) - Achievement Target: Partially Met

One piano student met the target, passing Advanced Standing in third semester. Two of six Instrumental students met the target within three semesters. Two Instrumental students achieved Advanced Standing in four semesters, while one passed Advanced Standing in seven semesters. The majority of Voice students, 12 out of 13, met the target in four semesters, while one passed Advanced Standing in five semesters. This mid-level performance requirement is typical of schools that are nationally accredited with NASM. All students who expect to continue studies at the upper level must pass this performance hurdle. Therefore, any employer who is seeking a new employee will expect that a certain level of performance proficiency has been accomplished by a student who has graduated from a nationally accredited program in music.

M 6: Applied Juries

Source of Evidence: Academic direct measure of learning - other

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.

Achievement Target:

The Applied Music Jury results are used by faculty to determine the students' applied music grade and progress, and to supply feedback to the students concerning specific performance assessment areas. As such, there is no specific achievement target. The Applied juries assist both faculty and students in evaluating student progress.

Findings (2009-2010) - Achievement Target: Met

Most students enrolled in Applied Music take juries at the end of each semester. Those exempt are MUS 149 Secondary Applied Music, in which a jury is at the discretion of the instructor, and those preparing for junior or senior recitals. The Applied Music jury serves its function as a measure of student progress.

M 7: Piano Proficiency Examination

Source of Evidence: Academic direct measure of learning - other

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, Level I being the easiest and Level V 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 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, and Pre-Music Therapy principals), LEVEL IV/V (Keyboard Harmonization-Keyboards 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. **FOUR-PART EXAMINATION-AREAS OF ASSESSMENT** (Varied by degree program, primary instrument) **PART I: TECHNIQUE** (M/m Scales, Inversions, Progressions-Primary and Extended) **PART II: SIGHT READING** (Elem. Song, Transposed Melodies, Scores) **PART III: HARMONIZATION AND TRANSPOSITION** (M/m -Transposed, SR Chord Symbols) **PART IV: REPERTOIRE** (Accompaniment, Anthems, Prepared Scores, Solo)

Achievement Target:

Successful completion of entire examination prior to student teaching, music business internship, piano teaching internship. 100% completion for 2007-08.

Findings (2009-2010) - Achievement Target: Met

Successful completion of entire examination prior to student teaching, music business internship, piano teaching internship by 100% of students.

Findings (2008-2009) - Achievement Target: Met

Successful completion of entire examination prior to student teaching, music business internship, piano teaching internship. 100% completion for 2008-09.

M 8: Recital Hearing, Performance and Senior Projects

Source of Evidence: Performance (recital, exhibit, science project)

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 with all the applied faculty within the following areas of applied areas of study- instrumental, keyboard and vocal in a juried performance by all area performance faculty. Students are required to perform a juried Recital Hearing at least two weeks in advance of a formal recital. Students are assessed on the fulfillment of requirements including Memorization (vocalists and pianists), Repertoire (multiple languages and styles for vocalists, multiple style periods for pianists and instrumentalists), Technique, and Musicianship. 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. Specific comments are provided by area faculty to assist students in further preparation for a subsequent hearing. The final assessment of the recital is made by the instructor, via a course grade. The recital may be taken as an H Option for those in the Honors Program. For all others, Senior Projects are generally determined by the student's primary instructor and taken as an Independent Study. Copies of all Independent Study project plans, with title, content, outline of study, and final grade, are housed in the Music Office for NASM accreditation review.

Achievement Target:

To demonstrate preparedness for profession placement, students in all Bachelor of Music-performance and Bachelor of Music-Musical Theater degrees are required to be evaluated in a Recital Hearing and perform two degree recitals, MUS 488, one in the junior year and one in the senior year. Further, students also demonstrate preparedness through broad intellectual understanding of musical works, styles and ideas, musical praxis, and stylistic interpretive skills evidenced in Senior Projects and Independent Study and Research, Senior Projects and Independent Study and Research. The target is for all students in BM Music Performance programs to successfully complete recitals and projects. MUS 460 as Independent Study and Research is also required for BM-Performance-Vocal, BM Performance Musical theater, and BM-Music Business. Senior Project may also be fulfilled in a performance competition. All students in these areas must file an "Independent Study" form which includes project title, content and requirements for completion. Students must satisfactorily complete MUS 460 as a degree requirement.

Findings (2009-2010) - Achievement Target: Partially Met

For 2009-10, Ten students undertook projects including Conducting, MTNA Collegiate Artist, Piano Literature, and Accompanying, Seven completed projects: five earned A, two earned B+ and two received an Incomplete. In Spring, 2010, 8 students undertook projects including Piano Literature, Four-Hand Project, Advanced Orchestration, Composition Musical Analysis and Music Theater Projects. Seven students earned an A, and one student earned a B. The students receiving "Incomplete" must complete their projects for degree requirements.

M 9: Field Experience/Internship in Music Business

Source of Evidence: Field work, internship, or teaching evaluation

All music business majors will experience an internship that will allow the student to apply what has been learned to a professional situation within a close mentoring relationship in a business in the music industry, with the mentor evaluating the students' performance. Piano pedagogy students will experience internships that will allow the student to apply what has been learned to a professional situation within a close mentoring relationship with professional private and group piano teachers, with the mentor evaluating the students' performance.

Achievement Target:

All Music Business majors will enroll in MUS 475, Internship in Music Business before graduating, usually in their final semester, and achieve a passing grade.

Findings (2009-2010) - Achievement Target: Met

Four students who graduated in fall 2009 completed internships in fall 2009 at Mile High Music, Denver, The Pizza Shoppe Collective, Omaha, Yanda's Music, Kearney, and Mission Electronics, Kansas City. Three students who graduated in spring 2010 completed internships in spring, 2010 at KUSO, Norfolk, NE, Patton House Entertainment, Nolensville, TN, and New Life Assemble, Kearney.

M 10: Field Experience/Student Teaching in Music Ed

Source of Evidence: Academic direct measure of learning - other

Once accepted into Teacher Education, music education majors continue advanced coursework in music and teacher education. Two common assessments at Level 3 must be satisfactorily completed prior to placement in Level 4 (Student Teaching). Case Study of a Lesson Plan Common Assessment - Students learn appropriate lesson planning skills in both Elementary and Secondary Methods with formal assessment occurring in Elementary Methods. Students are assessed using a common lesson rubric and must demonstrate competence on four criterion including: (1) age appropriate objectives linked to content standards, (2) assessment plan, (3) design and sequence, and (4) use of materials and resources. These are assessed in greater depth during student teaching with the Case Study of a Unit Plan. Students must successfully complete expectations for both field experiences and are assessed by practicing professional music educators that serve as mentors during the experiences. Students are assessed in the areas of (1) induction into teaching, (2) teaching dispositions, and (3) completion of 10 hours in teacher-related duties that occur outside the classroom. The student teaching experience is a semester long experience completed under the mentorship of professional practicing music educators in public/private school classrooms. Students complete the following common assessments during their student teaching experiences: Case Study of a School/Community Case Study of a Unit Plan Satisfactory evaluations by cooperating/mentor teacher (midterm & final - same criterion as listed for university supervisor evals below) Satisfactory evaluations by university supervisor (midterm & final) based on minimum of six observation/visitations. These observations are comprehensive and address: 1) Lesson Planning, 2) Assessment and Evaluation, 3)

Instructional Planning and Materials/Resources, 4) Instructional Delivery, 5) Classroom Management, 6) Teaching Dispositions: Collaboration, Reflection, and Responsibility

Achievement Target:

The student teaching experience is a semester long experience completed under the mentorship of professional practicing music educators in public/private school classrooms. Students complete the following common assessments during their student teaching experiences: Case Study of a School/Community, Case Study of a Unit Plan, Satisfactory evaluations by cooperating/mentor teacher (midterm final - same criterion as listed for university supervisor evals below) and satisfactory evaluations by university supervisor (midterm final) based on minimum of six observations/visitations. These observations are comprehensive and address: 1) Lesson Planning, 2) Assessment and Evaluation, 3) Instructional Planning and Materials/Resources, 4) Instructional Delivery, 5) Classroom Management, 6) Teaching Dispositions: Collaboration, Reflection, and Responsibility. The target goal for Student Teaching is to achieve 100% of students passing with scores of 3 - 4 on a scale of 1 - 4, where 4 is the highest.

Findings (2009-2010) - Achievement Target: Met

In school year 2009-10 2 students were enrolled in TE 400, Student Teaching experience in Spring 2010. No students were enrolled in Fall 2009. Both students passed, achieving cumulative scores for two assignments and Case Study of 3.75 (accurately documents and interprets important characteristics), 3.50 (makes meaningful inferences about student learning), 3.50 (demonstrates reflective capacity) and 3.75 (makes use of conventions, fluency and development of ideas.)The students were also assessed at 3.91, using the rubric for student teaching, in Unit Plan, Lesson Planning Desired Outcomes, Lesson Planning Assessment and Evaluation, Lesson Planning Instructional Plannings and Materials, Instructional Delivery, Classroom Management, Dispositions Collaborations, Dispositions Reflection and Dispositions Responsibility.

M 11: Graduating Senior Survey

Source of Evidence: Student satisfaction survey at end of the program

The Graduating Senior Survey will be distributed to all graduating music majors and minors via the internet (Qualtrics).

Achievement Target:

Target: 3 in each area An average score of at least 3, on a scale of 1 to 5, where 1 = not adequate, 2 = adequate, 3 = good, 4 = very good, 5 = excellent. A new survey, recommended by the accrediting body, NASM, was deployed in spring, 2010. The areas rated were abilities, knowledge, instruction, faculty, staff support and facility.

Findings (2009-2010) - Achievement Target: Partially Met

Graduating Senior Survey 2009-2010 The Graduating Senior Survey for spring, 2010 was collected on April 26, 2010, with 4 out of seven graduating seniors responding. The four students represented BA Music, BAED, BM Music Business and BM Musical Theater. The principal applied areas represented were voice, 3, strings 1. The three voice principals participated in Choraleers, Collegium, Women's Chorus, Nebraskats, Musicals and Opera. the string principal participated in Kearney Symphony Orchestra and Chamber Strings. Students rated the level of overall instruction in the Music Department as 4, and Instruction including private lessons, ensembles and field experience, at 4.40. The overall rating for artistic achievement, in abilities (including music reading, music theory skills, piano proficiency, performance, conducting and music education skills) = 3.46. Under music theory skills, at 3.18, Arranging ability = 2.67. The overall rating in knowledge (including music history, periods, styles, music education, music business, music performance and musical theater) was 3.428. The only area under 3 was music business, at 2.56. The target was met in all areas except Arranging and Music Business. In addition, student comments were positive, mentioning the welcoming, personal environment t UNK, the very knowledgeable teachers, and many opportunities to b involved. Students suggested a better explanation for the Student Portfolio, and Music Business students asked for more courses focusing on the recording industry rather than the music products industry.

Related Action Plans (by Established cycle, then alpha):

For full information, see the *Action Plan Details* section of this report.

Music Business degree
Established in Cycle: 2007 - 2008

The lowest scores on the Graduating Senior Survey were in two categories: 1-MUSIC RECORDING #35 Understand the basic workings o...

M 12: Student Portfolio

Source of Evidence: Portfolio, showing skill development or best work

Students are required to present a complete portfolio for faculty consideration during the final semester before graduation. 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.

Achievement Target:

The achievement target is for 100% of all graduating seniors to complete their portfolios with a passing grade in the semester before anticipated graduation. Portfolios are reviewed by a committee of three faculty and assessed with an assessment document that includes, for all music majors, a professional curriculum vita/resume, documentation of performance, sample academic work, especially research and creative projects, listing of professional organization work, awards and recognition, and a statement of philosophy. Students in specific majors are also assessed for the following: BM, Performance/Musical theater, solo and other performance experiences, with supporting materials; BM, Piano Performance with Pedagogy Emphasis, teaching internships and teaching-related materials; BA Music, internship notebooks, industry experience and supporting materials; BAEEd-Music K-12 Teaching Endorsement, field experience, student teaching, teaching-related materials and supporting materials; BM - Music Business Emphasis, internship notebook, industry experience and supporting materials. 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.

Findings (2009-2010) - Achievement Target: Partially Met

Thirteen students with music majors (various programs) graduated in 2009-10 (09U, 09F, 10S). Portfolio Approval forms are missing from the files of six students, and we are currently checking on whether these students turned in portfolios. The Music Department has approved that the portfolio be required and added to the student degree audit.

M 13: Alumni Survey

Source of Evidence: Alumni survey or tracking of alumni achievements

The Department collects information from music alumni about student learning outcomes through questionnaires administered by mail. Information about the students, such as year graduated, program, principal instrument, graduate school or work/professional placement is collected. Students are asked to rate the quality of their instruction at UNK in classes, lessons and ensembles. Students are also asked for suggestions for improving the program, what advice they would give to undergraduates, and what lead to their decision to attend UNK.

Achievement Target:

Students prepare to seek professional placement in music through their various programs: Music Education, Music Performance (Instrumental, Piano, Vocal, Composition) Music Performance with Pedagogy Emphasis, Music Business. BA with a Music Major, BA with a Music Minor and Elementary Education, Music Minor. The target achievement is for the majority of students in a music degree or major programs to achieve full or part time employment in music, or be accepted into a graduate program.

Findings (2009-2010) - Achievement Target: Partially Met

The Alumni Survey sent out in April, 2010 was a new survey, produced along guidelines from NASM, National Association of Schools of Music, the accrediting body for schools of music. Sixty-five students replied, 28 who graduated in 2000-2010, 16 students who graduated between 1990 and 1999, and 21 students who graduated between 1960 and 1989. For students who graduated between 2000 and 2010, 28-29 students responded to the survey. Eight went on to graduate school. Twenty-four students work in music; 15 as full-time public school teachers, one as full-time community college teacher, and two adjunct university teachers. Two students are part-

time studio teachers and two are part time church musicians. One works in the music industry, and one as a professional performer (singer). Five alumni do not work in music. Three work in managerial positions in business, one is a retail cashier, and one is a homemaker. the target of a majority of these students have professional placement in music was met. For students who graduated between 1990 and 1999,

O 5: WI: Writing in the Discipline

Students will be able to write as professionals in their discipline through the most appropriate form - essays, position papers, term papers, abstracts of articles, book reviews, reports or journals, etc.

Associations:

General Education or Core Curriculum:

2.2 Write as professionals in their discipline through the most appropriate form

Strategic Plans:

Academic Affairs

0.0.1 Students express thoughts well orally and in writing.

Related Measures:

M 14: WI Assessment

Source of Evidence: Written assignment(s), usually scored by a rubric

Writing samples are collected in the first weeks of fall semester in MUS 200, Music Theory I, which all freshmen music majors are enrolled in, to serve as a control group. the writing assignment is a response paper to a musical work chosen by the student. The samples are collected through a Blackboard site set up for that purpose. In each spring semester, writing samples are collected from upper level students enrolled in MUS 448, also required of all music majors. The target participation for both groups is 70-80%. In the first year of this assessment several observations were made: 1. Writing samples were collected in the Fall, 2008, from the control group, MUS 200 - Music Theory - through a Blackboard site that was set up for writing assessment purposes. Writing samples were collected in the spring, 2008, from upper level students in MUS 448. The target participation for both groups is 70-80%. 2. Samples from MUS 200 were small. Only 61% of the total enrollment of 57 submitted samples and 6 writing samples were assessed. All 19 students in MUS 448 submitted samples, as this was a class requirement. Four random samples (15%) were selected for evaluation. Instructors will develop measures to ensure that a larger proportion of students participate. 3. Scores: The total average score for the MUS 200 sample was 23.4 or 45.8%, and the average score for the MUS 448 was 23.9. A few reasons were given for the lesser scores in the more advanced group: a. The MUS 200 students who completed the assignment and turned the essay in were the better students. b. The proportion of non-native English speakers was not controlled in MUS 448.

Achievement Target:

For the MUS 200 group, the achievement target is simply for 80% participation. A rubric is used to assess students' writing. There are three indicators: Organization, Convention and Music Content. The objective of 'writing in the discipline' is assessed under the indicator "Organization" which includes order, structure or presentation of the information, sequencing of ideas, a compelling introduction, clear progression of ideas and a clear and satisfying conclusion, and "Convention," which includes paragraphing, grammar, clarity and style, punctuation, spelling, and clear meanings. The student is assessed at "Beginning" "Intermediate" or "Advanced" level. through a point system. Total points for "Advanced" level in "Organization" are 12, and for "Conventions" are 21. For the MUS 448 group, the achievement target is 1) higher scores than the MUS 200 group, and 2) scores 75% of the highest possible score, in Organization, 9, and in Conventions, 15.75.

Findings (2009-2010) - Achievement Target: Partially Met

In fall 2009, _____ students were enrolled in MUS 200, with _____ responding to the assessment assignment. Eight writing samples were chosen at random and assessed. Students (assessed by four faculty members, each with their own interpretation of the rubric) averaged a score of 7, or 77.7% of the target of 9 or Organization, and an average score of 13.62, or 86.4% of the target of 15.75.

Action Plan Details for This Cycle (by Established cycle, then alpha)

Advanced Standing hurdle

The Advanced Standing Jury continues to assist faculty in maintaining a basic bar of achievement in applied study.

Established in Cycle: 2007 - 2008

Implementation Status: In-Progress

Priority: Medium

Relationships (Measure | Outcome/Objective):

Measure: Advanced Standing | **Outcome/Objective:** Broad intellectual and interpretive skills

Responsible Person/Group: all performance faculty

Advanced Standing Hurdle

The Advanced Standing continues to serve the purpose of evaluating whether students are of advanced accomplishment in their areas of major performance study to move into upper level applied study.

Established in Cycle: 2007 - 2008

Implementation Status: In-Progress

Priority: Medium

Relationships (Measure | Outcome/Objective):

Measure: Advanced Standing | **Outcome/Objective:** Experience artistic achievement and understanding

Responsible Person/Group: All performance faculty

Music Business degree

The lowest scores on the Graduating Senior Survey were in two categories: 1-MUSIC RECORDING #35 Understand the basic workings of the recording industry(3.0) #40 Understand the basic principles of digital audio and MIDI (3.0) 2-BUSINESS MANAGEMENT #39 Understand the basic principles of business management (3.0) 1-A new course, MUS 211 Sound Recording and Reinforcement has been created and will be offered in the Fall of 2009. Course Description: An introduction to the basic techniques of sound recording and reinforcement of music and how they apply to the music industry. The course focuses on microphones, mixers, signal processing, recording hardware and software, amplifiers, and speakers. The course includes a laboratory experience utilizing audio equipment and software common to music sound production. This course will be required of all Music Business majors. 2-BMGT 301 is currently required of all Music Business majors. The course description reads: An integrated study of the functions of a manager: planning, organizing, leading, and controlling. An in-depth look at various management theories. We will investigate whether this course meets the needs of our music business students or whether another course from the College of Business might be better-suited to the degree program.

Established in Cycle: 2007 - 2008

Implementation Status: Planned

Priority: Medium

Relationships (Measure | Outcome/Objective):

Measure: Graduating Senior Survey | **Outcome/Objective:** Prepared to seek professional placement

Implementation Description: Inquire about course content of all courses related to business management (COB)

Completion Date: 09/01/2009

Responsible Person/Group: Jim Payne (Coordinator of the Music Business Program)

Advanced Standing, Instrumental

A review of the entrance level of incoming students as assessed on the First Semester Evaluation form will take place in spring 2010 to ensure that incoming freshmen and transfer students are accurately placed into MUS 150 or otherwise accepted provisionally. Further, the department will review policies concerning possible limits on ensemble participation.

Established in Cycle: 2008-2009

Implementation Status: Planned

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Advanced Standing | **Outcome/Objective:** Experience artistic achievement and understanding

Implementation Description: Implement review of incoming student performance level, in all areas, but focusing on Instrumental.

Completion Date: 08/01/2010

Responsible Person/Group: Instrumental faculty

MUS 098 requirement

As many students who place into MUS 098 do not take this online summer course, and then do not well in MUS 200 in the fall, causing them to change their major or leave UNK, the department plans to require MUS 098 of all scholarship holders.

Established in Cycle: 2008-2009

Implementation Status: Planned

Priority: High

Relationships (Measure | Outcome/Objective):

Measure: Theory Diagnostic Examination | **Outcome/Objective:** Musical understanding and critical judgment

Implementation Description: Incoming freshmen who placed into MUS 098 would be advised to enroll in this course during summer enrollment.

Completion Date: 07/01/2009

Responsible Person/Group: Dr. Valerie Cisler, Dr. Anne Foradori

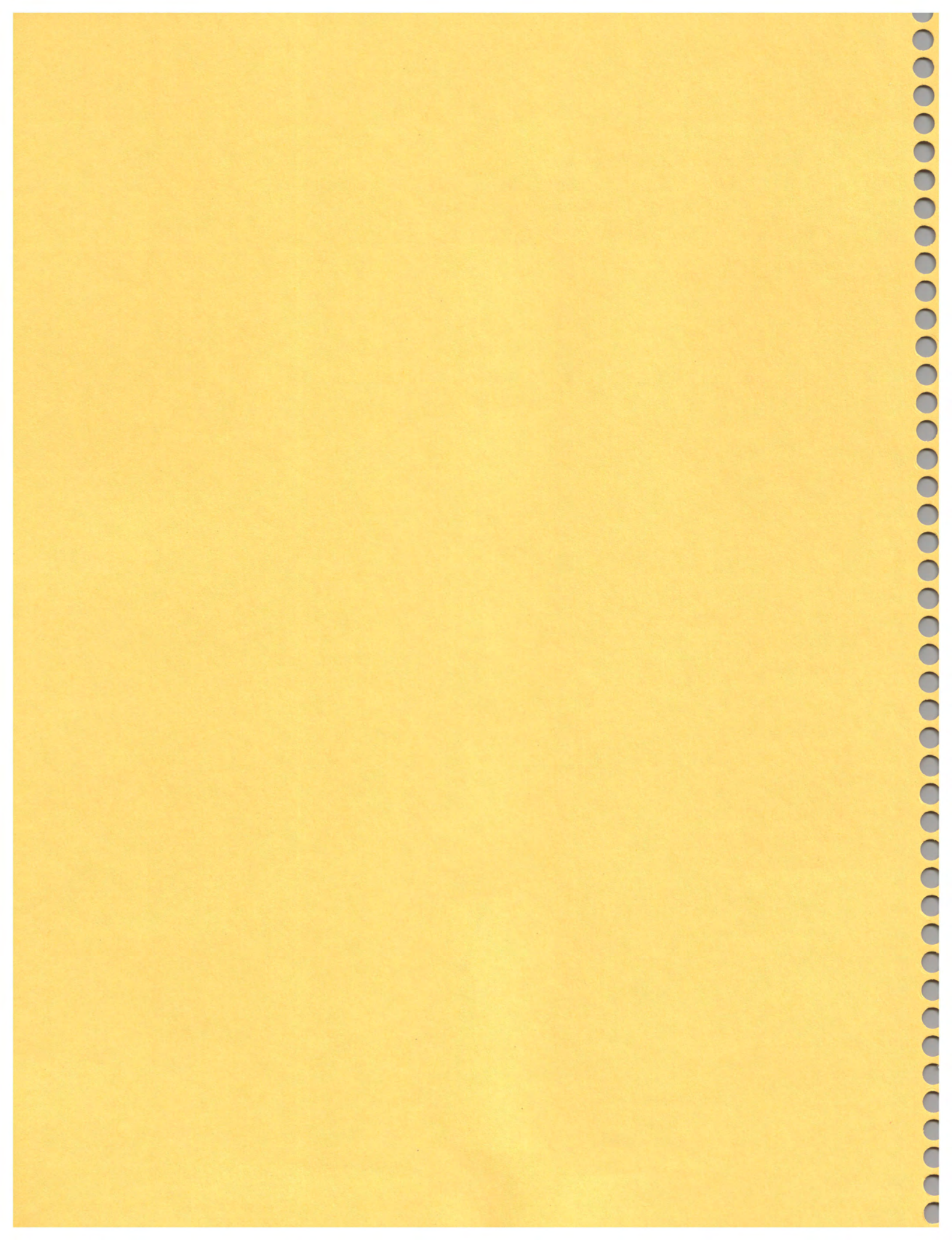
APPENDIX L

Music Department Admissions

Request for Admission to a Music Academic Program

General Entrance Requirements - Music

Music Scholarship Award Letter



DEPARTMENT OF MUSIC AND PERFORMING ARTS
REQUEST FOR ADMISSION TO A
MUSIC ACADEMIC PROGRAM

NAME _____ DATE _____

KEARNEY ADDRESS _____

PRIMARY PERFORMANCE AREA _____
(Indicate a specific instrument or voice)

Check the course of study for the music degree, program, certificate, and/or minor you wish to pursue:

<input type="checkbox"/> Music Performance Bachelor of Music	<input type="checkbox"/> Music K-12 Teaching Field End. Bachelor of Arts in Education	<input type="checkbox"/> Music Minor
<input type="checkbox"/> Musical Theatre Bachelor of Music	<input type="checkbox"/> Music Bachelor of Arts	<input type="checkbox"/> Music Minor Elementary Education Major
<input type="checkbox"/> Music Business Emphasis Bachelor of Music	<input type="checkbox"/> Music Therapy Pre-Professional Program	<input type="checkbox"/> Piano Pedagogy Certificate

Check the statements that apply:

I Auditioned for Entrance into the Music Department on _____
DATE

I took the Music Department's Music Theory Entrance Examination on _____
DATE

I took the Music Department's Piano Placement Examination on _____
DATE

If my request for admission to a music academic program is approved, I understand that I may not change my primary performance area or my academic degree or certificate program unless I submit a new Request for Admission to a Music Academic Program and the music faculty approves such a request. If my request for admission to a music academic program is not approved, I understand that I will not be allowed to major or minor in music or to enroll in MUS 150/151 Private Instruction, Primary Instrument as a degree requirement.

STUDENT'S SIGNATURE DATE _____

Approved by Music Faculty Not Approved by Music Faculty
Comments:

CHAIR, DEPARTMENT OF MUSIC AND PERFORMING ARTS DATE _____



UNK

DEPARTMENT OF MUSIC AND PERFORMING ARTS

GENERAL ENTRANCE REQUIREMENTS—MUSIC

All students planning to major or minor in music must complete admission requirements as determined by the Department of Music and Performing Arts. Application for admission, including audition must be submitted prior to enrollment. Music majors and minors must choose an area of applied music and meet the proficiency standards of the Department for admission and graduation. All new students will audition to determine their performance level. Students should be able to perform with adequate technique, tone quality and musicianship.

1. PERFORMANCE (see various instrumental, piano, and voice areas below for specific recommendations)

Instrumental

Brass — Prepare two études or short concert/contest pieces
(1 lyrical, 1 technical or a solo with both a lyrical and technical section).

Guitar — Prepare two contrasting pieces using both fingering and strumming techniques.

Percussion — Prepare two short selections in contrasting styles at Grade 3-4 level on two instruments
(mallet keyboard, timpani, snare, multi-percussion, trap set).

Strings — Prepare two contrasting pieces at the minimum level of the Vivaldi Violin Concerto in A Minor, Mvt. I, Suzuki Book IV (violin); two contrasting pieces at the minimum level of the Suzuki Book III (viola); two contrasting études of solos at the minimum level of Suzuki Book IV (cello); or two contrasting études or solos at the minimum level of Suzuki Book III.

Woodwinds — Prepare two movements or selections of contrasting styles.

Organ — Prepare one selection from the Bach, *Little Preludes and Fugues*, or a selection from the repertoire of comparable difficulty, and one hymn.

Piano — Prepare two selections from repertoire of comparable difficulty to the two-part Inventions of J.S. Bach or above.

Voice — Prepare two contrasting songs to perform from memory. Examples of appropriate repertoire include: arrangements of folksongs, Art Songs in English, or old Italian songs. A selection from a Broadway musical is also appropriate.

Musical theatre may choose two contrasting selections from musicals. Musical theatre students will also complete questionnaire regarding theatre experience and dance training at the time of audition.

All incoming students, including transfer students, will also take placement tests in the areas of theory, ear training, sight singing, piano skills, and performance. Students who do not meet admission requirements may be admitted provisionally. Once students have been accepted into a program they must receive departmental approval to change their applied music area or academic program.

2. SIGHT READING—Major instrument or voice

3. PIANO PLACEMENT—Placement level in piano classes will be made by the piano faculty at the time of the Entrance Audition. Students with limited keyboard background will be placed into the appropriate level of Piano Techniques class; those with keyboard facility will be placed into Keyboard Harmonization (the entire exam is covered in one semester) or, under the advisement of the piano faculty, may elect to independently prepare for and take the full piano proficiency examination, given by a committee of piano faculty, by the end of their third semester as a music major or minor.

4. THEORY EXAMINATION—Students who do not pass the Theory Entrance examination will be advised to enroll in MUS 098 Music Fundamentals, offered each summer (online) in preparation for Music Theory I.

ENTRANCE AND ADVANCED STANDING—COMPOSITION

Entry Level

1. Demonstration of previous compositional work by submission of at least two compositions, notated.
2. Works that are not notated, but recorded, may also be submitted, but the student must demonstrate proficiency with music notation.
3. Placement into MUS 200 as determined by the Music Theory Diagnostic Test. Students not placed into MUS 200, or who do not demonstrate notation proficiency may not elect composition as a major in the first semester, freshmen term. Students may reapply as a composition major the following term.
4. Acceptable performance level on the principal instrument.

Advanced Standing Repertoire Requirement/Assessment Criteria

1. A minimum of four credits of Composition at 150 or 151 level, or a combination of semesters at 149 level and 150/151.
2. A minimum of five completed works for various media (instrumental/ vocal/ electronic) - one or two pieces per semester at MUS 150 or 151 level. At least two compositions should involve more than three performers. Approximately 20 - 30 minutes of music should be suitable for the junior recital.
3. Representative compositions should demonstrate ability to write for various media.
4. Representative compositions should demonstrate understanding of various contemporary, twentieth century concert styles, such as post-tonal, serial, set-class, aleatory, minimalism, extended techniques).
5. Representative compositions should demonstrate ability to write in different textures, such as polyphonic and homophonic textures.
6. Representative compositions should demonstrate ability to use advanced techniques with music software, such as Finale.
7. Representative compositions should demonstrate an exploratory attitude towards musical composition (that is, should "expand the existing consciousness.")
8. Student should present evidence of at least three musical works. Evidence should be in a variety of forms, such as a bound, printed score, CDs, or verbal/visual conceptualizations.
9. At least two works must have been performed publicly, either on the Wednesday student recitals, or the New Music Festival.
10. Student portfolio submitted.

ENTRANCE REQUIREMENTS FOR INSTRUMENTALISTS

BRASS

Trumpet

- Ability to sightread sixteen measures of grade 2 trumpet music.
- Perform one etude with contrasting styles and/or tempos selected from Hering: *Forty Progressive Studies*; Getchell: *Practical Studies (Book 1)*; Concone-Shoemaker: *Legato Etudes*; Goldman: *Practical Studies*; or a comparable etude of applicant's choice; **or**
- Perform one solo with contrasting styles and/or tempos selected from Corelli: *Air and Dance*, Ropartz: *Andante et Allegro*, Corelli/Fitzgerald: *Sonata VII*; Clérissse: *Thème Varié*; Balay: *Petite Pièce Concertante*; or any work of comparable difficulty.

French Horn

- Ability to sightread sixteen measures of grade 2 French horn music.
- Perform one etude with contrasting styles and/or tempos selected from Concone-Shoemaker: *Legato Etudes*; Pottag & Andraud: *Selected Melodious, Progressive and Technical Studies*; Kopprasch: *Sixty Selected Studies*; or a comparable etude of applicant's choice; **or**
- Perform one solo with contrasting styles and/or tempos selected from Beethoven: *Sonata*; Glazunov: *Reverie*; Mozart: *Concerto Nos. 1-4*; Glière: *Nocturne*; Levy: *Suite*; Strauss: *Nocturno*; or any work of comparable difficulty.

Trombone – Euphonium

- Ability to sightread sixteen measures of grade 2 music for the primary instrument.
- Perform one etude with contrasting styles and/or tempos selected from Bordogni/Rochut, *Melodious Etudes*; Voxman, *Advanced Studies*; or a comparable etude of applicant's choice; **or**
- Perform one solo with contrasting styles and/or tempos selected from Guilmant, *Morceau Symphonique*; Pryor, *Blue Bells of Scotland*, *Thoughts of Love*; Barat, *Andante and Allegro* or *Introduction and Dance*; Curnow, *Rhapsody*; Galliard, *Sonata*; or any work of comparable or greater difficulty.

Tuba

- Ability to sightread sixteen measures of grade 2 music for tuba.
- Perform one etude with contrasting styles and/or tempos selected from Bordogni/Jacobs, *Complete Vocalises*; Blazeovich, *70 Studies*; or a comparable etude of applicant's choice; **or**
- Perform one solo with contrasting styles and/or tempos selected from Bach (arr. Bell), *Air and Bourée*; Barat, *Introduction and Dance*; Haddad, *Suite*; Hartley, *Aria*; Nelhybel, *Concertpiece No. 1*; Marcello, *Sonata*; or any work of comparable or greater difficulty.

PERCUSSION

Snare Drum

- Ability to sight-read sixteen measures of Grade 2-3 level music for snare drum.
- Demonstration of 3-5 (selected by instructor) rudiments and rolls from the PAS list of 40 drum rudiments at various dynamic levels.
- Perform one etude with contrasting styles and/or tempos selected from Garwood Whaley: *Audition Etudes*; Ted Reed: *Progressive Steps to Syncopation*; or a comparable etude of applicant's choice; **or**
- Perform one solo selected from: Benjamin Podemski: *Standard Snare Drum Method*; or any work of comparable difficulty.

Mallet Keyboard

- Ability to sight-read sixteen measures of Grade 2-3 music for two mallets on marimba, xylophone, or vibraphone.
- Perform one etude with contrasting styles and/or tempos selected from Garwood Whaley: *Audition Etudes*; Garwood Whaley: *Fundamental Studies for Mallets*; or a comparable etude of applicant's choice; **or**
- Perform one solo using two mallets selected from any Grade 2 literature for marimba, xylophone, or vibraphone.

Timpani

- Ability to sight-read sixteen measures of Grade 2-3 music for timpani.
- A demonstration of knowledge of tuning.
- Perform one etude with contrasting styles and/or tempos selected from Garwood Whaley: *Audition Etudes*; Ronald Horner: *The Tuneful Timpanist*; or a comparable etude of applicant's choice; **or**
- Perform one solo demonstrating rolls and strokes at various dynamic levels selected from any Grade 2 timpani literature.

WOODWINDS

Flute

- Ability to sightread sixteen measures of grade 2 music for flute.
- Perform two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or comparable etudes of applicant's choice.

Oboe

- Ability to sightread sixteen measures of grade 2 music for oboe.
- Perform two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or comparable etudes of applicant's choice.

Bassoon

- Ability to sightread sixteen measures of grade 2 music for bassoon.
- Perform two etudes with contrasting styles and/or tempos selected from Julius Weissenborn Bassoon Studies Op. 8 Vol. II or comparable etudes of applicant's choice.

Clarinet

- Ability to sightread sixteen measures of grade 2 music for clarinet.
- Perform two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or comparable etudes of applicant's choice.

Alto Saxophone

- Ability to sightread sixteen measures of grade 2 music for alto saxophone.
- Perform two etudes with contrasting styles and/or tempos selected from Rubank's Selected Studies; or comparable etudes of applicant's choice.

Tenor Saxophone

- Ability to sightread sixteen measures of grade 2 music for tenor saxophone.
- Perform two etudes of contrasting styles and/or tempos selected from Rubank's Selected Studies; or comparable etudes of applicant's choice.

STRINGS

Violin

- Two contrasting pieces at the minimum level of Vivaldi's Violin Concerto in A Minor, Mvt. I (Suzuki Book IV).

Viola

- Two contrasting pieces at the minimum level of Suzuki Book III.

Cello

- Ability to sightread sixteen measures of grade 2 music for cello.
- Major scales through three sharps and three flats, three octaves (may use music)
- Two contrasting etudes or solos of applicant's choice. Difficult should be at or above Suzuki Book IV level.

Double Bass

- Ability to sightread sixteen measures of grade 2 music for double bass.
- Major scales through three sharps and three flats, one octave (may use music)
- Two contrasting etudes or solos of applicant's choice. Difficult should be at or above Suzuki Book III level.

Guitar

- Student must own an acoustic guitar (classical preferred) and/or an electric guitar (Strat or Gibson style).
- Ability to sightread a single-note musical phrase in 1st position, to play a c major scale in 1st and 2nd positions with proper technique, to recognize musical notes in positions 1-12.
- Ability to play arpeggios in a classical style (6,1,2,3; 6,3,1,2,3; 6,3,2,1, etc.); ability to use pick and fingers together or thumb with fingers in a jazz style.
- Knowledge of moveable chords in 1st position (roots 1-6), of thumb and right hand placement with or without a pick, of history and parts of the guitar.
- One four-finger technical study at eighth-note = M.M. 90.
- One classical etude or solo by Tarrega; Sor, Carcassi, Giuliani or a comparable etude or solo of applicant's choice; or one jazz etude or solo by Pass, Pappas, Leavitt, or a comparable etude or solo of applicant's choice.

April 13, 2010

XXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX
XXXXXXXXXXXXXXXXXXXX

Dear xxxxxxxx:

Congratulations! You have been awarded a scholarship from the Department of Music & Performing Arts for the 2010-11 academic year. The music faculty commends your academic and musical preparation to pursue undergraduate studies in music and we look forward to assisting you in reaching that goal!

Your scholarship of **\$3,000** will be awarded in the form of a Student Activity Grant (SAG) or Cash. The award will be divided equally and will be applied to your tuition bill at the beginning of each semester (SAG); or in a refund check of cash. This scholarship is renewable annually as long as you follow the Scholarship Guidelines enclosed with this letter. **Your total music scholarship could be worth \$12,000 over four years.** If you have any questions regarding these guidelines, please feel free to contact me prior to your acceptance of this scholarship offer. The amount of your award was based on several factors, including a commitment to major or minor in music, choice of principal instrument, your academic record, and of course, your audition.

Please notify the Department of Music and Performing Arts as to whether you accept or reject this offer, by completing and returning one copy of the Music Scholarship Acceptance Form accompanying this letter, **no later than May 1, 2010.** You may also fax a copy of the signed agreement to 308.865.8806.

I know that you have many choices of where to pursue your collegiate musical studies, and I hope that you choose UNK. The university's commitment to being Nebraska's premier undergraduate institution and the Music Department's status as a "Priority Program" will provide a virtually endless source of educational and musical opportunities for you. Best of luck as you finish your academic year. I look forward to working with you in the coming year.

Sincerely,

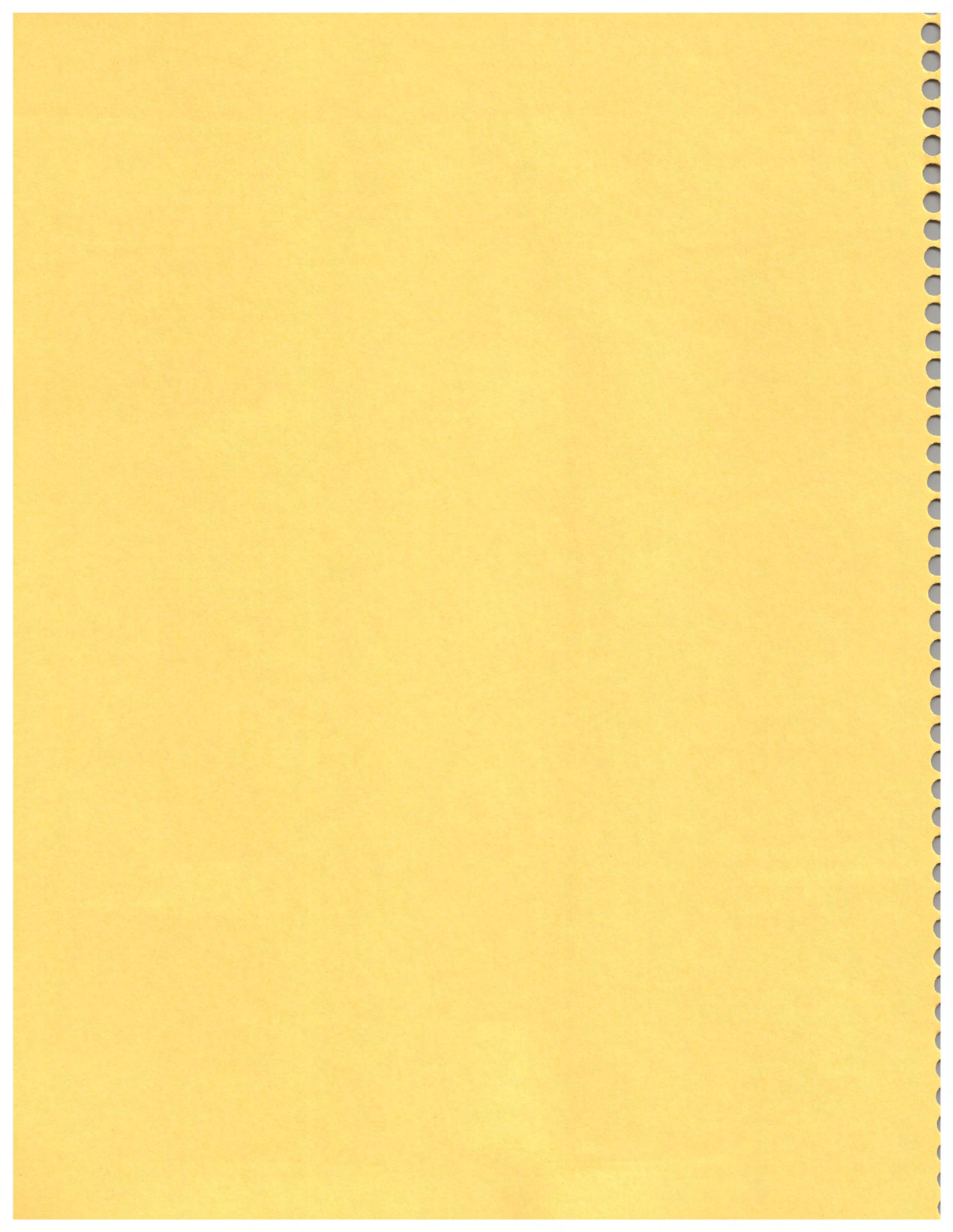
Dr. Anne Foradori, Chair
Recruitment & Retention Committee
Department of Music & Performing Arts

Enc.



APPENDIX M

Music Department Advising Sheets



Bachelor of Arts

Music

FAH BAE 4104

General Studies (45 hours)

I. Take 12 hours: FOUNDATIONAL CORE (Written, Math, Oral, Democracy)

Course No.	Course Title	Cr. Hr.	Semester
	Written Communication	3	
	Math	3	
	Oral Communication	3	
	Democracy in Perspective	3	
TOTAL:		12	

II. Take 3 hours: PORTAL

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

III. Take 27 hours: DISTRIBUTION (22 minimum + 5 hours electives)

Aesthetics 3-6 hours:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		3-6	

Humanities 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6-9	

Social Sciences 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		6-9	

Natural Sciences—7-11 (one must have lab component):

Course No.	Course Title	Cr. Hr.	Semester
		3	
		4	
TOTAL:		7-11	

Analytical and Quantitative Thought—0-6

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0-6	

Wellness—0-6:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0-6	

IV. Take 3 hours: CAPSTONE

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

BACHELOR OF ARTS: MUSIC

General Studies = 45

BA Language = 6

Major = 37

Minor or 2nd Major = 24

Minimum total hours required coursework = 112

Unrestricted electives in 125 hour program = 13

Minimum total hours required for BA in Music = 125

40 hours must be upper division (300 +)

A. Music Core Requirements (27 hours required)

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 337	Sight Singing and Ear Training III	1	
MUS 338	Sight Singing and Ear Training IV	1	
MUS 339	Theory III	3	
MUS 340	Theory IV	3	
MUS 365	Form and Analysis	2	
MUS 447	Music History and Literature I	3	
MUS 448	Music History and Literature II	3	
Take 3 hours from the following: (appropriate placement will be determined by the piano faculty at the time of the entrance audition; see advisor)			
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III OR	1 OR	
MUS 260*	Keyboard Harmonization	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
Required:	PORTFOLIO	0	
TOTAL:		27	

*Requirements may be met through proficiency examination; hours to be replaced by Music Electives. See Advisor.

B. Music Private Instruction (8 hours/semesters required)

Take 3-5 hours in one area (voice, piano or single band/orchestral instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
Required:	APPLIED ADVANCED STANDING	0	
TOTAL:		3-5	

Take 3-5 hours in one area as above (voice, piano or single band/orchestra instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
TOTAL:		3-5	

Take 0-2 hours in secondary area from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction, Secondary Instrument	1	
MUS 149	Private Instruction, Secondary Instrument	1	
TOTAL:		0-2	

C. Music Ensembles (2 hours required)

Take 2 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		2	

Bachelor of Arts—Language Requirement (minimum of 6 hours)

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6	

Minor or 2nd Major (24 hours required)

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		24	

Unrestricted Electives (13 hours required)

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		13	

Bachelor of Music
Music Performance

FAH BM 4111

Composition, Instrumental, Piano, Piano with Pedagogy, Vocal Emphasis

General Studies (45 hours)

I. Take 12 hours: FOUNDATIONAL CORE (Written, Math, Oral, Democracy)

Course No.	Course Title	Cr. Hr.	Semester
	Written Communication	3	
	Math	3	
	Oral Communication	3	
	Democracy in Perspective	3	
TOTAL:		12	

II. Take 3 hours: PORTAL

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

III. Take 27 hours: DISTRIBUTION (22 minimum + 5 hours electives)

Aesthetics 3-6 hours:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		3-6	

Humanities 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6-9	

Social Sciences 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		6-9	

Natural Sciences—7-11 (one must have lab component):

Course No.	Course Title	Cr. Hr.	Semester
		3	
		4	
TOTAL:		7-11	

Analytical and Quantitative Thought—0-6

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0-6	

Wellness—0-6:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0-6	

IV. Take 3 hours: CAPSTONE

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

BACHELOR OF MUSIC: MUSIC PERFORMANCE OPTION**CHOOSE ONE AREA OF EMPHASIS:**

Composition Emphasis

Instrumental Emphasis

Piano Emphasis or Piano With Pedagogy Emphasis

Vocal Emphasis

General Studies minimum = 45

Major Option = 80-82

Minimum total hours required coursework = 125-127

40 hours must be upper division (300 +)

A. Music Performance Core Requirements (26 hours required)

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 337	Sight Singing and Ear Training III	1	
MUS 338	Sight Singing and Ear Training IV	1	
MUS 339	Theory III	3	
MUS 340	Theory IV	3	
MUS 365	Form and Analysis	2	
MUS 425	Arranging	2	
MUS 447	Music History I	3	
MUS 448	Music History II	3	
Required:	PORTFOLIO	0	
TOTAL:		26	

B. Music Performance Private Instruction (14 hours required)

Take 3-7 hours on primary instrument/voice from MUS 150/151:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150/151	Private Instruction, Primary Instrument	1-2	
MUS 150/151	Private Instruction, Primary Instrument	1-2	
MUS 150/151	Private Instruction, Primary Instrument	1-2	
MUS 150/151	Private Instruction, Primary Instrument	1-2	
MUS 150/151	Private Instruction, Primary Instrument	1-2	
Required:	APPLIED ADVANCED STANDING	0	
TOTAL:		3-7	

Take 7-11 hours on primary instrument/voice from MUS 350/351:

Course No.	Course Title	Cr. Hr.	Semester
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
TOTAL:		7-11	

C. Music Performance Ensemble Option (4-8 hours required)

Take ONE of three options:

1. Option for Composition Majors (8 hours required; see advisor)

Take 6 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6	

Take 2 hours from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 165	Small Ensembles	1	
MUS 165	Small Ensembles	1	
TOTAL:		2	

2. Option for Piano Majors (4 hours required; see advisor)

Take 4 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		4	

3. Option for Instrumental and Vocal Majors (8 hours required; see advisor)

Take 4 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		8	

D. Music Performance Supporting Courses (32-38 hours required)

1. Composition Emphasis (34 hours required)

A. Requirements-Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 110	Brass Techniques	1	
MUS 111	Woodwind Techniques	2	
MUS 114	Percussion Techniques	1	
MUS 120	String Techniques	1	
MUS 130	Voice Techniques OR Voice Principals may substitute Diction	1	
MUS 488	Recital (Junior)	1	
MUS 488	Recital (Senior)	1	
TOTAL:		8	

Take one of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 406	Instrumental Conducting and Literature	3	
MUS 407	Choral Conducting and Literature	3	
TOTAL:		3	

Take 4 hours from the following options: (appropriate placement will be determined by the piano faculty at the time of the entrance audition; see advisor)

Course No.	Course Title	Cr. Hr.	Semester
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 241*	Piano Techniques IV	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
OR		TOTAL:	4 OR
MUS 260*	Keyboard Harmonization	1	
	Music Electives (Independent Study Recommended)	3	
Required:	PIANO PROFICIENCY EXAMINATION	0	
TOTAL:		4	

*Requirements may be met through proficiency examination; hours to be replaced by music electives, see advisor.

B. Private Instruction

Take 4 hours from (at least two hours must be in piano):

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction-Secondary Instrument (Piano)	1	
MUS 149	Private Instruction-Secondary Instrument (Piano)	1	
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
TOTAL:		4	

C. Electives

Take 15 hours from MUS 100-499 (senior hours recommended):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		15	

D. Music Performance Supporting Courses (32-38 hours required)

2. Instrumental Emphasis (32 hours required)

A. Requirements

Take 1 hour from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 110	Brass Techniques	1	
MUS 111	Woodwind Techniques	2	
MUS 114	Percussion Techniques	1	
MUS 120	String Techniques	1	
TOTAL:		1	

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 406	Instrumental Conducting and Literature	3	
MUS 460	Independent Study and Research	3	
MUS 488	Recital (Junior)	1	
MUS 488	Recital (Senior)	1	
TOTAL:		8	

Take 4 hours from the following: (appropriate placement will be determined by the piano faculty at the time of the entrance audition; see advisor)

Course No.	Course Title	Cr. Hr.	Semester
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 241*	Piano Techniques IV	1	
MUS 260*	Keyboard Harmonization	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
TOTAL:		4	

*Requirements may be met through proficiency examination; hours to be replaced by music electives. See advisor.

B. Private Instruction

Take 4 hours from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
TOTAL:		4	

C. Electives

Take 15 hours from MUS 100-499 (senior hours recommended):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		15	

D. Music Performance Supporting Courses (32-38 hours required)

3. Piano Emphasis (38 hours required)

Take ONE of the following options: (1) Piano Performance or (2) Piano Performance with Pedagogy

(1) Piano Performance

A. Requirements

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 166	Accompanying	2	
MUS 167	Practicum in Accompanying	1	
MUS 167	Practicum in Accompanying	1	
MUS 167	Practicum in Accompanying	1	
MUS 260*	Keyboard Harmonization	1	
MUS 432	Fundamentals of Piano Pedagogy I	3	
MUS 433	Fundamentals of Piano Pedagogy II	2	
MUS 456	Piano Literature I	3	
MUS 457	Piano Literature II	3	
MUS 460	Independent Study and Research (Duo Piano Performance)	1	
MUS 488	Recital (Junior)	1	
MUS 488	Recital (Senior)	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
TOTAL:		20	

*Requirements may be met through proficiency examination; hours to be replaced by music electives. See advisor.

B. Private Instruction

Take 4 hours from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
TOTAL:		4	

C. Required Option

Take one course from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 406	Instrumental Conducting and Literature	3	
MUS 407	Choral Conducting and Literature	3	
TOTAL:		3	

D. Electives

Take 11 hours from MUS 100-499 (senior hours are recommended):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		11	

D. Music Performance Supporting Courses (32-38 hours required)

3. Piano Performance Emphasis (38 hours required)

Take ONE of the following options: (1) Piano Performance or (2) Piano Performance with Pedagogy

(2) Piano Performance with Pedagogy Emphasis

A. Requirements

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 166	Accompanying	2	
MUS 167	Practicum in Accompanying	1	
MUS 167	Practicum in Accompanying	1	
MUS 167	Practicum in Accompanying	1	
MUS 260*	Keyboard Harmonization	1	
MUS 301	Music Technology	2	
MUS 432	Fundamentals of Piano Pedagogy I	3	
MUS 433	Fundamentals of Piano Pedagogy II	2	
MUS 434	Advanced Piano Pedagogy I	2	
MUS 435	Advanced Piano Pedagogy II	2	
MUS 460	Independent Study and Research (Piano Pedagogy)	2	
MUS 488	Recital (Senior)	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
TOTAL:		21	

*Requirements may be met through proficiency examination; hours to be replaced by music electives. See advisor.

B. Piano Pedagogy Internship

Take 4-6 hours from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 436	Internship in Piano Teaching	2	
MUS 436	Internship in Piano Teaching	2	
MUS 436	Internship in Piano Teaching	2	
TOTAL:		4-6	

C. Required Option

Take one course from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 406	Instrumental Conducting and Literature	3	
MUS 407	Choral Conducting and Literature	3	
TOTAL:		3	

Take one course from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 456	Piano Literature I	3	
MUS 457	Piano Literature II	3	
TOTAL:		3	

D. Electives

Take 5-7 hours from MUS 100-499 (senior hours are recommended):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		5-7	

D. Music Performance Supporting Courses (32-38 hours required)

4. Vocal Emphasis (34 hours required)

A. Requirements

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 145	Diction for Singers I	1	
MUS 245	Diction for Singers II	1	
MUS 407	Choral Conducting and Literature	3	
MUS 430	Vocal Pedagogy	3	
MUS 460	Independent Study and Research	1	
MUS 488	Recital (Junior)	1	
MUS 488'	Recital (Senior)	1	
TOTAL:		11	

Take 4 hours from the following: (appropriate placement will be determined by the piano faculty at the time of the entrance audition; see advisor)

Course No.	Course Title	Cr. Hr.	Semester
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 241*	Piano Techniques IV	1	
MUS 260*	Keyboard Harmonization	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
TOTAL:		4	

*Requirements may be met through proficiency examination; hours to be replaced by music electives. See advisor.

Take 3 hours from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 450	Survey of Art Song	3	
MUS 451	History and Literature of Opera	3	
TOTAL:		3	

B. Private Instruction

Take 4 hours from (at least two hours must be in piano):

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction-Secondary Instrument (Piano)	1	
MUS 149	Private Instruction-Secondary Instrument (Piano)	1	
MUS 149	Private Instruction-Secondary Instrument	1	
MUS 149	Private Instruction-Secondary Instrument	1	
TOTAL:		4	

C. Electives

Take 12 hours from MUS 100-499 (senior hours recommended):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		12	

Bachelor of Music
Musical Theatre

FAH BM 4112

General Studies (minimum 45 hours required)

I. Take 12 hours: FOUNDATIONAL CORE (Written, Math, Oral, Democracy)

Course No.	Course Title	Cr. Hr.	Semester
	Written Communication	3	
	Math	3	
	Oral Communication	3	
	Democracy in Perspective	3	
TOTAL:		12	

II. Take 3 hours: PORTAL

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

III. Take 27 hours: DISTRIBUTION (23 minimum + 4 hours electives)

Aesthetics 3-6 hours:

Course No.	Course Title	Cr. Hr.	Semester
Take 1 course from:			
DANC 122GS	Dance Appreciation		
THEA 120GS	Introduction to Theatre		
TOTAL:		3-6	

Humanities 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6-9	

Social Sciences 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		6-9	

Natural Sciences—7-11 (one must have lab component):

Course No.	Course Title	Cr. Hr.	Semester
		3	
		4	
TOTAL:		7-11	

Analytical and Quantitative Thought—0-6

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0-6	

Wellness—1-6:

Course No.	Course Title	Cr. Hr.	Semester
PE 110GS	Basic Sports (Ballroom Dancing and Tumbling)	.5	
TOTAL:		1-6	

IV. Take 3 hours: CAPSTONE

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

BACHELOR OF MUSIC: MUSICAL THEATRE OPTION

General Studies minimum = 45

Major Option = 85

Minimum total hours required coursework = 130

40 hours must be upper division (300 +)

A. Musical Theatre Core Requirements (41 hours required)

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 101	American Musical Theatre	3	
MUS 145	Diction for Singers I	1	
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 324	Musical Theatre Coaching I	1	
MUS 325	Musical Theatre Coaching II	1	
MUS 326	Musical Theatre Coaching III	1	
MUS 327	Musical Theatre Coaching IV	1	
MUS 337	Sight Singing and Ear Training III	1	
MUS 338	Sight Singing and Ear Training IV	1	
MUS 339	Theory III	3	
MUS 340	Theory IV	3	
MUS 430	Vocal Pedagogy	3	
MUS 447	Music History and Literature I	3	
MUS 448	Music History and Literature II	3	
MUS 460	Independent Study and Research	2	
MUS 488	Recital (Junior)	1	
MUS 488	Recital (Senior)	1	
Take 4 hours from the following: (appropriate placement will be determined by the piano faculty at the time of the entrance audition; see advisor)			
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 241*	Piano Techniques IV	1	
MUS 260*	Keyboard Harmonization	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
Required:	PORTFOLIO	0	
TOTAL:		41	

*Requirements may be met through proficiency examination; hours to be replaced by Music Electives, see advisor.

B. Musical Theatre Private Instruction-Voice (14 hours required)

Take 3-7 hours on primary instrument from MUS 150/151:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150/151	Private Instruction, Primary Instrument	1-2	
MUS 150/151	Private Instruction, Primary Instrument	1-2	
MUS 150/151	Private Instruction, Primary Instrument	1-2	
MUS 150/151	Private Instruction, Primary Instrument	1-2	
Required:	APPLIED ADVANCED STANDING	0	
TOTAL:		3-7	

(Cont. B. Musical Theatre Private Instruction)

Take 7-11 hours on primary instrument from MUS 350/351:

Course No.	Course Title	Cr. Hr.	Semester
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
MUS 350/351	Advanced Private Instruction	1-2	
TOTAL:		7-11	

C. Musical Theatre Vocal Ensemble (8 hours required)

Take 4 hours from MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 178 Nebraskats (see advisor):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		4	

Take 4 hours from Opera Workshop:

Course No.	Course Title	Cr. Hr.	Semester
MUS 177	Opera Workshop	1	
MUS 177	Opera Workshop	1	
MUS 177	Opera Workshop	1	
MUS 177	Opera Workshop	1	
TOTAL:		4	

D. Theatre and Dance Curriculum (22 hours required)

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
DANC 138	Dance Techniques I	2	
DANC 139	Dance Techniques II	2	
DANC 148	Jazz Dance I	1	
DANC 149	Jazz Dance II	1	
DANC 236	Tap Dance	1	
SPCH 205	Voice and Articulation	3	
THEA 225	Acting I	3	
THEA 226	Acting II	3	
THEA 306	Movement for the Stage	3	
THEA 425	Acting III	3	
TOTAL:		22	

Bachelor of Music
Music Business Emphasis
 FAH BAE 4113-3029

General Studies (45 hours)

I. Take 12 hours: FOUNDATIONAL CORE (Written, Math, Oral, Democracy)

Course No.	Course Title	Cr. Hr.	Semester
MATH 102GS	College Algebra	3	
	Written Communication	3	
	Oral Communication	3	
	Democracy in Perspective	3	
TOTAL:		12	

II. Take 3 hours: PORTAL

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

III. Take 27 hours: DISTRIBUTION (22 minimum + 5 hours electives)

Aesthetics 3-6 hours:

Course No.	Course Title	Cr. Hr.	Semester
Take 1 course from:			
MUS 100GS	Music Appreciation		
MUS 106GS	Introduction to Jazz and Blues		
MUS 107GS	Introduction to Rock and Blues		
TOTAL:		3-6	

Humanities 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6-9	

Social Sciences 6-9 hours (at least two disciplines):

Course No.	Course Title	Cr. Hr.	Semester
PSY 203GS	General Psychology	3	
TOTAL:		6-9	

Natural Sciences—7-11 (one must have lab component):

Course No.	Course Title	Cr. Hr.	Semester
		3	
		4	
TOTAL:		7-11	

Analytical and Quantitative Thought—0-6

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0-6	

Wellness—0-6:

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0-6	

IV. Take 3 hours: CAPSTONE

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

BACHELOR OF MUSIC: MUSIC BUSINESS EMPHASIS

General Studies = 45

Major = 66

Minimum total hours required coursework = 125

40 hours must be upper division (300 +)

A. Music Comprehensive Core Requirements (24 hours required)

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 122	Conducting	1	
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 337	Sight Singing and Ear Training III	1	
MUS 339	Theory III	3	
MUS 425	Arranging	2	
MUS 447	Music History and Literature I	3	
MUS 448	Music History and Literature II	3	
Take 3 hours from the following: (appropriate placement will be determined by the piano faculty at the time of the entrance audition; see advisor)			
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 260*	Keyboard Harmonization	1	
Required:	Piano Proficiency Examination	0	
Required:	Portfolio	0	
TOTAL:		24	

*Requirements may be met through proficiency examination; hours to be replaced by Music Electives. See Advisor.

B. Music Business Emphasis Requirements (56 hours required)

1. Music Business Emphasis Core Requirements (17-20 hours required)

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 211	Sound Recording and Reinforcement	2	
MUS 301	Music Technology	2	
MUS 310	Music Business	3	
MUS 474	Music Business Project	1	
MUS 475	Internship in Music Business	9-12	
TOTAL:		17-20	

2. Music Business Private Instruction (6 hours/semesters required)

Take 3-5 hours in one area (voice, piano or single band/orchestral instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
Required:	APPLIED ADVANCED STANDING	0	
TOTAL:		3-5	

Take 1-3 hours in one area as above (voice, piano or single band/orchestra instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
TOTAL:		1-3	

Take 0-2 hours in secondary area from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction, Secondary Instrument	1	
MUS 149	Private Instruction, Secondary Instrument	1	
TOTAL:		0-2	

3. Music Business Ensembles (6 hours required)

Take 6 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO (MUS 177, 178, 179, 180 may be substituted for TWO semesters ONLY.):

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6	

4. Music Business Emphasis Electives (6 or 9 hours required)

Take 6 or 9 hours from (MUS 100-MUS 499) See Advisor

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		6 or 9	

5. Music Business Supporting Courses (18 hours required)

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
ACCT 250	Principles of Accounting	3	
MGT 301	Principles of Management	3	
MIS 182GS	Software Productivity Tools	3	
MKT 300	Principles of Marketing	3	
MKT 331	Professional Selling	3	
TOTAL:		15	

Take 3 hours from the following:

Course No.	Course Title	Cr. Hr.	Semester
ACCT 100-499			
FIN 100-499			
MGT 100-499			
MIS 100-499			
MKT 100-499			
TOTAL:		3	

Bachelor of Arts in Education
Music K-12 Teaching Field Endorsement

FAH BAE 4107

General Studies (52 hours required by Teacher Education and Endorsement)

I. Take 12 hours: FOUNDATIONAL CORE (Written, Math, Oral, Democracy)

Course No.	Course Title	Cr. Hr.	Semester
ENG 102 GS	Academic Writing and Research	3	
SPCH 100GS	Fundamentals of Speech Communication	3	
	Math	3	
	Democracy	3	
TOTAL:		12	

II. Take 3 hours: PORTAL

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

III. Take 34 hours: DISTRIBUTION

Aesthetics minimum—6 including:

Course No.	Course Title	Cr. Hr.	Semester
MUS 100GS	Music Appreciation	3	
and 1 course from:			
MUS 106GS	Introduction to Jazz and Blues	3	
MUS 107GS	Introduction to Rock and Blues	3	
DANC 122GS	Dance Appreciation	3	
THEA 120GS	Introduction to Theatre	3	
TOTAL:		6	

Humanities minimum—9 including:

Course No.	Course Title	Cr. Hr.	Semester
Take 1 course from:			
HIST 210GS	Western Civilization	3	
HIST 211GS	Western Civilization	3	
HIST 212GS	Non-Western Civilization	3	
HIST 215GS	Introduction to Latin America	3	
Take 1 course from:			
HIST 250GS	American History	3	
HIST 251GS	American History	3	
TOTAL:		9	

Social Sciences minimum—9 including:

Course No.	Course Title	Cr. Hr.	Semester
PSCI 110GS	Introduction to American Politics	3	
Take any:			
ECON GS		3	
Take any approved:			
PSY, SOC, GEOG		3	
TOTAL:		9	

Natural Sciences minimum—7 (one must have lab component):

Course No.	Course Title	Cr. Hr.	Semester
		3	
		4	
TOTAL:		7	

Analytical and Quantitative Thought minimum—0

Course No.	Course Title	Cr. Hr.	Semester
TOTAL:		0	

Wellness minimum—3 including:

Course No.	Course Title	Cr. Hr.	Semester
PE 150GS	Healthy, Wealthy and Wise	3	
TOTAL:		3	

IV. Take 3 hours: CAPSTONE

Course No.	Course Title	Cr. Hr.	Semester
		3	
TOTAL:		3	

BACHELOR OF ARTS IN EDUCATION: MUSIC K-12 TEACHING FIELD ENDORSEMENT

General Studies minimum = 52
 Professional Sequence = 28
 Endorsement = 66
 Minimum total hours required coursework = 146
 40 hours must be upper division (300 +)

Professional Sequence (28 hours required)

Course No.	Course Title	Cr. Hr.	Semester
TE 100	Teaching in a Democratic Society	3	
TE 204	Typical/Atypical Growth and Development	4	
TE 206	Instructional Technology and Preservice Teacher	3	
TE 306	Reading and Inclusion in K-12 Classrooms	2	
TE 319	Management and Assessment in K-12/Sec Clsm	2	
TE 400	Student Teaching	14	
Required:	APPLICATION TO TEACHER ED PROGRAM	0	
		TOTAL:	28

Endorsement (66 hours required)

A. Music Education Core Requirements (52 hours required)

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 109	Intro to Music Education	1	
MUS 110*	Brass Techniques	1	
MUS 111*	Woodwind Techniques	2	
MUS 114*	Percussion Techniques	1	
MUS 120*	String Techniques	1	
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 337	Sight Singing and Ear Training III	1	
MUS 338	Sight Singing and Ear Training IV	1	
MUS 339	Theory III	3	
MUS 340	Theory IV	3	
MUS 357	Elementary/Junior High General Music	3	
MUS 358	Field Experience in Music Education (2 semesters)	1	
MUS 358	Field Experience in Music Education	1	
MUS 365	Form and Analysis	2	
MUS 406	Instrumental Conducting and Literature	3	
MUS 407	Choral Conducting and Literature	3	
MUS 447	Music History and Literature I	3	
MUS 448	Music History and Literature II	3	
MUS 468	Secondary School Music	3	
Take 1 hour from:			
MUS 130*	Voice Techniques OR	1 OR	
MUS 145	Diction for Singers	1	
Take 1 from the following:			
MUS 430	Vocal Pedagogy OR	3 OR	
MUS 486	Marching Band/Jazz Ensemble Methods	3	
Take 4 hours from the following: (appropriate placement will be determined by the piano faculty at the time of the entrance audition; see advisor)			
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 241*	Piano Techniques IV OR	1 OR	
MUS 260*	Keyboard Harmonization	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
Required:	PORTFOLIO	0	
		TOTAL:	52

*Requirements may be met through proficiency examination; hours to be replaced my Music Electives. See Advisor.

B. Music Education Private Instruction (7 hours/semesters required)

Take 3-4 hours in one area (voice, piano or single band/orchestral instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
Required:	APPLIED ADVANCED STANDING	0	
		TOTAL:	3-4

Take 3-4 hours in one area as above (voice, piano or single band/orchestra instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
		TOTAL:	3-4

C. Music Education Ensembles (7 hours required)

Take 7 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO (MUS 177, 178, 179, 180 may be substituted for TWO semesters ONLY.):

Course No.	Course Title	Cr. Hr.	Semester
		TOTAL:	7

At least 6 hours must be earned in an ensemble that matches the student's principal applied area. At least 1 hour must be earned in an ensemble outside the student's principal applied area. Students must have experience in both instrumental and vocal ensembles.

PRE-PROFESSIONAL PROGRAM IN MUSIC THERAPY

Minimum total hours required coursework = 52

Hours recommended for the program = 96

Students should secure a catalog from the college or university to which they intend to transfer for completion of the degree in order that effective selection of elective courses may be made at the University of Nebraska Kearney. The following courses are recommended to meet the requirements of most institutions. Students should be guided, however, by the specific requirements of the school to which they intend to transfer. This program may be completed in three years; however, students are urged to consider completing the requirements for a degree in music before transferring.

A. Pre-Music Therapy Core Requirements (37 hours required)

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 110*	Brass Techniques	1	
MUS 113*	Clarinet/Saxophone Techniques	1	
MUS 114*	Percussion Techniques	1	
MUS 118*	Guitar Techniques	1	
MUS 120*	String Techniques	1	
MUS 130*	Voice Techniques	1	
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 337	Sight Singing and Ear Training III	1	
MUS 338	Sight Singing and Ear Training IV	1	
MUS 339	Theory III	3	
MUS 340	Theory IV	3	
MUS 357	Elementary/Junior High General Music	3	
MUS 425	Arranging	2	
MUS 447	Music History and Literature I	3	
MUS 448	Music History and Literature II	3	

Take 4 hours from the following (appropriate placement made at entrance audition-see advisor):

MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 241*	Piano Techniques IV	1	
MUS 260*	Keyboard Harmonization	1	
Required:	PIANO PROFICIENCY EXAMINATION	0	
TOTAL:		37	

*Requirements may be met through proficiency examination; hours to be replaced by Music Electives. See Advisor.

B. Pre-Music Therapy Private Instruction (6 hours required)

Take 3 hours in one area (voice, piano or single band/orchestral instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
Required:	APPLIED ADVANCED STANDING	0	
TOTAL:		3	

Take 3 hours in one area as above (voice, piano or single band/orchestra instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
MUS 350	Advanced Private Instruction	1	
TOTAL:		3	

C. Pre-Music Therapy Conducting (3 hours required)

Take one course from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 406	Instrumental Conducting and Literature	3	
MUS 407	Choral Conducting and Literature	3	
TOTAL:		3	

D. Pre-Music Therapy Ensembles (6 hours required)

Take 6 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO: MUS 177, MUS 178, MUS 179, MUS 180 may be substituted for TWO semesters ONLY)

Course No.	Course Title	Cr. Hr.	Semester

TOTAL: **6**

At least 5 hours must be earned in an ensemble that matches the student's principal applied area. At least 1 hour must be earned in an ensemble outside the student's principal applied area.

E. Pre-Music Therapy Outside Music Course Recommendations (44 hours)

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
BIOL 103GS	General Biology	4	
BIOL 215GS	Human Physiology	4	
ECON 100GS	Contemporary Economic Issues	3	
ENG 101	Introduction to Academic Writing	3	
ENG 102GS	Academic Writing and Research	3	
GEOG 106GS	Human Geography	3	
PE 241	Rhythmic Activities for Elementary Schools (Prereq: completion of required PE 110GS courses)	2	
PE 360	Human Anatomy-Kinesiology	4	
PSY 203GS	General Psychology	3	
PSY 230GS	Human Development	3	
PSY 231GS	Abnormal Behavior and Society	3	
SPCH 100GS	Fundamentals of Speech Communication	3	
TESE 421	Individuals with Exceptionalities	3	
TOTAL:		41	

Take 1 course from:

Course No.	Course Title	Cr. Hr.	Semester
SOC 100GS	Introduction to Sociology	3	
SOC 250GS	Introduction to Anthropology	3	
TOTAL:		3	

Piano Pedagogy Certificate

A. Music Core Requirements (15 hours required)

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 260	Keyboard Harmonization	1	
MUS 447	Music History I	3	
MUS 448	Music History II	3	
Required:	PIANO PROFICIENCY EXAMINATION	0	
TOTAL:		15	

B. Piano Private Instruction (8 hours required)

Take eight hours from the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150/151			
MUS 150/151			
MUS 150/151			
MUS 150/151			
MUS 350/351			
MUS 350/351			
MUS 350/351			
MUS 350/351			
TOTAL:		8	

C. Piano Pedagogy Requirements (15 hours required)

Take all of the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 432	Fundamentals of Piano Pedagogy I	3	
MUS 433	Fundamentals of Piano Pedagogy II	2	
MUS 434	Advanced Piano Pedagogy I	2	
MUS 435	Advanced Piano Pedagogy II	2	
MUS 436	Internship in Piano Teaching	2	
TOTAL:		11	

Final Project—Take one course from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 460	Independent Study (Piano Pedagogy)	1	
MUS 488	Recital	1	
TOTAL:		1	

Take one course from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 456	Piano Literature I	3	
MUS 457	Piano Literature II	3	
TOTAL:		3	

Music Minor

MN 1032

Minimum required for minor = 24.

A. Requirements (16 hours required)

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 447	Music History and Literature I	3	
MUS 448	Music History and Literature II	3	
Total:		14	

Take 2 hours from the following:

Appropriate placement will be made at entrance audition, see advisor.

Course No.	Course Title	Cr. Hr.	Semester
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 260 *	Keyboard Harmonization	1	
Required: PIANO PROFICIENCY EXAMINATION		0	
Total:		2	

*Requirements may be met through proficiency examination; hours to be replaced by Music Electives. See advisor.

B. Music Minor Private Instruction (4 hours/semesters required)

Take 3-4 hours in one area (voice, piano or single band/orchestral instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
Required: APPLIED ADVANCED STANDING		0	
Total:		3-4	

Take 0-1 hours in secondary area from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction, Secondary Instrument	1	
Total:		0-1	

C. Music Minor Ensembles (2 hours required)

Take 2 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO:

Course No.	Course Title	Cr. Hr.	Semester
Total:		2	

D. Electives (2 hours required)

Take 2 hours of any Music Electives

Course No.	Course Title	Cr. Hr.	Semester
Total:		2	

Music Minor-Elementary Education

MN 1072

Minimum required for minor = 24

A. Requirements (17 hours required)

Take all the following:

Course No.	Course Title	Cr. Hr.	Semester
MUS 198	Sight Singing and Ear Training I	1	
MUS 199	Sight Singing and Ear Training II	1	
MUS 200	Theory I	3	
MUS 201	Theory II	3	
MUS 357	Elementary/Junior High General Music	3	
MUS 407	Choral Conducting and Literature	3	
Total:		14	

Take 3 hours from the following:

Appropriate placement will be made at entrance audition, see advisor.

Course No.	Course Title	Cr. Hr.	Semester
MUS 140*	Piano Techniques I	1	
MUS 141*	Piano Techniques II	1	
MUS 240*	Piano Techniques III	1	
MUS 260 *	Keyboard Harmonization	1	
Required: PIANO PROFICIENCY EXAMINATION		0	
Total:		3	

*Requirements may be met through proficiency examination; hours to be replaced by Music Electives. See advisor.

B. Music Minor Private Instruction (4 hours/semesters required)

Take 3-4 hours in one area (voice, piano or single band/orchestral instrument) from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
MUS 150	Private Instruction, Primary Instrument	1	
Required: APPLIED ADVANCED STANDING		0	
Total:		3-4	

Take 0-1 hours in secondary area from:

Course No.	Course Title	Cr. Hr.	Semester
MUS 149	Private Instruction, Secondary Instrument	1	
Total:		0-1	

C. Music Minor Ensembles (2 hours required)

Take 2 hours from MUS 103 University Band, MUS 104 Symphonic Band, MUS 105 Wind Ensemble, MUS 173 Choraleers, MUS 174 University Men's Chorus, MUS 176 University Women's Chorus, MUS 220 KSO

Course No.	Course Title	Cr. Hr.	Semester
Total:		2	

D. Electives (1 hour required)

Take 1 hour of Music Electives

Course No.	Course Title	Cr. Hr.	Semester
Total:		1	

NAME _____ ADVISOR _____

MASTER OF ARTS IN EDUCATION – MUSIC SPECIALIZATION DEGREE (36 HOURS)

GRADUATE MUSIC CORE CURRICULUM (12 HOURS REQUIRED)

DEPT	NO	TITLE	CR HR	TERM
MUSIC THEORY— Take the following:				
MUS	801	Music Analysis	3	
MUSIC HISTORY/LITERATURE— Take 6 hours from:				
MUS	848	History of Baroque Music	3	
MUS	849	History of Classical Music	3	
MUS	851	History of Romantic Music	3	
MUS	852	History of Twentieth Century Music	3	
MUS	899P	Special Topics (History/Literature)	1-3	
RESEARCH— Take 3 hours from:				
TE	800	Educational Research	3	
TE	802	Techniques of Research	3	
TOTAL:			12	

GRADUATE MUSIC EDUCATION SUPPORT COURSES (18 HOURS REQUIRED)

DEPT	NO	TITLE	CR HR	TERM
Take the following:				
MUS	800	Foundations of Music Education	3	
Take 6 hours from:				
MUS	814	Aesthetics of Music	3	
CSP	800	Advanced Educational Psychology	3	
EDAD	831	Social Foundations of Education	3	
TE	803	Philosophy of Education	3	
PERFORMANCE/PEDAGOGY ELECTIVES—Take 6 hours from:				
MUS	809P	Vocal Pedagogy	3	
MUS	811P	Woodwind Pedagogy	3	
MUS	812P	Brass Pedagogy	3	
MUS	813P	Percussion Pedagogy	3	
MUS	816P	Special Topics in Piano Pedagogy	1-3	
MUS	820P	Strings Pedagogy	3	
MUS	857P	Elementary School Music	3	
MUS	894P	Workshop in Instrumental Art	3 or	
MUS	895P	Workshop in Choral Arts	3	
MUS	899P	Special Topics (Performance/Pedagogy)	1-3	
CAPSTONE—Take the following:				
MUS	897	Graduate Capstone Project	3	
TOTAL:			18	

GRADUATE MUSIC ELECTIVES (6 HOURS REQUIRED)

Take 6 hours from MUS 800-899 courses of other graduate courses approved by the graduate program committee.

DEPT	NO	TITLE	CR HR	TERM
TOTAL:			6	

COMPREHENSIVE EXAMS _____ TOTAL HOURS COMPLETED _____

KEY for Professional and Program Specific Courses

Bold: Admission to TE Required
 CE: Concurrent Enrollment
 PR: Pre-requisites
 WI: Writing Intensive
 CD: Cultural Diversity
 F: Fall
 S: Spring

Teacher Ed
 1-09-07
 2006-2008 Catalog

**MUSIC K-12 FIELD ENDORSEMENTS
 Advising Worksheet**

Professional Sequence Only (28-32 Hrs)	Sem	Gr
TE 100: Teaching in a Democratic Society (concurrent enrollment in specified sections of PSCI 110 is preferred) (3) (WI, FS)		
TE 204: Typical/Atypical Growth & Development (4) (FS)		
TE 206: Instructional Technology & the Pre-Service Teacher (3) (FS)		
TE 306: Reading and Inclusion in K-12 Classrooms (2) (CE in TE 320, WI, FS) (TE306 has replaced TE321 effective Fall 2006)		
TE 319: Management and Assessment in Secondary/K-12 Classrooms (2)		
Content Methods and Field Experience		
MUS 357: Elementary/Junior High General Music (Requires concurrent enrollment in MUS 358)		
MUS 358: Field Experience in Music Education (FS) (Take Twice)		
MUS 468: Field Experience in Music Education (Requires concurrent enrollment in MUS 358)		
TE 400: Student Teaching (14-17)* (FS) (*17 hours required only for double field endorsements)		

Tips to Remember for K-12 Majors:

- A. General**
 - Advising is mandatory for all students before they can register. To change endorsements or add minors or second endorsements, students must go to the Academic Advising Office, MSAB 180.
 - This worksheet does not replace your degree audit which is the official record.
 - **All** education majors should take Political Science 110GS. CE in TE100 is preferred.
- B. Admission to Teacher Education**
 - Admission to Teacher Education is required for TE306 and TE 319.
 - The Admission to Teacher Education Form and a complete list of admission requirements is available in the KASE Office, COE C128. This information is also distributed in TE 100.
 - Please remember the PRAXIS I (PPST) and the Service Learning Project (CSLP) are required.
- C. Student Teaching**
 - Applications for student teaching are due February 1st, for Fall placements and September 15th for Spring placements. All students must attend one of the instructional sessions for student teachers the semester **before** they apply. **Students pursuing 2 field endorsements are required to complete 17 hours (20 weeks) of student teaching.**
- D. TE306 has replaced TE321 (Effective Fall 2006)**

Overview Professional Sequence/Assessment Plan for Music Education Majors

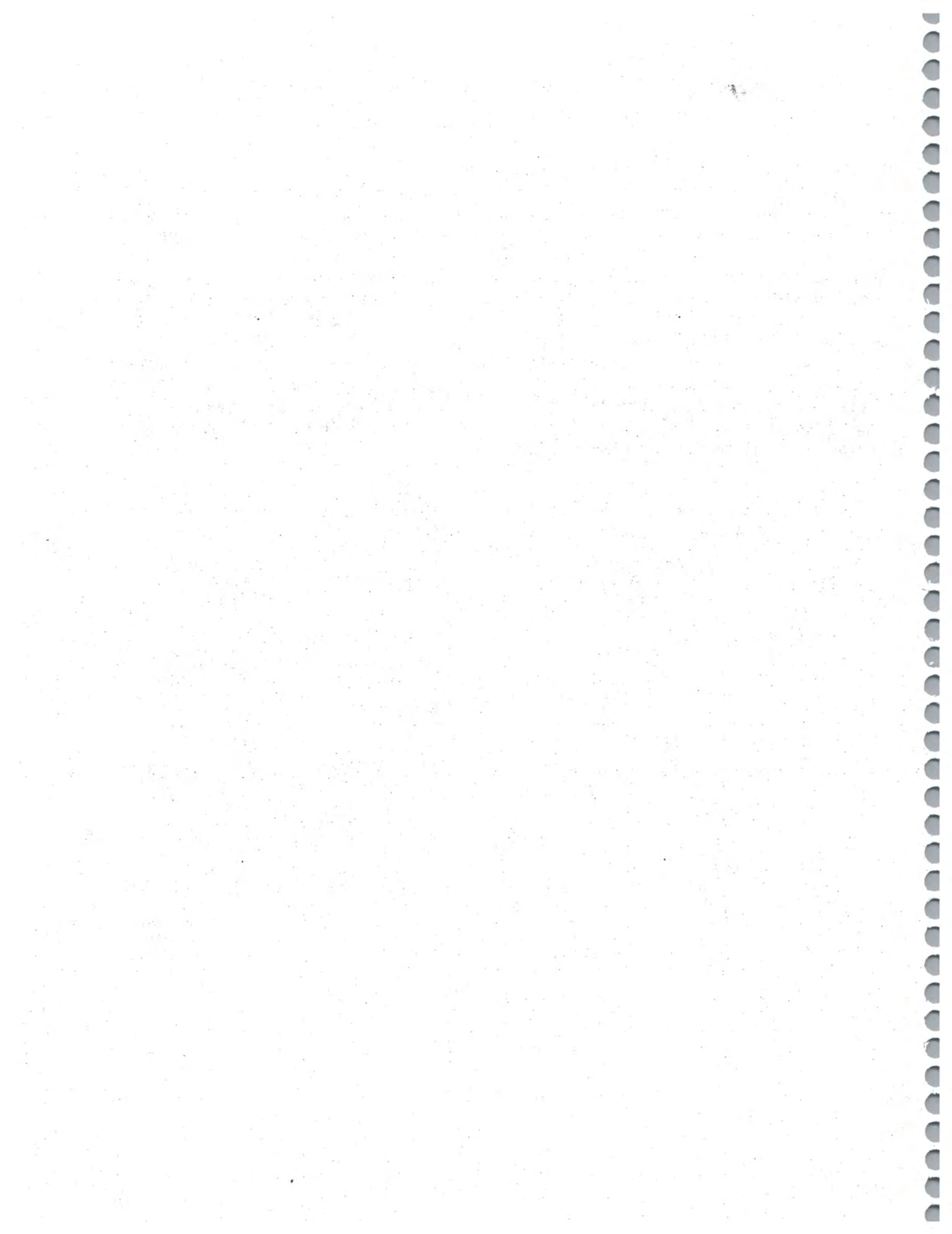
Professional Sequence for Music Education Majors

Music education majors complete a professional sequence including 28 credit hours of coursework and field experience in the Department of Education/College of Education and 2 credit hours (100 clock hours) of field experience in the Department of Music and Performing Arts. The program is fully accredited by NCATE and includes a structured, sequential program of coursework and field experiences spanning 4 Levels from freshman to senior. Students are engaged in field experiences in each of the 4 Levels and accrue more than 120 hours in the field prior to a full semester of student teaching to complete their program.

Assessment Plan for Music Education Majors

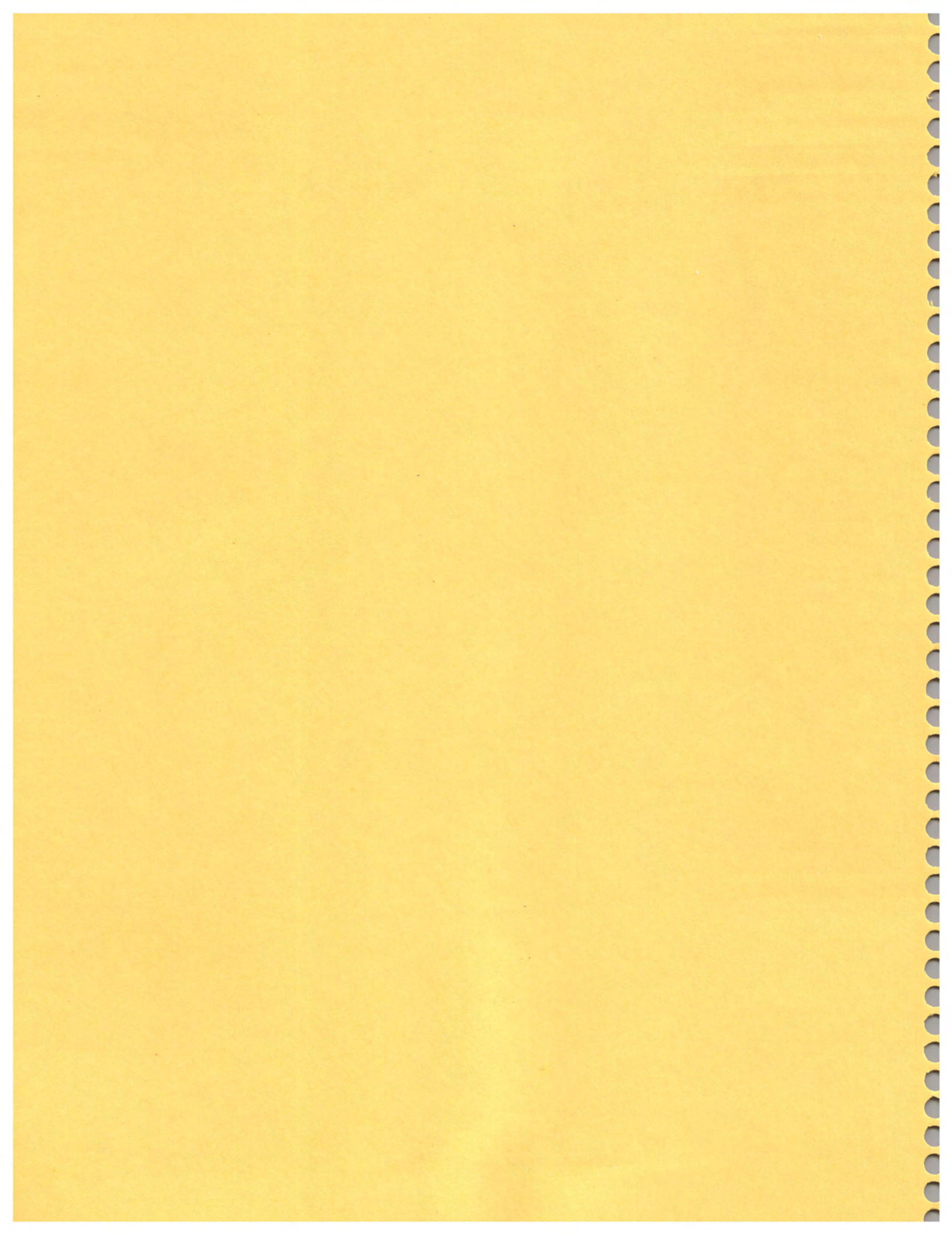
Music education majors must meet several criteria, earn satisfactory scores on a series of assessments common to all education majors, and earn satisfactory ratings by supervising and cooperating teachers, to successfully meet graduation and certification requirements. The table below identifies all necessary requirements at 4 key points for music education majors: Admission to Teacher Education, Admission to Student Teaching, Program Completion and Certification.

Admission into Teacher Education Program	Admission to Student Teaching	Program Completion	Certification
<p>Complete with grade of C or better:</p> <ul style="list-style-type: none"> - English 101 GS - English 102 GS - SPCH 100 GS - TE 100 - TE 204 OR - TE 206 <p>(To receive a C or above in Teacher Education courses, common assessments must be accomplished.)</p> <p>Maintain GPA of 2.5 or higher</p> <p>Successfully complete all 3 components of PRAXIS I Skills Test</p> <p>Completion of Community Service Learning Project</p> <p>Approval by department(s) offering the proposed endorsement(s)</p> <p>Declaration of teaching program at Academic Advising Center</p> <p>Absence of any criminal conviction that would prevent teaching certification</p> <p>Provide evidence of emotional or mental capacity</p>	<p>Teaching candidates must meet the following requirements:</p> <p>Admission to Teacher Education Program</p> <p>Submission of Application to Student Teaching</p> <p>Overall UNK GPA of 2.5 or higher</p> <p>Satisfactory completion of the Case Study of a Lesson Plan and a grade of C or above in TE 319.</p> <p>Satisfactory completion of a minimum of 2 hours from MUS 358</p> <p>Satisfactory performance on the Level III Teaching Field Experience Checklist (MUS 358)</p> <p>Satisfactory rating for the Teaching Dispositions on the Field Experience Checklist</p> <p>Satisfy any additional program-specific requirements</p>	<p>Overall UNK GPA of 2.5 or higher</p> <p>Satisfactory completion of Case Study of a Classroom</p> <p>Satisfactory completion of Case Study of a Unit</p> <p>Satisfactory completion of Student Teaching Evaluation Form</p> <ul style="list-style-type: none"> - Subject matter and knowledge of discipline - Pedagogy and skills - Dispositions <p>Satisfactory completion of Electronic Portfolio</p>	<p>Complete certification application</p> <p>If applicant has been an out-of-state resident in last 5 years, must be legally fingerprinted and submitted to the Nebraska State Department of Education</p> <p>Signature of UNK certification officer</p> <p>Submit transcripts with posted degree to Nebraska State Department of Education</p> <p>If a new endorsement is to be added:</p> <ul style="list-style-type: none"> - UNK certification officer verifies completion of coursework for endorsement to Nebraska Department of Education - Transcript



APPENDIX N

Music Student Records Forms
Student/Degree Information
Independent Study and Research Form



**DEPARTMENT OF MUSIC AND PERFORMING ARTS
MUSIC STUDENT RECORDS**

STUDENT/DEGREE INFORMATION:

STUDENT _____ DATE OF AUDITION _____

THEORY TEST DATE _____ RECOMMENDATION _____

PIANO PLACEMENT DATE _____ RECOMMENDED LEVEL _____

MAJOR INSTRUMENT/VOICE _____ DEGREE PROGRAM APPLICATION DATE _____

DEGREE PROGRAM _____

APPROVAL/RECOMMENDATIONS - MUSIC FACULTY _____

CHANGE OF DEGREE PROGRAM _____

APPROVAL/RECOMMENDATIONS - MUSIC FACULTY _____

CHANGE OF DEGREE PROGRAM _____

APPROVAL/RECOMMENDATIONS - MUSIC FACULTY _____

CORE COURSE ENROLLMENT (Dates/Grades):

THEORY I _____ THEORY II _____ THEORY III _____ THEORY IV _____

SS/ET I _____ SS/ET II _____ SS/ET III _____ SS/ET IV _____

PT I _____ PT II _____ PT III _____ PT IV _____ KH _____

PIANO PROFICIENCY EXAMINATION COMPLETED _____ LEVEL _____

APPLIED LESSON ENROLLMENT (149) _____ | _____ | _____ | _____

APPLIED LESSON ENROLLMENT (150/151) _____ | _____ | _____ | _____

DATE OF ADVANCED STANDING COMPLETION _____ INSTRUMENT/VOICE _____

APPLIED LESSON ENROLLMENT (350/351) _____ | _____ | _____ | _____

FRESHMAN EVALUATION:

Attendance _____ Comprehension _____
Faculty Comments:

SOPHOMORE EVALUATION:

Attendance _____ Comprehension _____
Faculty Comments:

CAPSTONE EXPERIENCES:

1) MUSIC PERFORMANCE/MUSIC THEATRE:

DEGREE RECITAL (JR.) _____ DEGREE RECITAL (SR.) _____

2) MUSIC BUSINESS:

INTERNSHIP (Place/Dates) _____

3) MUSIC EDUCATION:

STUDENT TEACHING (School(s)/Semester) _____

4) OTHER:

PIANO PEDAGOGY INTERNSHIPS _____

INDEPENDENT STUDIES (CR. HOURS/TOPIC TITLE)

1) _____

2) _____

3) _____

PORTFOLIO REVIEW (Date/Advisor):

BA-MUSIC _____

BAEd-MUSIC K-12 _____

BM-MUSIC PERFORMANCE _____

BM-MUSICAL THEATRE _____

BM-MUSIC BUSINESS EMPH _____

OTHER _____

**UNK Department of Music and Performing Arts
MUS 460/860P INDEPENDENT STUDY AND RESEARCH**

Circle one: 1 cr 2 cr. 3 cr.

DATE: _____ TERM: _____

STUDENT: _____

FACULTY MEMBER: _____

TITLE OF PROJECT: _____

BRIEF DESCRIPTION OF PROJECT:

REQUIREMENTS FOR COMPLETION (i.e. Research Project/Paper, Composition, etc.):

STUDENT SIGNATURE: _____

FACULTY SIGNATURE: _____

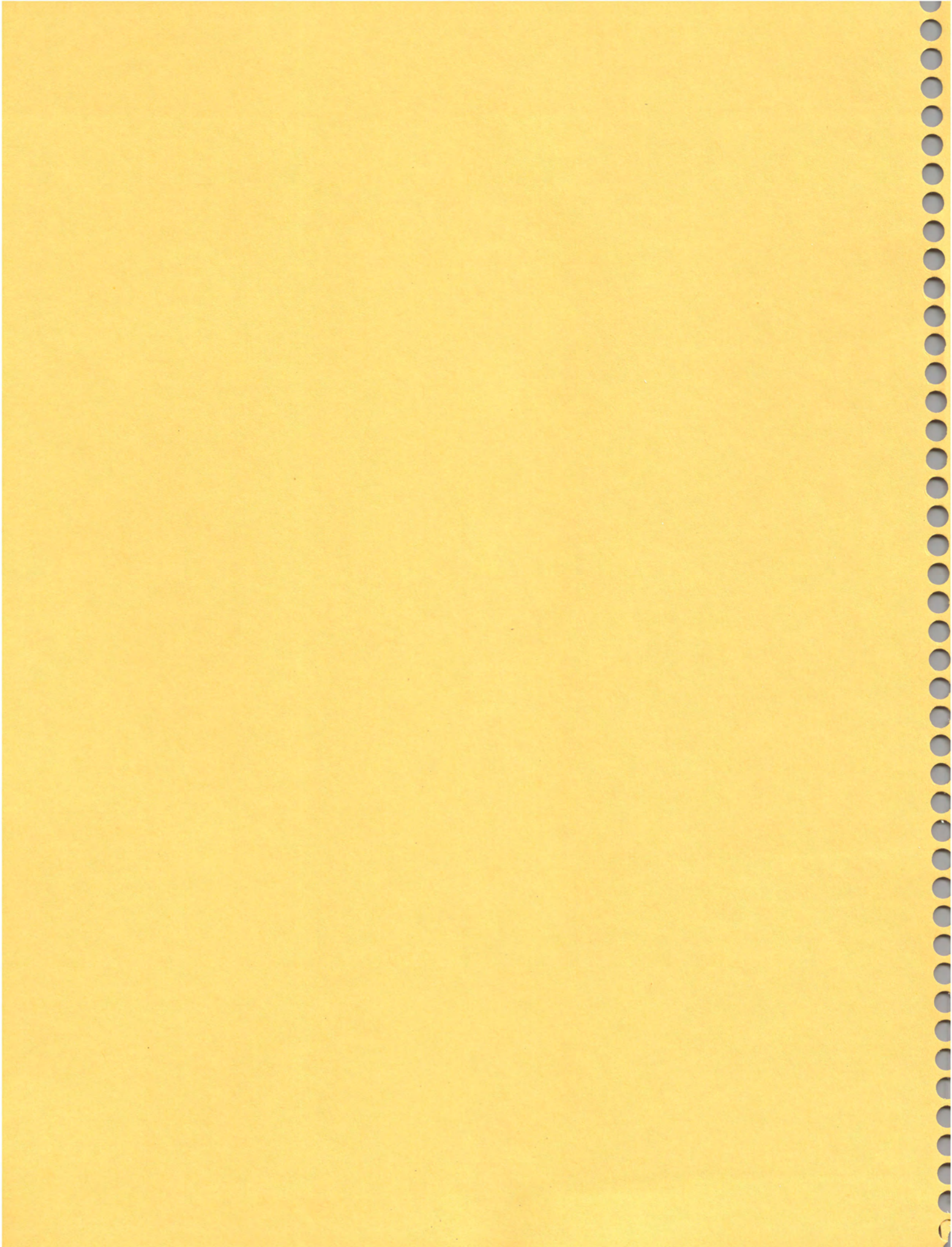
DATE PROJECT COMPLETED: _____ FINAL GRADE: _____

FACULTY SIGNATURE: _____



APPENDIX O

Faculty Vitae



Appendix H. Faculty Vitae

David Bauer

Professor of Music
Appointed 1984

1. Academic Degrees

Ed.D.	Arizona State University	1985	Conducting/Education
M.M.Ed.	University of Missouri at Kansas City	1972	
Conducting/Voice/Education			
B.M.Ed.	Fort Hays State University	1968	Vocal Music Education

2. Certification/License

Kansas Teaching Certificate K-12 Instrumental & Vocal Music Education 1968

3. Professional Experience in Education

1984-present University of Nebraska at Kearney. Director of Choirs.
1982-1984 Northern State College, Aberdeen, South Dakota. Director of Choral Activities.
1977-1982 Manhattan, Kansas-High School. Director of Choirs
1975-1977 Tempe, Arizona; Arizona State University- Graduate Teaching Assistant
1972-1975 Manhattan, Kansas-High School. Director of Choirs
1971-1972 Colby, Kansas Secondary Schools-Vocal Music Teacher
1969-1971 Bonner Springs, Kansas Secondary Schools-Vocal Music Teacher
1968-1969 University of Missouri at Kansas City (Conservatory) Graduate Teaching Assistant

Continuing Education

Selected as conductor for the Oregon Bach Festival to study with Helmut Rilling and to conduct

The Oregon Bach Orchestra and Choir.

Studied rehearsal techniques with Robert Shaw - Atlanta, Georgia

Studied rehearsal techniques with Simon Carrington - Emporia, Kansas

Singer in the combined Houston & New Orleans Bach Choirs for two performances of *Elijah*, Mendelssohn, with the Leipzig Youth Orchestra under the baton of Ron -Entleutner, Mr. Entleutner is also the director of the professional choir "Amici".

International Choral Symposium (1993) Vancouver, B.C. and Minneapolis, MN (2005)

Seven days at each symposium listening to the finest choirs of the world and listening to phenomenal lectures over every conceivable topic that could be addressed.

1990: Choral workshop with Donald Neuen (then at the Eastman School of Music, now at UCLA), John Rutter (England), Weston Noble (Luther College), Mack Wilberg (B.Y.U.), and Carlyle Weiss (University of Wyoming). Three days of intensive conducting, singing, and review of new research.

1971-present: Attend either the National or the Divisional American Choral Directors Conventions, which are three exhilarating days of listening, learning new repertoire, and attending interest sessions of the highest caliber. These conventions are each held bi-annually, thus I attend a significant convention yearly

Development of New Opportunities for UNK Students (courses that did not exist before my arrival)

University Vocal Collegium

University Men's Chorus

University Women's Chorus

5. Professional/University Service

1984 to present: Recruitment & Retention Committee
Undergraduate Curriculum
Peer Reviews

6. Current Professional and Association Memberships (* meetings attended)

American Choral Directors Association Life Member*
Music Educators National Conference
Nebraska Music Educators Association*
Nebraska Choral Directors Association*

7. Non-teaching Professional Activities 2010

University Activities

Director of: (1) All State Choral Camp
(2) Choral Leadership Workshop
(3) Honor Choirs selection and conductor (I listened to more than 740 audition tapes to select the members of the three choirs. I also select the directors for the women's honor choir and the festival choir.
(4) High School Women's Choral Workshop
(5) Adjudicate State Solo/Small Ensemble Contest, April 2010. Oklahoma
(6) Adjudicate State Large Ensemble Contest Lindsborg, Kansas -April 2010

8. Publications

Dissertation, *The Influence of the ACDA Upon Choral Music in the Decade of the 1970s*. 1985

Refereed Publications

Bauer, D. (1977) *A Philosophy of Choral Music Education*. The Choral Journal.
Bauer, D. (1978) *Fiesta '78*. The Choral Journal.

9. Presentations & Papers Presented

National

Lecturer/conductor: Oklahoma State Music Educators Convention.
Schools Choral Repertoire for Secondary Schools 1989
Choral Rehearsal Techniques & Artistry 1985
Lecturer/conductor: South Dakota State Choral Directors Convention.
The Madrigal and its Use in Secondary School Vocal Programs. 1987
Lecturer/conductor: University of Southern Alabama, Mobile.
Repertoire to Heighten a Service of Worship. 1990.
University Choirs performances for State Music Educators Convention.
Conducting Workshop for State Music Educators Convention.

10. Adjudication & Guest Conducting

South-East Regional Honor Choir – Cheyenne, Wyoming (2011)
Cherry Creek High School Choir Workshop (3 day) Colorado
Oklahoma Large Ensemble, solo, and Ensemble State Music Festival (adjudicator)
Missouri Large Ensemble Contest (adjudicator)
Kansas Large Ensemble Contest (adjudicator)

11. International Tours

2001 – UNK – North East Brazil
2006 – UNK High School Honor Choir – Central Europe
2009 – UNK – Argentina
2010 – UNK High School Honor Choir – Prague, Budapest, Austria, and Italy
2011 – UNK – Italy

Michael R. Beard

EDUCATION

The University of Memphis, Memphis, TN

D.M.A. in conducting; minor in music industry, (2010)

The University of Nebraska at Omaha, Omaha, NE

M.M. in education; concentration in conducting (2005)

Arkansas State University, Jonesboro, AR

B.M.E. in music education (1994)

TEACHING EXPERIENCE

University of Nebraska at Kearney, Kearney, NE (2010-present)

Assistant Professor of Music/Teacher Education

Assistant Director of Bands

Director: Symphonic Band

Co-Director: "Pride of the Plains" Marching Band

Courses Taught

- Secondary Music Methods
- Management and Assessment in K-12/Secondary Classroom
- Secondary Classroom Observations
 - General Teacher Education
 - Music Education
- Student Teacher University Evaluator

Additional Responsibilities

- Actively recruit from high schools throughout Nebraska
- Music/Dance Library Committee

Henderson State University, Arkadelphia, AR (2009-2010)

Assistant Director of Bands

Instructor of Music

University of Akron, Akron, OH (2007-2008)

Interim Assistant Director of Bands, Director of Marching Band

Visiting Assistant Professor

Director: Ohio's Pride Marching Band

Director: Concert Band

Director and Coordinator: Men's and Women's Basketball Pep Band

The University of Memphis, Memphis, TN (2005-2007)

Graduate Teaching Assistant

The University of Nebraska at Omaha, Omaha, NE (2003-2005)

Graduate Teaching Assistant

Omaha Public Schools, Omaha, NE (2002-2003)

Director of Bands and Orchestras: Hale Middle School

Assistant Director of Bands: Northwest High School

Thorndale School District, Thorndale, TX (1999-2002)

Director of Bands and Instrumental Music, Grades 4 -12

TEACHING EXPERIENCE (continued)***Austin School District, Austin, TX (1999-1999)***

Assistant Band Director: Dobie Middle School

Temple School District, Temple, TX (1996-1999)

Director of Bands: Lamar Middle School

Osceola School District, Osceola, AR (1994-1996)

Director of Bands: Osceola Junior High School

Assistant Director of Bands: Osceola High School

PROFESSIONAL ACTIVITIES: JURIED SELECTION

1. Mid-West Band and Orchestra Clinic: Chicago, IL (December 2009)

Co-Conductor: The Heartland Community Flute Choir [International, Juried Selection]

2. Nebraska Music Educators Association Convention: Lincoln, NE (November 2009)

Co-Conductor: The Heartland Community Flute Choir [State, Juried Selection]

3. National Flute Association: Kansas City, KS (August 2008)

Guest Conductor: The Heartland Community Flute Choir [National, Juried Selection]

4. College Music Society South Central Divisional Conference: Jonesboro, AR (March 2007)

Performance: Octet in E-flat, Op. 103 by Ludwig van Beethoven. The University of Memphis Chamber Winds; Michael R. Beard, Conductor [Regional, Juried Selection]

5. College Music Society South Central Divisional Conference: Jonesboro, AR (March 2007)

Lecture Presentation: *A Comparative Analysis of Paul Hindemith's Sonata (1938) for Four Hands to a New Wind Band Transcription by Mark Spede*. [Regional, Juried Selection]

6. 2005 Presidential Inaugural Parade Nebraska Representative: Washington D.C. (January 2005)

Assistant Director: UNO Marching Mavericks [National, Juried Selection]

7. Nebraska Music Educators Association Convention: Lincoln, NE (November 2004)

Guest Conductor: The Heartland Community Flute Choir [State, Juried Selection]

8. Nebraska State Bandmasters Association Convention: Lincoln, NE (November 2004)

Guest Conductor: The UNO Symphonic Wind Ensemble [State, Juried Selection]

PROFESSIONAL ACTIVITIES: INVITED SELECTION

Heartland Flute Choir European Trip to Amsterdam, Belgium, and France (May 2011)

Guest Conductor

Nebraska Class D All-State: Kearney, NE (March, 2011)

Guest Conductor: Symphonic Band [State, Invited Selection]

UNK 2011 Honor Festival: Kearney, NE (January 2011)

Guest Conductor: Festival Band [State, Invited Selection]

Atlantic Coast Conference Band Directors Meeting: Clemson, SC (May 2010)

Lecture Presentation on the new Hindemith Transcription for Wind Ensemble [Regional, Invited Selection]

Ohio Band Director's Conference: Akron, OH (December 2007)

Performance: The University of Akron Concert Band; Michael R. Beard, Conductor [State, Invited Selection]

PROFESSIONAL MEMBERSHIP

Nebraska Music Educators Association

Nebraska Bandmasters Association

College Band Directors National Association

College Music Society

Duane Bierman

Education

Doctor of Musical Arts in Instrumental Conducting, (2010)

North Dakota State University (NDSU), Fargo, ND

Master of Music in Theory and Composition, (2002)

University of Northern Colorado (UNC), Greeley, CO

Bachelor of Arts in Applied Music (Music Theory/Percussion), (2000)

Wartburg College, Waverly, IA

Experience

2010 - present **Director of Bands/Assistant Professor of Music**

University of Nebraska at Kearney (UNK), Kearney, NE

- Administrate and lead the university's band programs
- Co-direct the "Pride of the Plains" Marching Band
- Conduct the Wind Ensemble
- Teach courses in conducting, ensemble methods, and percussion methods
- Serve as studio teacher for percussion
- Serve as faculty sponsor for Tau Beta Sigma and Kappa Kappa Psi chapters
- Serve on Faculty Senate Athletic Committee

2007 - 2010 **Graduate Teaching Assistant**, NDSU

- Served on the conducting staff of the Wind Symphony and University Band
- Taught first-year music theory and ear training courses (2008-2010)
- Served on the staff of the Gold Star Marching Band and athletic bands
- Served as Teaching Assistant for Instrumental Conducting and Literature (Spring 2008)

2004 - 2007 **Director of Instrumental Music**

2002 - 2004 **Assistant Director of Music**

Allen County Community College (ACCC), Iola, KS

- Coordinated and conducted all aspects of the wind and percussion program, including the college Concert Band, Jazz Band, Athletic Band, and chamber ensembles
- Taught and coordinated the four-semester music theory and aural skills course sequence
- Taught private studio lessons on percussion, brass, and guitar
- Chapter Advisor, CMENC
- President, Academic Senate (August 2006 - May 2007)

Guest Conductor, Iola Municipal Band, Iola, KS

Coordinator/Conductor, Merry Tubachristmas, Iola, KS

Performance experience

- Percussionist:
 - NDSU Wind Symphony (substitute)
 - UNC Wind Ensemble -UNC Summer Symphonic Band
 - UNC Symphonic Band -Waterloo Municipal Band, IA
 - Colorado Contemporary Music Consort -Kearney Symphony Orchestra
 - (UNC) -Fargo-Moorhead Symphony
 - Wartburg College Wind Ensemble (substitute)
 - Iola Municipal Band, KS -Iowa Collegiate All-Star Band
 - (xylophone soloist, 2005) -New concert band music reading
 - Emporia Municipal Band, Emporia, KS clinic band, Fargo, ND (2008-9)

-Various recitals, chamber recitals,
and musicals

- Drum Set:
 - Knightlifers Jazz Band, Wartburg College
 - Tallgrass Big Band, Emporia, KS
 - Pittsburg State University Summer "Kicks" Jazz Band
 - New jazz music reading clinic band, Fargo, ND (2008)
 - Various combo jazz
- Composition selected for performance at UNK New Music Festival

Professional memberships

- College Band Directors National Association
- Nebraska State Bandmasters Association
- Nebraska Music Educators Association
- Percussive Arts Society
- College Music Society

Publications

- "Interpreting Alan Hovhaness's *Fantasy on Japanese Wood Prints.*" *Percussive Notes* 40/6 (December 2002), 40-53.
- *Dixie Hot-Cat* (2003), for solo snare drum

Published by Kastuck Percussion

Studio, 2005

- *Suite for Timpani* (2001), for solo timpani

Published by Kastuck Percussion

Studio, 2003

- *Village of the Gypsies* (2000), for brass quintet

Published by Tap Music, 2001

Awards and honors

- Honorary member of Kappa Kappa Psi, the National Honorary Band Fraternity
- Honorary member of Tau Beta Sigma, the National Honorary Band Sorority
- Elected member of Phi Kappa Phi
- Recipient of the 2010 John A. Callenbach Memorial Phi Kappa Phi Scholarship
- Granted Tenure at ACCC, 2007
- ACCC Outstanding Faculty Award, 2005-2006
- The Kennedy Center American College Theatre Festival Meritorious Achievement Award for original music composed for the 2002 ACCC production of Bertolt Brecht's *The Caucasian Chalk Circle*

Nathan Buckner

PROFESSIONAL STATUS:

Professor of Music: University of Nebraska at Kearney

Professor, August 2009

Tenure, August 2003

Associate Professor, August 2002

Exceptional Performance, July 2001

Graduate Faculty, February 2001

Hired as Assistant Professor, August 1997

EDUCATION:

Doctor of Musical Arts: University of Maryland (1996)

Major: Piano Performance & Literature

Minor area: Music Theory

Master of Music: Indiana University (1989)

Major: Piano Performance

Minor: American History

Bachelor of Music: The Juilliard School (1987)

Major: Piano Performance

TEACHING EXPERIENCE:

Piano: Classes, Masterclasses and Private Instruction:

1997- University of Nebraska at Kearney.

2008 Shandong University at Weihai, China.

2003-06 Blue Lake Fine Arts Camp, MI.

1992-03 Delmarva Piano Festival, Rehoboth Beach, DE.

1993-95 University of Maryland, College Park.

1994-97 Prince Georges Community College, Largo, MD.

Piano: Student Achievements:

Angela Leising: Graduate Fellowship to attend Ohio University (2004)

Katie Litzenberger : First Place Winner - NMTA Nebraska High School Piano Competition (2001)

Nozomi Ogata: Undergraduate Scholarship to attend SUNY Purchase (2006)

Dan Yu: Winner - MTNA Young Artist Piano Competition: Nebraska (2011)

Akina Yura: Winner - MTNA Young Artist Piano Competition: West-Central Division (2006);

Undergraduate Scholarship to attend University of Maryland (2006)

Music History, Theory and Literature:

1997- University of Nebraska at Kearney.

2003-06 Blue Lake Fine Arts Camp, MI.

1995-97 University of Maryland, College Park.

1995-96 Prince Georges Community College, Largo, MD.

PERFORMANCE HIGHLIGHTS:

Orchestral Concerts:

1999-06 University of Nebraska-Kearney: Kearney Symphony Orchestra,

six concertos performed

2003-06 Hastings City Auditorium; Hastings, NE: Hastings Symphony Orchestra,
two concertos performed

1991 Alice Tully Hall, New York City: Juilliard Orchestra, Jonathan Dawe

Piano Concerto, world premiere

Chamber Music Concerts:

2010 Dame Myra Hess Memorial Concert Series, Chicago, IL: cello/piano recital

2009 Symphony Space, New York, NY: American Composers Alliance festival

2009 Chinese University of Hong Kong: violin/piano recitals

2006 Ljubljana University; Ljubljana, Slovenia: World Saxophone Congress

2005 Museo del Art, Zapopan (Guadalajara); Pinacoteca Universitaria, Colima;

Casa de la Cultura, Morelia; Palacio Municipal, San Luis Potosi, Mexico:

cello/piano recital tour

2003-05 Blodget Recital Series, Blue Lake Fine Arts Camp, MI

2001 Chiang Kai Shek National Recital Hall, Taipei; Municipal Cultural Center, Keelung;

Chiaotung University, Hsinchu, Taiwan: duo-piano recital tour

2000 Tassel Performing Arts Center, Holdrege, NE: piano trio

1993-94 Corcoran Gallery, Washington, DC: Contemporary Music Forum

1993 Loyola College, Baltimore, MD: Contemporary Music Forum

1988 Merkin Hall, New York City: DaCapo Chamber Players, guest pianist

1986 Alice Tully Hall: The Juilliard School, evening chamber series

Solo Recitals:

1992-10 Rehoboth Beach, DE: Delmarva Piano Festival, joint recitals

2008 Shandong University at Weihai, China: lecture recital

1999 Belorussian State Academy of Music, Minsk, Belarus

1998 Han-Yang University, Seoul, Korea: National Festival of Korean Composers

1992 The Kennedy Center, Washington, DC: "New Performers" series

PUBLICATIONS:

Co-author: "Corri, Philip Antony." *The New Grove Dictionary of Music and Musicians II*.
London: MacMillan, 2000.

Author: "Philip Antony Corri: The English Years." *Platte Valley Review*. Vol. 30, No. 1.
Kearney, NE: Morris, 2002.

Editor: Philip Antony Corri: *Complete Music for Solo Piano*. 4 vols. Philadelphia, PA:
Kallisti, 1997. Reviewed in *Notes: Journal of the Music Library Association*, June 1999\

Sharon Campbell

EDUCATION

Doctor of Musical Arts, Vocal Performance, August 2008, The University of Kansas
Master of Music, Vocal Performance, May 2000, Conservatory of Music, UM-Kansas City
Bachelor of Music, Vocal Performance Degree, Summa cum laude, May 1997, University of New Mexico

TEACHING & RELATED WORK EXPERIENCE

Assistant Professor of Voice, University of Nebraska Kearney, fall 2008-present
Graduate Teaching Assistant, University of Kansas, fall 2005-spring 2008
Visiting Lecturer, Benedictine College, Atchison, KS, spring 2003
Private Voice Teacher, Kearney, Lawrence, Kansas City and Albuquerque, 1997-present
Assistant Director of Education, Lyric Opera of Kansas City, 2000-2002
Interim Assistant, Santa Fe Opera Education and Outreach, 2001

CONFERENCE PRESENTATIONS/ PERFORMANCES

Lecture Recital, West Central Regional NATS on "Interpreting Grieg's *Haugtussa*," November 4, 2011
Presentation for Song, Stage & Screen V, The University of Winchester, Winchester UK, of "The Actor's Voice: The Nonsinging Lead in Broadway Musicals of the 1950s," September 5, 2010
Performance for American Composers Alliance New Music Festival, Symphony Space, New York, NY, of "Metaxu" by Darleen Mitchell, June 17, 2009
Performance for College Music Society Great Plains Chapter Regional Conference, Kansas City, MO of "Metaxu" by Darleen Mitchell April 4, 2009
Presenter for Symposium "Musical Theater in 1957," The University of Kansas, of "The 'Single-Threat': Rex Harrison's Lack of Singing Ability as Henry Higgins's Greatest Asset," November 10, 2007

PUBLICATIONS

American Music Research Center Journal, vol. 19 (2010): "The Actor's Voice: The Nonsinging Lead in Broadway Musicals of the 1950s"
Contributor: *Grove Dictionary of American Music, Second Edition*, Oxford University Press: "Betty Buckley," "Sutton Foster," "Joanna Gleason," "Celeste Holm," "Judy Kuhn," "Donna Murphy," "James Naughton," "Faith Prince," "Rosalind Russell," and "Elizabeth Welch"

PROFESSIONAL SINGING EXPERIENCE

Soloist: *Messiah*, Handel; *St. Matthew Passion*, Bach, Bethany Oratorio Society, Lindsborg, KS, 2012
Staged Concert: *Songs of Pioneer Women*, Bernstein, Pierce, Larsen, et. al., Grace Episcopal Cathedral, Topeka, KS, 2011
Staged Concert: *Songs of Pioneer Women*, Unitarian Universalist Church, Lawrence, KS, 2010, The University of Kansas and Westport Presbyterian Church, 2008
Recording: *2 Songs of 2 Loves* by Brian Nelson; engaged by composer for privately-released recording of his works; recorded June 2009; released March 2010
3rd Lady, *Die Zauberflöte*, Lyric Opera of Kansas City, 2008
Soloist, *9th Symphony*, Beethoven, Kansas City Philharmonia, Parkville, MO, 2008
Soloist, *Requiem*, Bradley Ellingboe, Chicago Arts Orchestra and Metropolis Youth Symphony, conducted by the composer, Chicago and Des Plains, 2007
Chorus, Lyric Opera of Kansas City 2000-2008
Edith, *Pirates of Penzance*, Santa Fe Opera, 2002
Eliza Murphy, *Somebody's Children* (première), LOKC, Opera for Kids, 2002
Sarah Garrett, *She Never Lost a Passenger*, LOKC, Opera for Kids, 2001

ADDITIONAL OPERA ROLES

Amastre, *Serse*, Antonia's Mother, *Tales of Hoffmann*, Baba, *The Medium*, Cherubino, *Le Nozze di Figaro*, Florence Pike, *Albert Herring*, Madame du Croissy, *Dialogues of the Carmelites*, Mistress

Quickly, *Falstaff*, Oberon, *A Midsummer Night's Dream*, The Princess, *Sister Angelica*, Rosemary Sidney, *Picnic* (première), Zita, *Gianni Schicchi*

SELECTED ADDITIONAL SOLO PERFORMANCES

Performer, New Music Festival VII-IX: music of Aaron Alon, Jake Heggie, Ryan Jesperson, Darleen Mitchell, Brian Nelson and David Wolfson, University of Nebraska at Kearney, 2009-2011
Recital: Concerts on the Platte: 2011, 2009, 2008
Performer, Brian J. Nelson D.M.A. Composition Recital, Lawrence, Kansas March 7, 2010
Soloist: Vivaldi *Gloria*, Black Hills State University, SD, December 7, 2009
Guest Artist Recital: Black Hills State University, SD, December 8, 2009
Guest Artist Recital: Emporia State University, October 3, 2009
Performer, A '*Revival of Faith*' Concert in benefit of Habitat for Humanity: Faith United Methodist Church, Kearney, NE, February 22, 2009
Staged Concert: Guest Recital, Hastings College, Hastings, NE and Concerts on the Platte, Kearney, NE; *Songs of Pioneer Women*, February 11 & 12, 2009
Recital: "Love Is a Rebellious Bird," Frank House Parlor Performance, UNK, February 7, 2009
Lecture Recital: "Song, Text and Music: an Exploration of Edvard Grieg's *Haugtussa*, Op. 67," with Ellen Bottorff, pianist, KU, 2008
Soloist: Buxtehude, Spencer Consort, Lawrence, 2007
Soloist, *Pribaoutki* (performed in Russian), Igor Stravinsky, Musica Nova, Kansas City, MO, 2001

SELECTED CAMPS, CLINICS, PRESENTATIONS AND MASTER CLASSES

(anticipated) Clinician and Master Class, UNK Choral Leadership Workshop, September 14, 2011
Broadway Bound Summer Musical Theatre Camp: Group Voice Instruction, Vocal Coach and Director, UNK, 2009-2011
Workshop Presentation, Honor's Choir Directors, "Identifying Register Transitions: Techniques to help you classify voice types and unify sections," UNK, January 24, 2011
Master Class, Black Hills State University, December 8, 2009
Master Class, Emporia State University, October 2, 2009
"Sing like a Diva" presentation for San Pedro library, Albuquerque, NM, July 15, 2009
Workshop Presentations: Choral Leadership Workshop, 2008, 2009; All-State Vocal Camp, 2009
"Sing That Auction Song! Keeping Your Voice in Shape" presentation for the Nebraska Auctioneers Association Winter Association Forum, Kearney, NE, January 25, 2009
Workshop Presentation, Honor's Choir Directors, "Techniques for Teaching Breath Support," 2009
Workshop Presentation, Choral Leadership Workshop, Fall 2008

COMMUNITY SERVICE & COMMITTEES

University-wide Service:

Chair, Director of the Center for Teaching Excellence Search Committee, 2009
Center for Teaching Excellence Committee, 2008-present
Faculty Senate, UNK, 2008-2009 (term replacement position)

College Service:

Secretary, Fine Arts and Humanities Education Policy Committee, 2010-present
Fine Arts and Humanities Education Policy Committee, 2009-present

Department Service:

Chair, Marketing and Website Committee, Music and Performing Arts, UNK, 2009-present, member 2008-2009
Chair, Library Committee, Music and Performing Arts, UNK, 2008-2009
Faculty Liaison, Delta Omicron Music Fraternity, UNK, 2009-present

PROFESSIONAL SOCIETIES

Member, National Association of Teachers of Singing (NATS), 2009-present
Member, College Music Society (CMS), 2008-present
Member of American Guild of Musical Artists (AGMA), 2000-present

Ting-Lan Chen

Education

Doctor of Musical Arts in Violin Performance, 2003

University of Cincinnati, College-Conservatory of Music (UC-CCM), Cincinnati, OH;

- Cognate area: Chamber Music

Master of Music in Violin Performance, 1999

University of Cincinnati, College-Conservatory of Music, Cincinnati, OH

Bachelor of Fine Arts in Violin Performance, 1997

National Institute of the Arts (Taipei National University of the Arts), Taipei, Taiwan

- Minor field: Piano

Teaching Experience

University of Nebraska, Kearney—Assistant Professor of Violin/Viola (2004-2009)

—Associate Professor of Violin/Viola (2009-present)

- Received the Mortar Board Faculty Recognition: November 05, 2008
- Violin student: Winner of the NMTA Collegiate Strings Competition: Oct. 2006
- Violin student: Winner of the UNK Concerto/Aria Competition: Apr. 2006
- Student piano trio: Winners of the MTNA Young Artist Chamber Music Competition (NE): Oct. '06

Chinese University of Hong Kong, China (March, 2009)

- Coached chamber music ensembles as part of the CUHK 2008-09 Visiting Artists series.

Northwestern College, Iowa (April, 2008)

- Presented a violin masterclass for the music department's students.

NMEA All-State Orchestra (November, 2008 & 2011)

- Coached and led sectionals for the top ten violin students of the All-State Orchestra

Selected Performances

Solo/Concerto Performance

- 2011 College Music Society International Conference; Seoul, Korea (July 05)
• Lecture-Recital "*Celebrating Taiwan's Centennial: Discovering Composer Ma Shui-Long*"
- 2006-11 Featured soloist with the Kearney Symphony Orchestra, Kearney, NE
- 2004-11 Annual faculty violin recitals, *Concerts-on-the-Platte* Series at U.N.K.
- 2009 "2008-09 Visiting Artist Series", Chinese University of Hong Kong, China (March 16-28)
• Lecture-Recital "*Beethoven's Formative and Early Duos for Piano & Violin*";
Sir Run Run Shaw Hall
• Lecture-Recital "*Appreciation of Beethoven's Early Works*"; Chung-Chi College Chapel
• Chen/Buckner Duo Recital; Lee Hysan Concert Hall
- 2008 VanderCook College of Music *Tuesday Lecture Series*, Chicago, IL
• Chen/Buckner Guest Artist Recital
- 2008 Northwestern College Guest Artist Recital, Orange City, IA

Chamber Music

- 2004-present Annual full-scale faculty chamber recitals at UNK (2004-present)
- 2007 Wright State University, Dayton, OH "*Chamber Music of Martinů*"
- 2006 Troy Library Chamber Music Series, Detroit, MI "*Chamber Music of Beethoven and Brahms*"

Orchestra

Concertmaster: • Kearney Symphony Orchestra, 2004~present

- Hastings Symphony Orchestra, 2004~2006
- CCM Philharmonia Orchestra, OH, 1997

Academic Research

- String Quartet Minus One
(Research paper; jury-selected by the 2012 ASTA National Conference; Atlanta, GA)
- Rediscovery: The Violin Music of Rebecca Clarke
(Research paper; jury-selected for lecture presentation: 2011 CMS National Conference, Richmond, VA)
- Celebrating Taiwan's Centennial: Discovering Composer Ma-Shui-Long
(Lecture-Recital; jury-selected by the 2011 CMS International Conference, Seoul, Korea)
- Erwin Schulhoff and His Chamber Music for Strings
(Research paper; jury-selected for lecture presentation: 2009 CMS National Conference, Portland, OR)
- Mimi Zweig's Violin Pedagogy and Its Role in the American School of Violin Playing
(Research project sponsored by the UNK *Summer Scholarly Activity Grant*; 2009)
- Piano Virtuosi and Their Chamber Music: Piano-Violin Duets by Liszt, Rubinstein, & Rachmaninoff, (Performance project; jury-selected by the 2008 CMS National Conference, Atlanta GA)
- When Music Becomes a Visual Art
(Research paper published in the refereed *International Journal of the Arts in Society*, vol 2 no. 3, 2007)
- Revival and Rebellion: Astor Piazzolla and His Six Etudes for Solo Violin
(Research paper sponsored by the UNK *University Research & Creative Activity Grant*);
(Jury-selected: Received lecture invitation for the 2008 American String Teacher Association Natl. Conf.)
- Aspects of Penderecki's Cadenza for Solo Violin
(Lecture-Recital; jury-selected by the 2007 CMS National and Regional Conferences)
- A Pianist-Composer and the Violin: Discovering Nicolas Medtner's Three Violin Sonatas
(Lecture-Recital; jury-selected by the 2006 CMS National and Regional Conferences)

Honors/Awards

- | | |
|---------|---|
| 2009 | UNK RSC <i>Summer Scholarly Activity Grant</i>
- for "Violin Pedagogy" research projects at Indiana University |
| 2005-09 | UNK CTE Scholarly Research Fund |
| 2008 | Mortar Board Faculty Recognition |
| 2008 | NU Foundation Shepman Memorial Fund |
| 2007 | UNK RSC <i>University Research & Creative Activity Grant</i>
- for research projects in Argentina |

Other Work Experience

- American String Teachers Association—Nebraska Chapter** (2010-present)
 - Solo competition chair and the National High School Honors Orchestra state coordinator
- National String Project Consortium—UNK String Project** (2008-present)
 - Established a national String Project Site in Kearney through two grant proposals developed in 2007 (Grants of \$23,600 were funded by the NSPC/Dana Foundation & Kearney Area Arts Council)
- Pearson Prentice Hall**
 - Reviewer for music appreciation textbooks (2008, 2010)
- Music Teachers National Association**
 - Adjudicator for state chamber music and senior string competitions (Nebraska, 2007)

Valerie Cisler, D.M.A.

EDUCATION

1993 **Doctor of Musical Arts** University of Oklahoma, Norman, OK, Piano Performance and Pedagogy G.P.A. 4.00/4.00
1983 **Master of Music** Eastern New Mexico University, Portales, NM, Piano Performance and Pedagogy G.P.A. 3.95/4.00
1981 **Bachelor of Music** Silver Lake College, Manitowoc, WI, Major: Piano, Studio Music Minor: Music Business G.P.A. 3.75/4.00
magna cum laude

TEACHING EXPERIENCE

2004-present **Professor and Chair** University of Nebraska Kearney (Tenured)

1999-2004 **Associate Professor** Department of Music and Performing Arts

1994-99 **Assistant Professor**

Graduate/Undergraduate Courses Taught: Fundamentals of Piano Pedagogy I and II, Advanced Piano Pedagogy I and II; Internship in Piano Teaching, Special Topics: Teaching Piano Technique; Intermediate/Early Adv. Piano Pedagogy (online); Applied Piano Majors and Secondaries, Class Piano Majors—Levels I, II, III and IV; Keyboard Harmonization; Non-Majors; Accompanying and Music Appreciation

Development of New Programs and Curricula:

BM Piano Performance with Pedagogy Emphasis, Certificate in Piano Pedagogy Program; Two-year, four course Piano Pedagogy sequence (Graduate and Undergraduate); Online Special Topics in Pedagogy (2); Internship in Piano Teaching; Accompanying and Collaborative Performance; Practicum in Accompanying; Special Topics (online); Piano Fundamentals: Approval as General Studies course, May, 2003; Rev. (2 hrs.), 2009

Revision of Existing Curriculum: Class Piano Curriculum and Proficiency Requirements: Piano Techniques I, II, III, IV; Keyboard Harmonization; Applied Lesson Sequence (department)

Professional/University Service:

Serve as Campus Representative for the College Music Society, 2000-present; State Representative for Alfred Publishing Co., 2003-06; N.M.T.A. Composition Competition Chair, Member of State Board, 2000-11; Commissioned Composer Chair, 2011; NU "Preparing Future Faculty" Mentor; Coordinated N.M.T.A. State Conferences, UNK, 2002, 2007; SAI Grants Committee; Established Piano Loan Program-Dietze Music House/Yamaha Corporation of America, 2002-present

Served on numerous university committees, 1994-present:

Department—Department Chair (2004-present), Graduate Music Program Chair, Executive, Undergraduate Curriculum, Library, Recruitment and Retention, Recital, Peer Reviews, Promotion/Tenure, Marketing, Kearney Symphony Orchestra Board, Search Committees, Assessment, Student Evaluation

College of Fine Arts and Humanities—Dean's Search, Educational Policy, Academic Program Reviews—Dept. of Communications and Art/Art History, Search Committees: Art-Sculpture, Comm./Associate Dean

University—Graduate Council, Policy and Planning, Academic Programs (Chair), Gender Equity, General Studies Council, Cultural Diversity, Screening Committees for Senior Vice Chancellor for Academic Affairs, Graduate Studies Associate Dean, General Studies Director, Academic Program Reviews, Pratt-Heins and Leland-Holdt Faculty Award Selection Comm.

NU System-Wide—Executive Graduate Council, Outstanding Research & Creative Activity Award Selection, 2009-present

Other departmental/college/university service:

Serve as Advisor to M.T.N.A. Student Chapter, student research projects/poster sessions/recitals, 1995-present; Supervise Piano Pedagogy Student Teaching Internships; Coordinate Children's Piano Classes-pedagogy; Coordinate Piano Placement; Piano Proficiency Examinations; Coordinate annual Spring Piano Workshop; Served as Faculty Mentor, 1999-present (Depts. of Music & Performing Arts, Art and Art History, English, Communications) Established several NU Foundation Funds: Music Pedagogy Resource Center; Strings Project; donor scholarship funds; Coordinated Guest Artist Recitals, Master classes and/or Workshops; Served as Adjudicator for Graduate Posters, Undergraduate Oral Presentation Moderator, UNK Student Research Day, Drafted numerous grant proposals for funding: NU Foundation, Technology Fees, Priority Funding, Distance Education Equipment; Recruitment Activities, NASM HEADS Reports, NASM Self-Study, Academic Program Review Documents, Program of Excellence Reports

1989-94 **Piano Instructor** Cisler Piano Studio, Moore, OK

1987-88 **Piano Instructor** Kowalchyk/Lancaster Piano Studio, Norman, OK

1986-87 **Student Teacher** University of Oklahoma Pedagogy Laboratory

1983-86 **Instructor of Music** Eastern New Mexico University, Portales, NM

Courses Taught:

Applied and Class Piano: Majors—Levels I, II, III and IV; Non-majors—Levels I and II, Functional Skills Piano; Piano for Elementary School Teachers

Additional Responsibilities:

Coordinated Class Piano Program (Placements, Proficiencies) Supervised Graduate Assistants in Class Piano, Coordinated Piano Preparatory Department Coordinated Accompanist Assignments, Served as SAI Financial Advisor, Served on Curriculum, Recruitment, Search Committees

1983-86 **Instructor/Coordinator** Eastern New Mexico Summer Music Camp

1981-83 **Graduate Assistant** Eastern New Mexico University, Portales, NM

Taught applied and class piano; piano preparatory students

1981 **Teaching Assistant** Silver Lake College, Manitowoc, WI

1980 **Instructor** Lakeland College Music Camp, Plymouth, WI

PUBLICATIONS

Pedagogical Books (7) Alfred Publishing Company—Los Angeles•New York•Miami•Sydney•Singapore•Birmingham (UK)•Cologne

Technique for the Advancing Pianist: An Essential Collection of Exercises and Etudes, July, 2004

Composition Book Series Alfred's Basic Piano Library, 6 books: Level 1A, Level 1B, Complete Level 1, Level 2, Level 3, Complete Level 2-3 (1996-98) Translation to Korean—Four Books, Levels 1A, 1B, 2 and 3, July, 2002

International Sales—Domestic: 53,571; Foreign: 7,978 (Australia, Canada, Korea, Malaysia, Singapore, United Kingdom) Total 61,549 (to December, 2010)

Journal Articles (Refereed)/Poster Sessions/CD Recordings

"Moving from 'Theory' to 'Style Analysis': An Effective Means for Developing Performance Interpretation," *Piano Pedagogy Forum*, v. 8, no. 1/January 1, 2005;

"The 'Musical Fingerprints' of American Composer Robert Muczynski," *Platte Valley Review*, 2002 (with CD performances: *Margaret Songs*, Libby Larsen, *Third Piano Sonata*, Op. 35, Robert Muczynski); "Words and Music: Cather and Larsen, *The Margaret Songs*," *A Prairie Mosaic*, (co-author), UNK, Morris Press, 2000
Poster Sessions: M.T.N.A. National Convention, Minneapolis, and N.A.T.S. National Convention, Philadelphia; "The 'Well-Composed' Pianist: Finding the Musician Within," Part I, *Kentucky Music Teachers Journal*, Vol. II, No. 3, Winter, 1998-99; "Ten Reasons Why You'll Want to Include Composition and Improvisation in Your Lessons," *Piano Rendezvous*, Teacher Forum, Vol. VIII, Alfred Publishing Co., Inc., Winter Issue, 1996-97. Rpt: pianolane.com, March/April, 2002; "The Rating Game," *Clavier*, The Instrumentalist Publishing Company, Northfield, IL., October, 1989.

PROFESSIONAL MEMBERSHIPS

Council on Undergraduate Research, Society for American Music, College Music Society, Nebraska Music Teachers Association (State Board Member), Music Teachers National Association, *National Certification* (1991; permanent national certification awarded 2006).

PERFORMING EXPERIENCE

Solo/Duo Piano Performances

University of Nebraska at Kearney, NE; Hastings College; University of Wisconsin-Madison, -Oshkosh, -Manitowoc; Tennessee Music Teachers Association State Conference, Vanderbilt University, Nashville, TN; Delta State University, Cleveland, MS; University of Wisconsin-La Crosse; Ohio Northern University, Ada, OH; University of Oklahoma, Norman, OK; Tulsa University, OK, Oklahoma Music Teachers Association State Conference, Phillips University, Enid, OK; Colorado State University, Fort Collins, CO; Eastern New Mexico University, Portales; Silver Lake College, Manitowoc, WI; University of New Mexico, Albuquerque; Bowdoin College, Brunswick, ME.

Radio Broadcasts

NET Radio *Nebraska Concerts*, NPRN Public Radio, Lincoln, NE, *Live from the Mill series*; XEJB Government Radio, Mexico City, Mexico, *A Las Nueve Con Usted*; KENW Public Radio, Portales, NM, *Red Back Book*; *Live from Buchanan Hall series*

Lecture-Recitals

"Art Songs in the Cabaret Style—Weill, Britten, Bolcom," "Art Songs of the American West by Libby Larsen" 2001 MTNA National Convention, Washington, D.C. "Prairie Voices: Extraordinary Lives of Women in the West in Songs by Libby Larsen;" UNK Research Services Council Grant and Major Grant—Nebraska Humanities Council, State-wide tour; Nebraska Press Women Fall 2000 Convention, Museum of Nebraska Art (MONA), Nebraska Arts Council grant University of Iowa Guest Artist Series, Iowa City, IA; "Prairie Voice," March, 1998 - Fifth Festival of Women Composers—International Indiana University of Pennsylvania, featuring *Margaret Songs*, by Libby Larsen; "The Piano Sonatas of Robert Muczynski," University of Oklahoma, Norman; Tulsa University; Dallas Music Teachers; Tulsa A.M.T.A.

Premieres

Nebraska Music Teachers Association-State Conferences (State Commissioned Works): 2007 *Love Poems from God: Rabia of Basra (c. 717-801) for Soprano and Piano*; 2006
Luminous Mysteries for Two Pianos; 2002 *Within These Spaces for Soprano and Piano* Concerts-on-the-Platte: 2005 *Dakota for Soprano and Piano*; 2002 *Jubilus for Flute, Saxophone and Piano*; Tennessee Music Teachers Association - State Convention (State Commissioned Work): 2000 *Epilogue for Two Pianos* (Nashville); Oklahoma Music Teachers Association - State Convention (State Commissioned Works): 1999 *Family Plot in Four Scenes*, Tulsa; 1990 *Suite for Two Pianos*; N.A.S.A.-North American Conference, Northwestern University (RSC Grant) 1998 *Trio for Flute, Saxophone and Piano*; University of Oklahoma, D.M.A. Recital (Commission) 1989 *Rhapsody*, for Solo Piano; New Mexico Music Teachers Association - State Convention, (State Commissioned Work): 1985 *Sonata for Violin and Piano*, Albuquerque; N.A.T.S. Regional Convention, Texas Tech University (N.A.T.S. Commission): 1983 *A Child's Garden of Verses*.

Collaborative Music Performances (selected)

-State, Regional, National and International Conferences/Festivals (Competitively Selected/Invitational)

2009 International Saxophone Symposium, George Mason Univ., VA; 2009 World Saxophone Congress, Bangkok, Thailand; 1996, 2002, 2006, 2007 Nebraska Music Teachers Assoc. State Conferences; 2007 American Composers Alliance: New Music Festival, Symphony Space, New York City, NY; 2003 World Saxophone Congress, University of Minnesota-Minneapolis; 2001 Music Teachers National Association, National Convention, Washington, D.C.; 2001 The College Music Society—International Conference, University of Costa Rica-San José; 2000 Tennessee Music Teachers Association, State Convention, Nashville; 1990, 1999 Oklahoma Music Teachers Association, State Convention; 1998 N.A.S.A. Biennial Convention, Evanston, IL; 1995 N.A.S.A. Regional Convention, Denton, TX; 1985 New Mexico All-State Music Convention, Albuquerque, NM; 1983

N.A.T.S. Regional Convention, Lubbock, TX.

-Guest Artist Series/Arts Council (Invitations)

2006 Museum of Nebraska Art (MONA) *Third Thursdays Series*; 2001 University of Iowa Guest Artist Series, Iowa City, IA; 1998 *Living Arts Recital Series/Oklahoma Arts Council*, Tulsa, OK; 1996 University of Nebraska Lincoln, Guest Recital; See above (Lecture Recitals: Nebraska Humanities Council: state-wide tour; Nebraska Arts Council: Nebraska Press Women Convention).

-Faculty Collaborative Performances (UNK/ENMU)

Fifty + performances on the Concerts-on-the-Platte, Faculty Recitals, James E. Smith Midwest Conference on World Affairs, Kearney Symphony Orchestra, New Music Festivals, Kosovo Benefit Concert, Honor Band/Choral Clinic, Board of Regents Meeting, Chamber Concerts, College of Fine Arts and Humanities *Colloquia*, Spring Piano Workshops Collaborations: Branch, Buckner, Brodene-Smith, Campbell, Chen, Fletcher, Foradori, Forbes, Hancock, K., Hancock, S., Henry, M., Miller, Mozzani, Nabb, D., Nabb, F., Payne, Rogoff, Sivils, Walker, White, Wozencraft.

RELATED EXPERIENCE

Workshops/Clinics/Lecture-Demonstrations Presented (Invitations/Competitively-Selected)

"Online Pedagogy: A New World of Learning in the 21st Century," M.T.N.A. National Conference, Albuquerque, NM, 2010; "Online Pedagogy: Breaking the Barriers of Time and Distance," National Conference on Group Piano/Piano Pedagogy, Norman, OK, 2008; "An Introduction to the Alexander Technique" (UW-Madison, Hastings, Tulsa, Norman); "The Well-Composed Pianist," Holy Family Conservatory, Manitowoc, WI, 2000; C.N.M.T.A., Hastings College, 1999; "Music: Willa Cather's Bridge to the Kingdom of the Soul,"
MONA-after-Hours, Lecture, 2000; Piano Clinician for Alfred Publishing: "Musical Adventures," 1998 Cookeville, TN; Kansas City, MO; Rochester and Willmar, MN; "Celebrate Teaching," 1997 Seattle and Olympia, Washington, Red Deer and Edmonton, Alberta, Canada; "Tuning up Your Teaching Skills," 1996 Halifax, Nova Scotia, and Summerside, Prince Edward Island, Canada; UNK Spring Piano Workshop (numerous); "Teaching Musicianship Skills through Improvisation and Composition" (OU-Norman, Tulsa, Broken Arrow); "To Judge and Be Judged" (Tulsa, OU-Norman, Oklahoma City, Broken Arrow); "Teaching Intermediate Theory through Stylistic Analysis" (OU-Norman, Oklahoma City, Phillips Univ., Enid).

Master Classes Presented

1995-11 Annual Spring Piano Workshop, UNK; 2004 Visiting Professor Program, North Platte High School, NE; 2001 Summer Composition Seminar, Grand Island, NE; 1999 UNK Summer Piano Academy; "Music Fun Day, O'Neill, NE; 1998 C.N.M.T.A. Summer Piano Festival, Hastings College; 1995 Piano Workshop, Henderson, NE; 1994 State University of NY-Potsdam, Crane School of Music, Delta State University, University of Wisconsin-La Crosse.

Adjudication (Invitations)

N.M.T.A. District Piano Auditions/Festival 1995-2011: Hastings College, UNL; 2005 Young Artists Piano Competition, Omaha, NE; 2002, 2003 National Piano Guild Auditions, Omaha, NE; 2000-2003 Kansas Regional Piano Festival, Fort Hays State University, KS; 2000 Nebraska State Federation of Music Teachers—Composition Competition, Omaha; 1995-1999 District Music Contest (Axtell, Bertrand, Blue Hill, Franklin, Hildreth, Kearney, Southern Valley, Wilcox); 1997 Yamaha Clavinova Festival; Regency, Kearney, NE; 1984-94 O.M.T.A. District Achievement Auditions, Tulsa, OK; O.M.T.A. District Junior Auditions, Edmond, OK; Baroque Festival, Central State University, Edmond, OK; Northwest District Music Festival, OK Federation of Music Clubs, Stillwater, OK; Oklahoma Federation of Music Clubs, Ada, OK; O.M.T.A. Junior Auditions, Ardmore, OK; Piano Guild Auditions, Clovis, NM; N.M.M.T.A. Honors Auditions, NM; West Texas State Piano and Organ Festival, Canyon, TX.

STUDENT HONORS AND AWARDS (selected)

1994-2011 UNK Student Honors Recitals; 1995-2011 Master class performances: Malcolm Bilson, Dmitri Vorobiev, Carolyn True, Juyeon Kang, Phyllis Alpert Lehrer, William Westney, Maurice Hinson, Tony Caramia, Dennis Alexander, Cameron Stowe, Claude Frank; M.T.N.A. STAR Achievement Awards (5); National Conference on Undergraduate Research Poster Sessions: California, Virginia, Indiana; Finalists for M.T.N.A. Studio Fellowship Award (2); UNK Student Research Day Awards; UNK *Undergraduate Research Journal*; Research Grant to American-Russian Piano Institute, St. Petersburg, Russia; 2000 *American Music Teacher National Conference Proceedings, Los Angeles, CA* (3 articles).

PROFESSIONAL HONORS AND AWARDS (selected)

2000-11 *Nebraska Touring Artist Program*; 2009 *M.T.N.A. Foundation Fellow*; 2007 University of Nebraska system-wide *Outstanding Teaching and Instructional Creativity Award*; 2006 UNK campus-wide *Creative Teaching Award*; 2005 UNK *Pratt-Heins Faculty Award for Scholarship*; 2004 Promoted to full Professor-Music; 2002 Mortar Board Award for *Dedication to Teaching Excellence, Fellow with the NU Center for Great Plains Studies*; 2001 Nomination *Frances Clark Keyboard Pedagogy National Award (Alfred Composition Book Series)*; 1997 *The Piano Sonatas of Robert Muczynski* (458 pp.) selected for The Center for American History (Permanent Collection), University of Texas at Austin.



James Cook

Professor of Music
Department of Music & Performing Arts

I. EDUCATION

University of Texas at Austin, D.M.A.
University of Missouri at Kansas Conservatory of Music, M.A., B.A.

II. TEACHING EXPERIENCE

University of Nebraska at Kearney, 1986—present; Columbia College (South Carolina), 1983—85

III. TEACHING DUTIES (University of Nebraska at Kearney)

- A. Private Piano
- B. Piano Techniques (class piano)
- C. Appreciation of Music (Mus 100 Honors)
- D. *Amadeus* (life and works of Wolfgang Amadeus Mozart)

Committees

*Current Committees: Student Recital Committee (Chair); Piano Proficiency Exam Committee
Student Activities Budget Commission Committee, faculty representative
Past Committees: Chair, Promotion and Tenure Guidelines Committee, Student Recital
Committee (Chair), Undergraduate Committee, Student Activities Council Expressive Arts
Committee; District High School Contest

IV. CREATION OF NEW CLASS (FALL, 2010)

Amadeus (a new portal course for honors and non-honors students)

IV. STUDENT HONORS (recipients of competitive graduate assistantships and completion of master and doctoral degrees)

- A. Baylor University (Ayaka Kondo, competitive assistantship)
- B. University of Nebraska, Lincoln (Chisato Nii, Master of Music)
- C. University of Michigan (Polina Khatsko, Doctor of Musical Arts)
- D. Eastern Illinois University, University of Nevada (Kozue Ebina, Master of Music)
- E. University of Alberta, University of British Columbia (Iwona Kaminska, Doctor of Musical Arts)
- F. University of Wisconsin-Milwaukee (Andrea de Greiff, Master of Music)
- G. University of Massachusetts (Jie Hu, Master of Music)

V. RECRUITMENT OF INTERNATIONAL PIANO STUDENTS

- A. Belarus
- B. China
- C. Hungary
- D. Japan
- E. Poland

VI. HONORS, AWARDS, GRANTS

- A. Winner of 1997 University of Nebraska Outstanding Research & Creativity Award (all campuses). The Outstanding Research and Creativity Award is the highest honor the University of Nebraska System grants to faculty whose achievements merit national and international recognition.
- B. Recipient of Pratt Heins Award in Research
- C. Appointment as Graduate College Faculty Fellow
- D. Re-appointed annually as Nebraska Touring Program Artist since 1999
- E. Grants from Artists and Lecturers Committee for international artists
- F. Grants from UNK Student Activities Council for international artists

G. Previous grants from Research Services Council for international artists

VII. SELECTED RECITAL PERFORMANCES/MASTER CLASSES (since 2005)

- A. UNK Joint Faculty Piano Recital (March 2010)
- B. UNK Faculty Piano Recital (October 2009)
- B. UNK Faculty Recitals (with Andrew White, Baritone)
- C. UNK Faculty Recitals (with Sharon Campbell, soprano)
- D. UNK Faculty Recitals (with Paul Smith, tenor)
- E. UNK Piano Workshops (annual piano master classes)
- F. Guest Faculty Recital; Blue Ridge Concert Series in North Carolina
- G. Guest Faculty Recital, South Dakota State University (piano/violin recital and piano master class)
- H. Guest Faculty Performance, South Dakota State University (SDSU Civic Orchestra)

VIII. PERFORMANCES FOR CHANCELLOR'S EVENTS, ORGANIZATIONS

- A. Annual UNK Family Day performances (45 minute performance)
- B. UNK Band and Wind Ensemble tours
- C. Performances, Museum of Nebraska Art

IX. INTERNATIONAL PERFORMANCES

- 1. Budapest, Hungary (Performance with MAV Symphony Orchestra (CD Recording)
- 2. Vienna and Baden, Austria
- 3. Minsk, Belarus (National Academy of Music)
- 4. Berlin (Hochschule fur Musik)
- 5. Munich (Ludwig Maximilian University)
- 6. Leipzig, Germany (Polish Society of Leipzig)
- 7. Mexico City (Palacio de Bellas Artes)
- 8. Monterrey, Mexico (Monterrey Symphony Orchestra)
- 9. Tampico, Mexico (University of Tampico)
- 10. Durango, Mexico (Durango State Symphony Orchestra)
- 11. Saltillo, Mexico (Aula Magna)
- 12. Torreon, Mexico (Medical School University)
- 13. Madrid, Spain (University of Madrid)
- 14. Madrid, Spain (National Conservatory of Music)
- 15. Seville, Spain (represented United States at the World's Fair sponsored by the U.S. Consulate)
- 16. Warsaw, Poland (Frederic Chopin Academy of Music)
- 17. Elblag, Poland (Academy of Music)
- 18. Opole, Poland (Academy of Music)
- 19. Stockholm, Sweden (Musikcentrum)
- 20. Taby, Sweden (City Auditorium)
- 21. Schaffhausen, Switzerland (City Auditorium)
- 22. London, Ontario (University of Western Ontario)
- 23. Montreal, Quebec (Place des Artes, town hall)
- 24. Quebec City, Quebec (Laval Universite)

XI. INTERNATIONAL GUEST ARTIST RECITALS AND PIANO MASTERCLASSES

Hungary, Russia, Austria, Poland, Germany, Sweden

X. FUTURE PERFORMANCE PROJECTS MAY INCLUDE

- A. Vietnam (Saigon, Hanoi)
- B. Laos (Vientiene)
- C. Cambodia (Phnom Penh)
- D. North Korea (Pyongyang)

Ronald J. Crocker

EDUCATION

1987	Doctor of Music Education University of Northern Colorado
1966	Master of Arts in Music University of Iowa
1964	Bachelor of Music Education Nebraska Wesleyan University

PROFESSIONAL HISTORY

2003 - Present	Associate Dean, College of Fine Arts & Humanities University of Nebraska at Kearney
8/1/11 – 1/1/12	Interim Chair, Department of Music & Performing Arts
2/1/09 – 7/15/10	Interim Chair, Department of Art & Art History
6/1/07 – 7/15/08	Interim Chair, Department of Communication
2006 – 8/15/11	Interim Director, UNK Theatre Program
1994 - 2003	Chair, Department of Music and Performing Arts University of Nebraska at Kearney
1990 - 1994	Assistant Dean, College of Fine Arts and Humanities University of Nebraska at Kearney
1969 - 1990	Director of Bands Kearney State College
1966 - 1969	Assistant Director of Bands & Percussion Specialist Kearney State College
1964 - 1965	Music Instructor, K - 12 Vocal/Instrumental Mead, Nebraska Public School
1962 - 1963	Music Instructor, High School Vocal/Instrumental Ceresco, Nebraska Public School (Temporary Certificate)

PROFESSIONAL HONORS AND AWARDS

2010	Ronald J. Crocker Chair of Orchestra, \$500,000 permanently, endowed chair in the Department of Music given by an anonymous donor < http://stories.nufoundation.org/node/707 >
2008	Distinguished Faculty Award for Superior Teaching, Scholarship and Service, University of

Nebraska at Kearney, Leland Holdt/Security Mutual
Life Insurance
Company

- 2000** **Profiles of Excellence Award**
University of Nebraska at Kearney
- 1997** **Mortar Board Faculty Recognition**
University of Nebraska at Kearney
- 1993** **Distinguished Service Award**
Nebraska Bandmasters
- 1991** **Pratt Heins Faculty Service Award**
Pratt Heins Foundation
University of Nebraska at Kearney
- 1987, 1988, 1989** **Teaching Excellence Award Finalist**
Nebraska State College Board of Trustees
- 1986** **Distinguished Service Award**
Presented by the Council of Deans
Kearney State College
- 1974** **Outstanding College Professor Award**
Mu Epsilon Nu Professional Education Honorary
- 1971 & 1975** **Outstanding Young Educator Award**
Kearney Area Jaycees

ORIGINAL MUSIC MANUSCRIPTS

.....

**Twenty-five original compositions and numerous arrangements
composed for band, orchestra and choir (1) over the past four decades.
All have been performed by UNK and/or state-wide high school
ensembles.**

Seth David Fletcher

CURRENT POSITION

Senior Lecturer in Music, The University of Nebraska at Kearney (2009-)
Low Brass Studio, Music Theory, Sight Singing and Ear Training, Music Appreciation,
Kearney Symphony Orchestra Principal Trombone and Brass Section Coach, Brass
Quintet Coach

EDUCATION

University of North Carolina at Greensboro
Doctor of Musical Arts in Euphonium Performance and Certificate in Music Theory
Pedagogy (2008)
Royal Northern College of Music - Manchester, England
Master of Music in Euphonium Performance, *with merit* (2005)
Tennessee Technological University - Cookeville, Tennessee
Bachelor of Music in Instrumental Music Education, *magna cum laude* (2003)

ADDITIONAL TEACHING EXPERIENCE

Blue Lake Fine Arts Camp - Twin Lake, MI (2010)
Euphonium and world music instructor for one of the nation's largest and most respected
summer arts programs.
The Manchester (TN) Community Band, Founding Director (2008-2009)
Organization and recruitment in the creation of a 30-member community ensemble.
Conducting, music arrangements, promotional work, and concert production.
Moore Music Company Low Brass Instructor (2007- 2008)
Teaching private tuba lessons to students of all ages and ability levels.
University of North Carolina at Greensboro, Graduate Teaching Assistant (2004-2007)
Music Theory, Sight Singing and Ear Training, Euphonium and Tuba Studio.
Private Teaching Studio (1998-)
Trombone, euphonium, and tuba instruction for students of all ages and ability levels.

PUBLICATIONS

Fletcher, Seth. Review of "ITEC 2010, Thursday, May 27th, 2010 2:00 P.M. - Ensemble
Recital: USC Thornton Tubas, ITEC All-Star Tuba/Euphonium Big Band. *International
TubaEuphonium Association Journal* 38, no. 1 (Fall 2010): 50-52.
Fletcher, Seth. Review of "ITEC 2010, Wednesday, May 26th, 2010 12:00 P.M. - Tuba
Ensemble Lunchtime Concert Series: Texas Tech, Mesa Community College, Cincinnati
Conservatory of Music."
International TubaEuphonium Association Journal 38, no. 1 (Fall 2010): 38-39.
Fletcher, Seth. "The Effect of Focal Task-Specific Embouchure Dystonia upon Brass
Musicians: A Literature Review and Case Study." D.M.A. diss., The University of North
Carolina at Greensboro, 2008. (Also available online at
www.euphoniumunlimited.com/research.html).
Fletcher, Seth. "Euphonium in Mixed Ensemble." In *Guide to the Repertoire: The
Euphonium Source Book*. Lloyd Bone and Eric Paul, eds. Bloomington: University of
Indiana Press, 2007.

Fletcher, Seth. "Music for Multiple Euphoniums." In *Guide to the Repertoire: The Euphonium Source Book* Lloyd Bone and Eric Paul, eds. Bloomington: University of Indiana Press, 2007.

Fletcher, Seth. Review of "Play Smart, You're Not Superman," presentation by Dr. Charles Brantigan. *International Tuba-Euphonium Association Journal* 34, no. 1 (Fall 2006): 100-101.

RECENT CONFERENCE PERFORMANCES AND PRESENTATIONS

The Nebraska Music Educator's Association Annual Conference/Clinic - Lincoln, NE (2010)

Featured presentation, "High Class Low Brass."

The Australian Society for Performing Artists Healthcare 4th Annual Conference - Melbourne (2010)

Paper presentation with Dr. Denton Thomas, "Focal Task-Specific Embouchure Dystonia." Publication pending.

The College Music Society's Great Plains Regional Conference, Emporia St. Univ. (2010); Solo Performance with the Emporia State Univ. Percussion Ensemble.

The University of Nebraska at Kearney Honor Band and Choral Clinic (2010)

Featured director's clinic "High Class Low Brass."

PRIMARY TEACHERS

Dennis AsKew, University of North Carolina at Greensboro

Steven Mead, Royal Northern College of Music

R. Winston Morris, Tennessee Tech University

ADDITIONAL TEACHERS

Jan Kagarice, University of North Texas

Roger Bobo, Royal Northern College of Music

David Thornton, Royal Northern College of Music

Joshua Hauser, Tennessee Technological University *Trombone Studies*

Donn Schaefer, Middle Tennessee State University *Trombone Studies*

PROFESSIONAL MEMBERSHIPS

International Tuba-Euphonium Association (UNK Chapter of ITEA Founder and Faculty Advisor)

International Trombone Association (UNK Chapter of ITA Founder and Faculty Advisor)

Delta Omicron Professional Music Fraternity (Delta Chi Chapter Advisor)

MENC - The National Association for Music Education

Nebraska Music Educator's Association

Anne Foradori

EDUCATION

The Ohio State University, Columbus, OH
Doctor of Musical Arts in Vocal Performance, 1994
DMA document: *"Marc Blitzstein's REGINA: A Pivotal Work in American Musical Theatre"*
Principal teachers: Helen Swank, Robin Rice

Cleveland Institute of Music, Cleveland, OH
Master of Music in Vocal Performance, 1979
Principal teacher: Irvin Bushman

Ohio University, Athens, OH
Bachelor of Music in Vocal Performance, 1977 (Cum Laude) *Minor in Theatre Arts*
Principal teacher: Margaret Stephenson

TEACHING EXPERIENCE

- since 1994 **Professor**, (promoted, 2009)
 Associate Professor, (promoted and granted tenured, 2000)
 Assistant Professor, (1994-2000), UNIVERSITY OF NEBRASKA AT KEARNEY,
 Department of Music & Performing Arts; Kearney, NE
 • Courses taught: Studio Voice, Opera Workshop, Musical Theatre Coaching, Musical
 Theatre History; Graduate Vocal Pedagogy — summer, 1996, "Musical Theatre and the
 Young Voice" (graduate seminar)—summer, 1995, 1998; 2004 and 2007 (online); Opera
 Literature – summer 2009 (online)
 • Graduate Teaching Faculty (1998)
 • Nationally Certified Teacher of Music (NCTM), MTNA, since 2000
- 1993 - 1994 **Visiting Assistant Professor**, INDIANA STATE UNIVERSITY, Music Department; Terre
 Haute, IN
 • Courses taught: Studio Voice, Opera Workshop
- 1989 - 1993 **Graduate Teaching Associate/Graduate Administrative Associate**
 THE OHIO STATE UNIVERSITY, School of Music/University College; Columbus, OH
 • Courses taught: Studio Voice, Class Voice, co-taught Music Methods and Materials III
 and IV
 (undergraduate vocal pedagogy)
 • Vocal Soloist with *Sinfonietta* (contemporary chamber ensemble, (1992-93)
 • Academic Advisor to Pre-Medicine/Health Science students (1989-92)
- 1985 - 1989 **Director of Upper School Music and Drama, (Grades 9-12)**
 HATHAWAY BROWN SCHOOL, Shaker Heights, OH
 • Courses taught: 2 choirs (SSA, SATB "show choir"); Drama, Music Theory;
 Director/Producer of annual student musical theatre productions
- 1980 - 1989 **Voice Faculty**, CLEVELAND INSTITUTE OF MUSIC, Cleveland OH
 • Studio voice instructor for Preparatory/Continuing Education Division
- 1979 - 1981 **Lecturer**, CUYAHOGA COMMUNITY COLLEGE, Fine Arts Dept.; Cleveland, OH
 • Courses taught: Studio Voice, Class Voice, Fundamentals of Music, Class Piano
 • Musical Director for productions of theatre department
 • Instructor in CCC's Senior Adult Program—"Lifelong Learning Institute"

SCHOLARSHIP AND CREATIVE ACTIVITIES (2006 – 2011)

Conference Papers/Presentations/Workshops/Poster Sessions/Performances

National and International [peer reviewed]

- 2009 Ethel Closson Smith Lectureship, Indiana State University
[two-day lectureship by invitation of music faculty at ISU, included artist recital and day long vocal master classes]
- 2008 NATS 50th National Convention, Nashville, TN
[Presentation: WHERE FACH AND ARCHETYPE MEET: Defining Musical Theatre Classifications]
14 one-hour presentations (less than 25% of submissions) were chosen for this conference
- 2007 American Composers Alliance — Festival of American Music, Symphony Space, NYC, NY
[Performance: NY Premiere of song cycle, Dakota – Darleen Mitchell]

Regional and State [peer reviewed* or invited]

- 2010* American College Theatre Festival, Region V Conference, Johnson County Comm. Coll., Overland Park, KS, *[Workshop: The Motivated Gesture]*
- 2009* American College Theatre Festival, Region V Conference, University of Kansas, Lawrence, KS
[Workshop: The Best 16-Bars I ever Sang: Preparing a Comprehensive Song Book for Auditions]
- 2008* American College Theatre Festival, Region V Conference, University of Nebraska – Omaha
[Workshop: Whoops, Scoops, and Growls: Non-traditional singing techniques for contemporary Musical Theatre]
- 2007 Nebraska MTA State Conference, UNK
[Invitation-premiere of NE State Commissioned Work: Composer – Walker, Love Poems From God]

TEACHING HIGHLIGHTS (2006 – 2011)

- 2011 **Musical Director/Conductor** — *The Pajama Game* — UNK
- 2010 **Musical and Stage Director** — *Suor Angelica* — UNK Opera Workshop
- 2009 **Musical and Stage Director** — *Dear Edwina!* — UNK
- 2009 **Musical Director/Conductor** — *Oklahoma!* — UNK
- 2008 **Musical and State Director** — *Amahl and the Night Visitors* — UNK Opera Workshop
- 2008 **Musical and Stage Director** — *Sid the Serpent who Wanted to Sing* — UNK Opera Workshop
- 2006 **Musical Director/Conductor** — *A Little Night Music* — UNK

Student Accomplishments — Invited/Juried Presentations, Competitions, Awards, and Scholarship

Student Performances on Conference/Workshop/Master Class:

[Each appearance was through competitive selection or invitation — juried application or *audition]

- 2008 Brooke Scripter (Marjorie Bennett Stephens [University of Tennessee], Classical Master Class at West Central NATS
- 2007 Mai Shibahara (Kathleen Kaun [Rice University] at Nebraska District Metropolitan Opera Auditions, Lincoln)

Student Competitions and Awards

[Students from my studio have advanced and/or placed in every NATS competition in which they participated.]

NATS West Central Regional Student Auditions:

- 2010 Amy Knispel, 4th Place in Older Musical Theatre; Elizabeth Peters, 4th Place in Advanced Women
- 2009 Brooke Scripter, 2nd Place in Senior Women; Katherine Ridder, 4th Place in Sophomore Women
Amy Jensen, Honorable Mention in Older Musical Theatre
- 2008 Tyler Koepp, 1st Place in High School Men; Brooke Scripter, 3rd Place in Junior Women
- 2006 Matthew Nicholson, 3rd Place in Senior Men; Kate Musick, 3rd Place in Junior Women

UNK Concerto-Aria Winners:

- | | | | |
|------|------------------|------|-------------------------------------|
| 2012 | Katherine Ridder | 2009 | Brooke Scripter |
| 2011 | Elizabeth Peters | 2006 | Matthew Nicholson, Jessica Murtaugh |
| 2010 | Katherine Ridder | | |

Deborah Freedman

CONDUCTING

Conducting Positions

Interim Music Director, Kearney Symphony Orchestra, 2011-2012

Music Director, St. Joseph Symphony, St. Joseph, MO, 1988-2008

Conductor, Luther College Symphony Orchestra, Decorah, IA, 1986-87 (sabbatical replacement)

Assistant Conductor, Annapolis Symphony Orchestra, 1983-86

Music Director, Maryland Women's Symphony 1984-86

Director, Cyllenian Chamber Ensemble, Green Bay, Wisconsin, 1980-81

Assistant Conductor, Central Washington Symphony Orchestra, Ellensburg, WA, 1977-78

Student Conductor, University Brass Ensemble, University of Minnesota, Minneapolis, MN,

1975-77

Guest Conducting

•Northwest Missouri State University Orchestra, 2008

•Liberty Symphony Orchestra, 2007

•American Guild of Organists-Midwest Convention, 2003

•American Cancer Association-Camp Quality Benefit, 2003

•St. Joseph Orchestra Festival, 2001

•Missouri Horn Day Choir, 2002, 2001, 2000

•Suzuki Workshop Orchestra, 2001

•Conception Abbey Concert, 2001

•Midland Empire Community Arts String Camp, 1999, 1998

•International Women's Brass Conference Brass Ensemble, 1997

•Nebraska High School Honor Orchestra, 1997

•Maryland Women Composer's Orchestra, 1995

•Symphony of the Prairie, Matfield Green, KS, 1994

•Kansas City, MO High School Festival Orchestra, 1993

•University of Northern Colorado Weekend for Strings, 1990

•Kansas State District #1 High School Festival Orchestra, 1989

•Lawrence (KS) Chamber Players, 1989

•Roubidoux Resident Theatre (St. Joseph, MO), Hello, Dolly!, 1989 TEACHING

Associate Professor, University of Nebraska at Kearney, 2011-12

Adjunct Professor, Music Department, Grand Valley State Univ., Allendale, MI, 2008-11

Horn teacher, Hudsonville High School, Hudsonville, MI, 2008-11

Full Professor, Music Department, Missouri Western State University, St. Joseph, MO, 2004-2008

Associate Professor, Music Department, Missouri Western State University, St. Joseph, MO, 1996-2003

Assistant Professor, Music Department, Missouri Western State University, St. Joseph, MO, 1988-1996

Assistant Professor, Music Department, Portland State University, Portland, OR 1987-88

Visiting Assistant Professor, Music Department, Luther College, Decorah, IA, 1886-87

Adjunct Instructor, instrumental and chamber music, Seton High School, Baltimore, MD, 1986

Graduate Assistant in Orchestral Conducting, Peabody Conservatory of Music of the Johns Hopkins University, 1982-84

Conductor and Teacher, Green Bay Public Schools, Green Bay, WI, 1979-81

Conductor and Teacher, Bridgeport Public Schools, Bridgeport, WA, 1978-79

EDUCATION

Doctor of Musical Arts, 1985, and **Master of Music**, 1983 Peabody Conservatory of Music of the Johns Hopkins University, Baltimore, MD

- studied conducting with Frederic Prausnitz

- Dissertation, 1985, Thea Musgrave's Opera, Mary, Queen of Scots

Bachelor of Music, 1977, University of Minnesota School of Music, Minneapolis, MN

- studied conducting with Richard Massman

Diploma, 1972, Interlochen Arts Academy, Interlochen, MI

Further Study, University of Wisconsin, Madison, WI, 1980-81

- studied conducting with Catherine Comet

Foreign Languages: French, German

Publications

"Women in Music," Des Moines Register, 1986

"Training Music Teachers," Oregon Music Educator's Journal, 1988

Method Book for the Whole Horn, 2002

Janette Harriott

Associate Professor of Music, Coordinator of Music Education, UNK

EDUCATION

Ph.D. Doctor of Philosophy in Music Education, Emphasis in Kodaly Concept

University of Oklahoma, Norman, Oklahoma 1999, Dissertation: *Barbara Andress: Her*

Career and Contributions to Early Childhood Music Education

MA, Clarinet Performance, California State University, Sacramento, 1982

BS In Education, Music, Northern Illinois University, DeKalb, Illinois, 1967

Graduate Studies:

- University of Colorado, Colorado Springs, 1983, 1985; Total of 4 hrs.
- University of South Florida, Tampa, 1977-78; Total of 11 hrs.

Additional Private Studies

- Clarinet Lessons: Brad Behn, Oklahoma City, January & summer, 2011
- Royal Flemish Music Conservatory in Antwerp, Belgium, with Walter Boeykins
Clarinet Lessons, 1987-89
- Orchestral Studies for Clarinet, Dr. Ramon Kireilius, 1984-85, Colorado Springs, CO

TEACHING CREDENTIALS

Current public school teaching certificates:

- Texas, (Life), Music Grades K-12 (Vocal, Instrumental, and Theory)

Former public school teaching certificates:

- Oklahoma, Music, Grades K-12, 1990-1995; 1995-2000; 2000-2005
(Vocal, Instrumental and Theory)
- Colorado, Music, Grades K-12, 1983-1985 (Vocal, Instrumental and Theory)
- Illinois, Music, Grades K-12, 1967-1970 (Vocal, Instrumental and Theory)

Community College Credential: California (Life), 1982

Kodaly Certificate: University of Oklahoma, 1992

Orff Level I Certificate: Arizona State University, 2007

UNIVERSITY TEACHING & TEACHING RELATED ACTIVITIES, UNK

- Elementary music education specialist, teaching undergraduate and graduate music education courses, including web based courses (Graduate Faculty, 2006)
- Developed several new undergraduate and graduate courses in music education
- Advise at least 20 music education students each semester
- Sponsor/advisee for UNK's MENC Collegiate Chapter (2002 to present)
- UNK Course/Training: Summer Institute for Online Teaching, May/June, 2006
- Created elementary/early childhood music center at UNK: Collection of materials and musical instruments needed for music teaching at the pre-school and elementary levels

PROFESSIONAL WORK EXPERIENCES

UNK, Full Time, Dept. of Music: (10 Yrs., 2002-present), Promoted (2007), Tenured (2008)

Previous part time college teaching: 6.3 yrs; **Elementary music teacher in the public schools:**

17 yrs.; **Early childhood music teacher:** part time for 5+ yrs.; **Private music teacher** for 9 yrs.

HONORS AND AWARDS

- Received Program of Excellence Awards from UNK Teacher Education, 2006-2008, to purchase materials, equipment, and for professional development
- Awarded College Music Society Community Outreach Grant, 2007
- Awarded UNK's Artist and Lecture Series grant, 2003
- Member of Phi Kappa Phi Honor Society, since 1992 and Phi Kappa Lambda, National Music Honor Society, since 1982

SCHOLARSHIP/CREATIVITY

National Scholarly Activity:

UNK trip to visit the **National Endowment for the Arts**, 2008; Panel member for the **National Endowment for the Arts: Learning in the Arts for Children and Youth Panel #7**, Oct. 26-28, 2005, Washington, DC

UNK Professional Development Faculty Exchange:

UNK China Professional Development Program at Shandong University, Weihei, China, with a visit to Shanghai, July 2-16, 2008 (Competitively Selected)

Publications/Writing/Research

- Harriott, J. (2006). *Liberty For All, A Musical Journey*, Cd-Rom, MENC; Author of 4 lesson plans in the **Modern America** section for a **MENC On-Line Project: an Interactive CD of History and Culture**
- Author of 10 articles: 8 for the *Nebraska Music Educator*, 1 for *Pan Pipes*, and 1 for *The Clarinet* (all non-refereed)
- Harriott, J. (2010, March). **Tips for Success in Student Teaching and Beyond**. *MENC On-Line Collegiate Newslink*, March 2010, from http://www.menc.org/v/future_teachers/menc-collegiate-march-2010-newslink.
- One of three music teachers interviewed by Susan Polinak in December 2010 for a classroom management article, Feb 2011 issue of the MENC Journal: *Teaching Music* (Invited)
- **Musical play in early childhood music**. (Article in Progress) To be submitted to the *Early Childhood Education Journal* (On-line Journal)
- Authored many children's songs and materials, including a recorder method book
- 2 Book Reviews for Oxford University Press, 2009 and 2011
- Informal Research and Presentations: **Music Teaching in a Rural Setting**, 2007-2008
- Research and recital Presentation: **A Portrait of Selected Women Composer and Their Works for Clarinet**, 2008-2009
- Research and Presentations: **Making the Connections in Beginning Elementary Clarinet and Band Students**, 2008-present

Presentations

- Presented 10 **National Workshops/Papers** since 2002
- Presented a 2 day **Summer Music Education Workshop**, Emporia State Univ. 2010
- Presented 13 **Regional Workshops/Papers** since 1989
- **Founder/Organizer/Presider/Clinician:3 outreach music projects** in NE and OK
- Presented 24 **music education workshops** in NE, since 2003
- Presented 17 **music education workshops** in OK, from 1992-2002

Clarinet Activities, since 2002

- **Kearney Area Symphony Orchestra**: Principal clarinet for 2003-6 and 2009-2010
- Performed in 8 **Concert-on-the-Platte Recitals**, including a full clarinet recital
- Performed in 12 **New Music Festival Recitals** and in 10 **other recitals** - 7 at UNK, 2 in Lincoln, NE and 1 in South Dakota
- Performed in Clarinet Choir, OU Clarinet Symposium, 2005 in Norman, OK
- Presented 2 clarinet clinics, 2009,2010, Minden High School

SERVICE/PROFESSIONAL ORGANIZATIONS

- **National Mentor for MENC: General Music On-line Mentor, December, 2004**: answered questions on-line from teachers across the nation (**Comp. Selected**)
- **A National Philanthropies Project Director for Sigma Alpha Iota**, 2003-2010
- **College/University Chair, Nebraska Music Educators Association**, 2006-2008
- Serving/served on various committees/boards at UNK University, college, and dept. levels
- Presider over sessions at various conferences, 2003-present (16 total)
- Clarinet/woodwind adjudicator at various locations, 2005-07, 2010-11
- Member of professional organizations for music, music education, clarinet, and education

Eileen McDole Jahn

EDUCATION

K-12 Vocal/Instrumental Music Education Certification	December 2007
Kansas State University, Master of Music in Vocal Performance Cumulative GPA 4.0	May 1999
University of Nebraska at Kearney, Bachelor of Arts in Music Honorable Mention and Honors Program, Minor in Mathematics	December 1996

TEACHING EXPERIENCE

University of Nebraska at Kearney, Department of Music and Performing Arts Part-Time Adjunct Lecturer (Music Appreciation, Applied Voice, Nebraskats Show Choir, Vocal Techniques)	August 2009-present, Oct.-Dec. 2007, August 2001-May 2006
Kearney First United Methodist Church Cherub Choir Director	2000-2002
Wood River Rural High School (7-12 Vocal Music, Drill Team, Physical Science)	1999-2002
Kansas State University Graduate Teaching Assistant Voice Classes I and II Styles III Lab (sight-singing, ear-training, conducting)	1997-1999
Private Voice, Piano, and Saxophone Lessons Kearney, NE; Grand Island, NE; Manhattan, KS	1995-present

PERFORMANCE ENSEMBLES

Crane River Theater Company Jack's Mother in <i>Into the Woods</i> (fully staged production)	July-August 2012
Kearney Community Theatre Lady Thiang in <i>The King and I</i> (fully staged production) Marian Paroo in <i>The Music Man</i> (fully staged production)	July-August 2010 July-August 2008
Kearney First United Methodist Church Chancel Choir soloist, substitute conductor Manhattan Public Schools/Kansas State University Young People's Concerts April 30, May 3, 1999 Hansel in <i>Hansel and Gretel</i> , Act II	1992, 2001-present
KSU Collegium Musicum	1998-1999
Magnificent Seven (KSU Graduate Student Vocal Sextet)	1998-1999
Manhattan First United Methodist Church Chancel Choir	1998-1999
Manhattan Peace Lutheran Church Choir (paid soloist)	1998-1999
KSU Opera Workshop (soloist) Quartet/Landlady/Mother Superior/dancer in <i>Showboat</i> (concert version) scenes from <i>Follies</i> and <i>Carmen</i> scenes from <i>Le Nozze di Figaro</i> , <i>La Traviata</i> , and <i>Les Misérables</i>	1997-1999 March 1999 October 1998 Fall 1997
UNK Opera Workshop (soloist) Hansel in <i>Hansel and Gretel</i> (fully staged production) "The Music of the Night" scenes from Andrew Lloyd Webber's musicals Sister Margaretta in <i>The Sound of Music</i> (fully staged production) "A Sondheim Celebration" (scenes from Stephen Sondheim's musicals) "Bernstein on Broadway" (scenes from Leonard Bernstein's musicals) Baker's Wife in <i>Into the Woods</i> (fully staged production)	1994-1997 April 1997 October 1996 April 1996 November 1995 November 1994 April 1994
Various solos, vocalist/saxophonist with UNK ensembles	1991-1994
Kearney First United Methodist Church Acclamation Bell Choir	1992

RECITALS

New Music Festival Performer, University of Nebraska Kearney	2004, 2012
Vocal Music Recital sponsored by the Republican Valley Arts Council works by Berlin, Styne, Weill, Gershwin, Willson, Sparks, Bernstein, Rodgers, Kern, Kalmar	September 19, 1999
Master's Recital works by Handel, Schumann, Hahn, Massenet, Mozart, Weill, Menotti, Rochberg; <i>A Charm of Lullabies</i> by Britten	March 15, 1999
Senior Voice Recital works by A. Scarlatti, Bernstein; <i>Frauenliebe und -Leben</i> by Schumann	November 1996
Lecture Recital (<i>December Songs</i> by Maury Yeston)	December 1995
Folk Song Recital (traditional songs and works by Britten, De Falla, Wolf)	December 1994

HONORS AND AWARDS

KSU Graduate School Commencement Vocalist (National Anthem)	May 14, 1999
Music Department Nominee for KSU Outstanding Graduate Teaching Assistant Award	1998-1999
KSU Orchestra Aria Contest Winner "What a Movie!" from <i>Trouble in Tahiti</i> by Leonard Bernstein	Fall 1998
UNK Commencement Senior Vocal Soloist (National Anthem and Alma Mater)	December 20, 1996
UNK Student Alumni Board Outstanding Senior Award	1996
National Dean's List	1994-1996
UNK Dean's List (College of Fine Arts and Humanities)	Fall 1996
College of Fine Arts and Humanities	Spring 1996
College of Fine Arts and Humanities	Spring 1994
College of Natural and Social Sciences	Spring 1992
College of Fine Arts and Humanities	Fall 1991
UNK Friends of Music Scholarship	1992-1995
Coca-Cola Scholars Foundation Regional Scholarship	1991-1995
Omaha World-Herald/Kearney Hub Honors Program Scholarship	1991-1995
Member of American Choral Directors Association North Central Division Women's Honor Chorus	March 1994
Selected to sing in Music Educators National Conference Collegiate Honor Choir	1993

ORGANIZATIONS AND HONOR SOCIETIES

American Choral Directors Association	1999-2002
Music Educators National Conference/Nebraska Music Educators Association	1999-2002
Pi Kappa Lambda National Music Honor Society elected by members of Delta Lambda Chapter, Kansas State University	April 1999-present
Phi Kappa Phi Honor Society, KSU Chapter	December 1998-present
Mortar Board Senior Honor Society, Xi Phi Chapter	1995-1996
Chapter Alumni Relations Officer	1995-1996
UNK Chancellor's Ambassador	1993-1995
Delta Omicron International Music Fraternity (Life Member)	1992-present
Tau Beta Sigma Band Sorority, Theta Mu Chapter (charter member)	1992-present
Chapter Vice-President, Chapter Secretary	1992-1994
Phi Eta Sigma Freshman Honor Society, UNK Chapter	1992-present
UNK Honors Program	1991-1996
American Legion Auxiliary, Department of Nebraska, Unit #335	1985-present
District #11 Honorary Junior President	1988-1989

Darleen Mitchell

EDUCATION

UNIVERSITY OF CHICAGO. Ph.D. in Music Composition (1997)
NORTHWESTERN UNIVERSITY. MM in Music Composition (1967)
DE PAUL UNIVERSITY. BM in Music Composition (1966)

TEACHING EXPERIENCE

University of Nebraska at Kearney, Kearney, NE (2000-)
• Professor (2010) Music Theory, Composition, Coordinator, Music Theory
• Program Advisor, Graduate Program (MA Ed)
Chattahoochee Valley Community College, Phenix City, AL (1999-00)
Moraine Valley Community College, Palos Hills, IL (1999)
City Colleges of Chicago, European Division, BELGIUM (1991-93)
American Conservatory of Music, Chicago, IL (1982-88)
De Paul University, Chicago, IL (1972-1982)
Elmhurst College, Elmhurst, IL (1970)

SELECTED PROFESSIONAL ACTIVITIES/PRESENTATIONS

College Music Society National Conference

Salt Lake City, Nov. 2007; Panelist: "A Time to Reflect: The Role of the Chapters in the Next Stage of CMS Evolution"

Paper: "Improvisation in an Undergraduate New Music Ensemble"

San Antonio, TX, Sept. 2006; Presentation: *Women's Poetry on the Plains, Dakota* for Soprano and Piano; Panelist: "Education in Music is Every Musician's Responsibility"

Quebec City, Canada, 2005; Panelist: "Considering Curricular Challenges and Cultural Demands:"

San Francisco, 2004; Panelist: "What Would you Change About Your Role as Musician/Teacher in Academe?"

College Music Society Great Plains Chapter Conferences

Referee and Chair of Composition Committee, 2004- 2011

President, 2004-2009

University of Nebraska at Omaha, March 20-21, 2011

Panelist: "The Great Plains Chapter at 30"

Kimmel-Harding-Nelson Center for the Arts

Reviewer for Composition applications, Artist Residency, 2010

University of Nebraska at Kearney Annual New Music Festival, Chair 2002 – present

Music Performance Review Committees for Nebraska Arts Council, Florida Arts

Council, Illinois Arts Council, Chicago Arts Council

Adjudicator for several composition contests, statewide as well as BMI

Creative Works / Contests/ Presentations/ Performances (selections)(2007-2011)

UNK New Music Festival, February 2011, *As the Moon in a Bright Sky* (2009)

NET Nebraska Concerts (broadcast) 11/18/10

As the Moon in a Bright Sky, TransNebraska Players

Kearney Symphony Orchestra, March 2, 2010

Music of the Upper Worlds (2008), A concerto for violin and orchestra

TransNebraska Ensemble, performances at Chadron State University, (Chadron, NE)

University of Nebraska at Lincoln, University of Nebraska at Kearney

(Feb.-March 2010), *As the Moon in a Bright Sky* (2009)

American Composers Alliance New Music Festival, New York;

Metaxu, for Mezzo-Soprano, Cello and Piano (2009)

Dakota for Soprano and Piano (2007)

O Vos Angeli, Soprano, Piano and Clarinet (2004)
College Music Society National and Regional performances
(2001, 2002, 2003, 2004, 2005, 2006, 2007, 2009)
Angels Theater Company/ Third Chair Chamber Players, Commission
Music of Remembrance, incidental music to *The Train* (2006-7)
Premiere, Johnny Carson Theater, The Lied, Lincoln, April 2007
Nebraska Music Teachers Association, Commission
Luminous Mysteries for two pianos (2006)
World Saxophone Congress, Ljubljana, Slovenia, 2006
Jubilus (2002) for Flute, Alto Saxophone and Piano
International Guitar Festival in Hermoupolis, Greece, 2004
Images for Violin and Guitar
(numerous other performances/presentations nationally and internationally)

RECENT CREATIVE WORKS

Antiphonal Dreams, euphonium and marimba, 2011
Hildegard Songs, a song cycle for soprano, flute, tuba and piano, 2010
In a Timeless Sweet Land, baritone and cello, on text by Rumi, 2009
As the Moon in a Bright Sky, flute, violin, viola, cello and piano, 2009
Music of the Upper Worlds, a Concerto for Violin and Orchestra, 2008
Metaxu, for Mezzo-Soprano, Cello and Piano, on texts by Simone Weil, 2008
O Beloved Son, for Soprano and Piano, text by Hildegard of Bingen, 2008
Music of Remembrance, concert version for chamber ensemble, 2007
Songs of Quiet, for Soprano, Flute and Piano, 2007
Suite from A Soul's Journey, for chamber ensemble, 2007

PUBLICATIONS -Articles

"*Improvisation in an Undergraduate New Music Ensemble*"
College Music Symposium, The Journal of the College Music Society,
Vol. 49-50, 2011 (forthcoming)
"An Application of Service-Learning in a Music Theory Course"
In Practice, 2003, Nebraska Consortium for Service Learning, in Higher Education

Compositions - Publications (2007-2011)

2011 *Hildegard Songs* (a song cycle for soprano, flute, clarinet and piano) completed 2011
2010 *Music of the Upper Worlds*, a concerto for Violin and Orchestra (2008)
2009 *As the Moon in a Bright Sky*, for flute, violin, viola, cello and piano
2008 *Metaxu*, for Mezzo-Soprano, Cello and Piano, on texts by Simone Weil
2007 *Suite from A Soul's Journey* for flute, clarinet, horn, violin, piano (2006)
Luminous Mysteries, for two pianos, (2006)
Music of Remembrance, for chamber ensemble (concert version)(2006)
Many other compositions for solo, chamber, orchestral and band works previously published
by American Composers Editions, New York (116 compositions total)

AWARDS, GRANTS, COMPETITIONS

Nebraska Arts Council, Individual Artist Fellowship (2005, 2011)
Distinguished Artist Award
UNK Distance Education Development Grant, (2004, 2005, 2008, 2009, 2011)
UNK College of Fine Arts and Humanities Faculty Mentor Award (2010)
Tau beta Sigma Johnnie Vinson Award, Women in Music (2009)
Van Cliburn Foundation, Compositional Finalist American Composers Invitational 2009
Mayor's Arts Awards (Lincoln) "Outstanding Event Award" for *The Train*, music by
Darleen Mitchell, June 2008
Alto Flute Composition Competition, Royal College of Music, London, 2004; Finalist
(Many other awards and grants from Illinois and Florida Arts Councils, Meet the
Composer, National Pen Women)

Marilyn Musick

EDUCATION:

Doctor of Musical Arts Degree – Organ Performance
University of Nebraska – Lincoln, NE 68588
(December 1990)

Master of Music Degree – Organ Performance
University of Nebraska – Lincoln, NE 68588
(July 1979)

Bachelor of Science Degree – Music Major
Dana College – Blair, NE 68008
(May 1976)

WORK EXPERIENCE:

Adjunct Instructor in Applied Organ
Fall 2009 to Present
Organ Instructor for students at UNK

Self-Employment
September 2002 to Present
Piano accompanist for students and faculty at UNK
Piano teacher in home studio
Substitute Organist for church services, weddings, etc.

St. Luke's Episcopal Church (Kearney, NE)
November 1990—June 1998
Organist and Director of Music
Directed children's and adult choirs
Managed concert series
Responsible for upkeep of instruments
Responsible for all music in the church

University of Nebraska-Lincoln: Division of Continuing Studies
Omaha: September 1979 – August 1984
Kearney: January 1991 – June 1998
Instructor: UNL Church Organist Training Program

This was an ongoing course of instruction (through the continuing studies division at UNL) targeted to help church organists throughout the state develop skills in hymn playing, accompanying, performing literature, and service playing.) I taught students in the Omaha and Kearney areas.

St. Mark's-on-the-Campus (Lincoln, NE)
September 1987 – November 1990
Church Organist and Choir Director

St. Barnabas Episcopal Church (Omaha, NE)
July 1980 – September 1984
Church Organist and Choir Director

Dundee Presbyterian Church (Omaha, NE)
September 1976 – June 1980
Church Organist
Junior Choir Director
Rehearsal accompanist for graded choir program

Accompanist Positions:

Omaha Symphonic Chorus (1977-1978)
Nebraska Choral Arts Society (1978-1980)
UNL Assistantship as an accompanist (1983-1986)
Freelance Accompanist at UNK (January 2000 – Present)

AWARDS AND HONORS:

Outstanding Student in Music Performance and Scholarship,
Dana College, 1976
Graduated from Dana College Cum Laude, 1976
Semi-Finalist in the Bay View International Organ competition, Bay View,
Michigan, 1980
Doling Fellowship of Outstanding Scholarship,
University of Nebraska-Lincoln, 1986-87

David Nabb

Education:

University of North Texas: Ph.D. in Music Education, May 1995

Major Field: Philosophical Foundations of Music Education

Minor Fields: Woodwind Pedagogy, History and Performance Practice in Music

Indiana University: Master of Music, 1986

Major Field: Woodwind Instruments; Cognate Field: Music History

Indiana University: Bachelor of Music, 1984

Major Field: Woodwind Instruments

Additional Areas: Jazz History & Improvisation, Arranging, Conducting

Full Time Professional Employment:

August 1994 to present

University of Nebraska at Kearney

Kearney, Nebraska 68849

Title: Professor of Music, tenured (2000) Graduate Faculty member (since 1998)

Duties: Teach undergraduate and graduate courses in studio woodwinds, music history, teaching woodwind instruments and music education. Following major stroke I experienced in February 2000, I was temporarily on a leave of absence, then later I started teaching half time, and gradually worked up to full time in fall 2002. In fall 2003 I finally resumed all of my former teaching responsibilities at a full time level.

Courses Taught:

- Woodwinds Woodwind Techniques classes
 Applied lessons to majors, minors and secondaries
- Music History, a 2 semester undergraduate survey of music history
 History of Baroque Music (Graduate)
 History of Classical Music (Graduate)
 History of Romantic Music (Graduate)
- Other Music Appreciation
 Music Fundamentals (intro to music ed. for non-music majors)

Curriculum Development

Chaired graduate music program through transition of our MAEd to a completely online program (2005-2010)

Wrote successful proposal for Music History courses gaining Writing Intensive designation (1997)

Designed, constructed, and delivered two graduate music history courses in an online format, as part of a larger plan to grow our graduate program into the online environment.

 History of Romantic music summer 2005

 History of Baroque Music summer 2007

University Service

UNK Graduate Music Program Chair since 2004

UNK Graduate Advisory Committee 2004-2006

UNK Faculty Senate Academic Affairs Committee (elected position) 1995-2001

UNK Music Department Recruitment and Retention Committee member 1994-present

The UNK One-Handed Woodwinds Program

TOGGLE-KEY INSTRUMENT DEVELOPMENT

Following my stroke in 2000, I worked with Jeff Stelling of Stelling Brass & Winds to design and build a one-handed saxophone that has allowed me to return to teaching and performing. In order to accomplish this, Jeff and I invented an innovative

'toggle-key' that allows one finger to perform the tasks of two. Since the onset of my illness, I have performed exclusively on the toggle-key saxophone.

My work with the toggle-key saxophone has been reviewed in a number of national and international publications, including:

- 2008 Halftime Magazine, November/December issue
- 2006 The Podium: Kappa Kappa Psi/Tau Beta Sigma Official Publication Spring issue
- 2006 Saxophone Journal (follow-up interview to 2005 feature) Jan/Feb issue
- 2005 Saxophone Journal (Front cover photo and interview) Sept/October issue
- 2005 Medical Problems of Performing Artists June issue
- 2004 The Chronicle of Higher Education April 23 issue
- 2003 Pan: The Journal of the British Flute Society, December issue

THE UNK ONE-HANDED WOODWINDS PROGRAM

I established this program through the NU Foundation in November 2004 with the mission of making one-handed woodwind instruments available to permanently disabled musicians. To date the program owns two one-handed saxophones, including one I use and another leased by left arm amputee Kyungsun Orr of Spartanburg, SC. Kyungsun is now a sophomore at Clemson University where he plays in the Symphonic Band.

The program generated \$4500 in donations through a benefit concert on November 5, 2003. Additionally, the program has received substantial support (value appx. \$15,000) from Yamaha Musical Instruments Corporation in the form of professional instruments and parts donated for adaptation. At present, the program is focusing on developing a one-handed flute. We are working to receive a grant from the US Department of Education to support the transfer of the toggle key saxophone technology to a prototype flute [see Grantwriting]

The program has received inquiries from more than 30 individuals from around the world interested in playing one-handed woodwind instruments. The health concerns of these people include cerebral palsy, stroke, birth defects, polio, and upper limb amputation.

Refereed and Peer Reviewed Publications

- Nabb, D. and Balcetes, E. (2009). *Access to Music Education: Nebraska Band Directors' Experiences and Attitudes With Respect to Physically Impaired Students* Journal of Research in Music Education January 2010.[refereed journal]
- "Interview with Maarten Visser." Medical Problems of Performing Artists, Volume XXI number 4, December 2006: 159-163. [PEER REVIEWED JOURNAL]
- "A Dangerous Opportunity." Technology: Special Interest Section Quarterly, published by the American Occupational Therapy Association, September 2005: 1-4. [PEER REVIEWED JOURNAL]

Awards and Recognition

- 2011 Special Award presentation at Washington DC Kennedy Center from VSA (Very Special Arts) and NAMM (the National Association of Music Merchants)
- 2011 Front cover photo and feature article about my work in TechniCom [Professional Journal of NAPBIRT (the National Association of Professional Band Instrument Repair Technicians)]
- 2009 Yamaha Performing Artist endorsement
- 2008 invited member of national task force on "Continuing Music Making for Persons with Disabilities" sponsored by the National Association of Music Merchants and Very Special Arts
- 2005 Front cover photo and feature interview in Saxophone Journal [see Toggle-key Saxophone Development]

Franziska Nabb

Teaching Experience: 1995-present

University of Nebraska, Kearney
Flute, flute choir

2002 - present, German

1991-3, Denton, Texas

Recruited and maintained studio of thirty private flute students

1990-91

Musica Music School, Düsseldorf, Germany

Title: Instructor of Flute

1987-88

Hauptschule, Pesselmüllerstrasse, Munich, Germany

Title: Instructor of Flute

1987-present

Maintained a private studio for flute and recorder

Education: Robert Schumann Musikhochschule, Düsseldorf, Germany

Artist Diploma in Orchestral Performance, 1991

Major Instrument: flute

Minor instrument: harpsichord

Additional Areas: Orchestra, music history, music theory, ear training, form+ analysis

Leopold Mozart Conservatory, Augsburg, Germany

One year of full-time study, 1987-88

Major Instrument: flute

Minor Instrument: piano

Additional Areas: Music history, music theory, choir

Benedict-School, Munich, Germany

Diploma in Foreign Language Correspondence, 1987

Major: English

Minor: Spanish

Additional Areas: business, administration, simultaneous translation

Indiana University, Bloomington, Indiana

Foreign Study, 1985-86

Areas: flute, music theory, English, comparative literature

University of California, Santa Cruz

Diploma in the English Language, 1985

Gerhadinger Gymnasium, Munich, Germany

Abitur, 1985

Performing Experience:

8/2011	National Flute Association Convention, Charlotte, N.C.
1994 – present	Kearney Symphony Orchestra Title: Principal Flute
1992-94	Garland Symphony Orchestra Title: Principal Flute
1993-94	East Texas Symphony Orchestra Title: Second Flute and Piccolo
1988-1991	Orchestra of the Hubbelrather Madrigalchor, Düsseldorf, Germany Title: Principal Flute
1988-1991	Orchestra of the Rheinische Panto-Mini-Oper, Düsseldorf, Germany Title: Principal Flute

Member of the Trans-Nebraska Players, Highfalutin Flute Choir, Underground Winds, Flubano Trio
Yearly solo appearances on the Concerts-on-the-Platte recital series

Masterclasses: Wright State University, University of Nebraska, Lincoln

Adjudicating: All State (flutes), Nebraska, MTNA regional (woodwinds), NMTA (woodwinds), UNK Honor Band and Choir Clinic (flutes)

Publication: Flöte aktuell, 8/2011

NFA-Convention in Charlotte

Flöte aktuell, 8/2010

NFA-convention in Anaheim

Online: *Selecting instruments*, workshop at the Nebraska Flute Club, 2004

Grant writing: Nebraska Arts Council, Kearney Area Arts Council, UNK Faculty Senate Artists and Lecturers Grant Proposal for:

Michael Faust, Principal of the West Deutsche Rundfunk Orchestra (1998)

Trevor Wye, former Professor of Flute, Royal Northern College of Music,

Manchester, England, author, soloist and founder of the British Flute Society (2001)

Nestor Herszbaum, former principal of Kansas City Symphony (2003)

Dr. Brooks de Wetter-Smith, James Gordon Hanes Distinguished Professor in the Department of Music at the University of North Carolina at Chapel Hill (2004, 2008, 2010)

Dr. Christopher Chaffee, Wright State University of Ohio (Fall 2009)

Maria Harding, Principal of Omaha Symphony (Spring 2009)

James (Jim) Farwell Payne

OCCUPATION

- Professor of Music, College of Fine Arts & Humanities, University of Nebraska at Kearney
- Professional free-lance musician, clinician, and adjudicator

TEACHING ASSIGNMENTS

- Private Instruction in Trumpet
- Brass Techniques
- Director of Jazz Rock Ensemble
- Introduction to Jazz & Blues
- Introduction to Rock & Blues
- Sight-Singing & Ear-Training I & II
- Conducting
- Music Technology
- Music Business
- Music Business Field Trip
- Music Business Field Experience
- Music Business Special Topics
- Music Business Project
- Music Business Internship

ADMINISTRATIVE ASSIGNMENTS

- Coordinator of Instrumental Studies
- Director of UNK Music Business Degree Program
- Director of UNK Honor Band and Choral Clinic

DEGREES

- Bachelor of Music: Education: K-12 Instrumental, North Texas University (June, 1970)
- Master of Education: Instrumental Music, University of Missouri (June, 1971)
- Doctor of Musical Arts: Trumpet Performance, North Texas University (August, 1980)

RESEARCH AWARDS & SCHOLARSHIPS

- National Association of Music Merchants Student Awards, \$27,200 (1984-present)

PROFESSIONAL AFFILIATIONS

- Nebraska Music Educators Association (Past Chair of College Relations)
- National Association of Music Merchants Affiliated Music Business Institutions (past president)
- International Trumpet Guild (charter member; past solo competition preliminary auditions judge)

PERFORMANCES

- Guest soloist with numerous high school concert and jazz bands in Nebraska and Texas.
- Soloist with the Jazz Rock Ensemble on 37 tours and over 100 home concerts, Symphonic Wind Ensemble on 12 tours and numerous home concerts, Kearney Area Symphony Orchestra, Choraleers, Concert Band, Marching Band, Graduation Exercises at University of Nebraska at Kearney, Kearney, Nebraska (1974–present).
- Performances of the UNK Faculty Jazz Quartet and Quintet and Platte River Jazz Sextet (1996–present).
- Performed in trumpet section of Hastings Symphony (2009) and Kearney Community Symphony (2010).
- Soloist, Department of Music & Performing Arts Season Sampler Faculty Recital, UNK (2007, 2011).

WORKSHOP AND CONFERENCE ATTENDANCE

- Nebraska Music Educators Association Convention and Convention (1974–2011).
- National Association of Music Merchants Show and NAMM Affiliated Music Business Institutions Convention, Anaheim, California (1990–2011).
- International Trumpet Guild Conferences in 1977, 1978, 1980, 1988, 1994, 1998, 2004, 2011.

STUDENT RESEARCH MENTORING

- Mentored music business students in research trips at the National Association of Music Merchants International Music Products Show, Convention Center, Anaheim, California (1991–2010)
- Mentored music business students in poster presentations of music business research at UNK Student Research Day (2005–2010)

ARRANGEMENTS & ADAPTATIONS

- Arranged and adapted thirty-four compositions for jazz band.
- Arranged one hundred-fifty compositions for jazz quintet, sextet, and septet.
- Arranged ten compositions for trumpet.
- Arranged fourteen compositions for concert band.

Noah Turner Rogoff

TEACHING

UNIVERSITY OF NEBRASKA – KEARNEY

- Assistant Professor of Cello/Bass & August 2009 - present
- Director of UNK String Project
- Full-time Lecturer of Cello/Bass & August 2008 – 2009
- Director of UNK String Project

UNIVERSITY OF MINNESOTA

- Teaching assistant to Professor Tanya Remenikova 2004 - 2007

EDUCATION

UNIVERSITY OF MINNESOTA: Minneapolis, Minnesota

- Doctor of Musical Arts in Cello Performance – GPA 3.9 2003 - August 2007
- Advised by Tanya Remenikova
- “The Solo Cello Music of Elliott Carter,” D.M.A. thesis

Master of Arts in Music Theory 2005 - August 2008

- Projects on Carter's *A Symphony of Three Orchestras* and Schubert's *Die Schöne Müllerin*

NORTHWESTERN UNIVERSITY: Evanston, Illinois

- Bachelor of Music – GPA 3.6 1999 - 2003
- Major in Cello Performance advised by Hans Jørgen Jensen
- Minor in French
- Certificate in Music Criticism [Medill School of Journalism]

UNIVERSITY OF NEBRASKA – LINCOLN: Lincoln, Nebraska

- Master of Business Administration – in progress expected 2012

NOTABLE PERFORMANCES

Schubert Club's Courtroom Concert Series (St. Paul): recitalist March 2004 – 2006 & 2011

Dame Myra Hess Concert Series (Chicago): guest recitalist in live radio broadcast March 2010

Guest masterclass: University of Minnesota (Minneapolis) November 2009

Minnesota Orchestra: substitute cellist October 2005 - Present

Northeast Symphony (Minneapolis): guest soloist January 2007

Kneisel Hall and Hampden-Sydney Festivals: chamber music performances Summer 2006

Elliott Carter Festival: Elliott Carter's *Figment* and *Figment II*: solo performances March 2006

[co-presented by the St. Paul Chamber Orchestra and the University of Minnesota]

ArtSpirit Hurricane Relief Benefit with Minnesota Orchestra & October 2005

St. Paul Chamber Orchestra

Masterclass with Steven Isserlis [sponsored by the Minnesota Orchestra] October 2003

Fine Arts Music Society (Chicago): guest chamber artist February 2003

Camerata Fukuda (São Paulo, Brazil): guest assistant principal cellist July 2001

Concerts at Campos do Jordão Festival (Brazil) June 2001
with members of the New York Philharmonic

AWARDS & HONORS

Merit-based, fully-funded graduate study fellowships 2003 - 2008

Young-Artist Performer at Kneisel Hall and Hampden-Sydney Music Festivals Summer 2006

- Worked closely with members of the Juilliard and Shanghai Quartets

Grant-funded research assistant to Professor Michael Cherlin 2005-2006

- Assisted with preparation of *Schoenberg's Musical Imagination* (Cambridge, 2007)

Winner of Schubert Club Competition 2004

Judd Fellowship for International Study in Vienna, Austria 2004

- Researched the music of Schoenberg at the Arnold Schönberg Center

SELECTED RESEARCH

"Tactile *Taegeukgi*: Isang Yun's *Glissées* for Solo Cello" in progress

"Carter's Myth of Hart Crane," on Elliott Carter's *A Symphony of Three Orchestras*
August 2008

"Songs from *Die Schöne Müllerin: Fernhören* and Beyond" August 2008

Gregory Sales

OCCUPATION

- Guitar Instructor, University of Nebraska at Kearney
- Professional musician, clinician
- Manager Yanda's Music & Pro Audio, Kearney, Nebraska

TEACHING ASSIGNMENTS

- Private Instruction in Guitar (undergraduate)

EDUCATIONAL BACKGROUND

- Fine Arts & Humanities, Kearney State College, Kearney, Nebraska (1986-1991)

DEGREES AND CERTIFICATES

- Bachelor of Science: Music Business, Kearney State College (May, 1991)

MAJOR TEACHERS

- Shirley Rehn, Kearney State College (1987-1988)
- Tim Howard, Kearney State College (1989-1991)

OTHER TEACHERS

- Joe Satriani, G.I.T. (1992)
- Al Dimeola, G.I.T. (1993)
- John Finn, Berklee School of Music (2001)

RESEARCH AWARDS & SCHOLARSHIPS

- National Association of Music Merchants Scholarship (1991)

TEACHING EXPERIENCE

- Private Guitar Instructor: Platte Valley Academy, Shelton, Nebraska (1994-2000)
- Private Guitar Instructor: Yanda's Music, Kearney, Nebraska (1995-1998)
- Guitar Techniques Class: University of Nebraska at Kearney, Kearney, Nebraska (1997-2002)
- Private Guitar Instructor: University of Nebraska at Kearney, Kearney, Nebraska (1997-present)

PROFESSIONAL AFFILIATIONS

- National Association of Music Merchants Member
- Syn Aud Com Sound Technicians Member

DIRECTORSHIPS AND COORDINATOR POSITIONS

- Fear of Flying Cover Band, Kearney (1995-2007)
- The Innocence Cover Band, Kearney (2007-present)

PERFORMANCES

- Jazz Rock Ensemble, Kearney State College, Kearney, Nebraska, (1986-1988)
- Guest soloist with Jazz Rock Ensemble, University of Nebraska at Kearney (1995, 2009)
- Guest soloist with Dr. Stephen Branch, Faculty Recital, UNK (2002)
- Classical Guitar performances across Nebraska, South Dakota, West Virginia totaling 50 (1991-present)
- Performances of the Platte River Jazz Sextet (2004-present)
- Club dates: over 1500 club dates as guitar player and keyboard player in Nebraska, Kansas, South Dakota, Iowa, Colorado, North Carolina, West Virginia, Missouri, Minnesota
- Opening act for Nitty Gritty Dirt Band, Billy Dean, Three Dog Night, The Doobie Brothers, Journey, Loverboy, Big N' Rich, Leanne Womack, Wynonna Judd

CLINICS

- Guitar Clinics at Yanda's Music & Pro Audio (1995-present)

WORKSHOP AND CONFERENCE ATTENDANCE

- National Association of Music Merchants Show and NAMM Affiliated Music Business Institutions Convention, Anaheim, California (1991, 1992, 1993, 2003)
- National Sound Contractors Association Convention, Denver, Colorado (2004)
- InfoCom Expo, Orlando, Florida (2005)
- Syn Aud Com Seminar, Indianapolis, Indiana (2006)

Richard Scholwin

EDUCATION

M.F.A. Dramatic Arts Sound Design emphasis, University of California, Davis, CA
June 2007 Thesis project: *'BOT*, Magic Theatre, San Francisco, CA

B.S. Sound Recording Technology, DePaul University School of Music, Chicago, IL
June 1997

Internship, Music Head Recording Studio, Lake Geneva, WI

PROFESSIONAL EXPERIENCE

Music and Performing Arts Audio Director, University of Nebraska Kearney
June 2008-present

Provide comprehensive audio, video, and lighting production services;

Teach MUS 211 Sound Recording and Reinforcement,

MUS 312 Advanced Sound Recording and Reinforcement

MUS 311/473/499 Independent Study/Special Topics;

Create sound effects and compose music for UNK Theater and Dance productions;

Oversee KLPR 91.1 FM remote broadcasts and station imaging; Mentor students;

Guest lecture for JMC 336 Radio Workshop and JMC 356 Audio Production; Budget, research, upgrade, and maintain inventory and sound systems;

Maintain archives;

Served as Principle Audio Clinician at the 2009 Nebraska Music Educators Assoc. conference.

- Commendation for Achievement in Sound Design for *Corn Man* at the Kennedy Center American College

Theatre Festival Region V, Festival XLIII, 2011

Resident Sound Designer, Denver Center Theatre Company, Denver, CO
2007-08 season

Created sound effects and provided sound design reinforcement for *You Can't Take it with You*, *Pride and Prejudice*, *Our House*, and *Gee's Bend*.

Lead Audio Technician, UC Davis Mondavi Center for the Performing Arts
2002-2007

Served as lead sound contact; Performed FOH & monitor engineering; Recorded and edited university ensembles, faculty, and student musical works; Taught staff and students audio protocol; Created manuals and tests for staff advancement;

Oversaw workers; Managed house; Provided VDA patching and audio feeds;

Researched and proposed new technology; Purchased, maintained, and repaired audio and communication equipment.

Staff Audio Engineer, Northern Illinois University, DeKalb, IL
2001-2002

Provided recording, live sound reinforcement, and editing services for School of Music.

**Assistant Audio Director, University of Illinois at Urbana-Champaign
1994-2001**

Provided comprehensive audio services to faculty, students, and private clients; Performed FOH and monitor engineering; Trained and oversaw staff and student engineers; Archived university recordings; Managed Audio Services office, including scheduling, invoicing, and CD-R production.

TECHNICAL SKILLS

Score reading and musical composition; Analog & digital sound reinforcement; Facility DSP systems; DAW platforms; CD/DVD post-production authoring; Classical and popular recording methods and equipment; Microphones and technique arrays; Current applicable office and technical software including: Pro-Tools, Digital Performer, LogicPro, Studio One, Final Cut, Q-Lab, SFX, A-CAD, Meyer Sound Mapp Pro, LCS Cue Console, & Smaartlive; Oscilloscope operation and soldering.

RECORDING & LIVE SOUND CREDITS & EXPERIENCE

Recording: Crash Test Dummies, Live, Leftover Salmon, Mad Cow String Band, Lara Downes, Jacek Misinski, Neena Freelon, UIUC Symphonic Orchestra, Bands and Choirs, Marching ILLINI, NIU Symphony and Choir, UCD Symphony Orchestra and Choir, UNK Faculty, Choirs, Bands, Symphony, and numerous independent productions.

Live: Ravi Shankar, Lee Greenwood, Herbie Hancock, Wayne Shorter, Branford and Wynton Marsalis, Laurie Anderson, Joshua Redman, Ratt, Quiet Riot, Mudvayne, Bo Diddley, Mary Youngblood, Blind Boys of Alabama, Alan Parsons, and others.

Brenda Tincher

EDUCATION

December 2010

Bachelor of Fine Arts, Summa Cum Laude

University of Nebraska-Kearney

Piano Performance; Emphasis: Piano Pedagogy

TEACHING/RELATED WORK EXPERIENCE

1997-present

Private Piano Teacher; Kearney, NE

Levels: Beginner-Early Advanced

2003-present

Accompanist; Sunrise Middle School; Kearney, NE

2003-present

Adjunct Faculty, University of Nebraska-Kearney

Piano Techniques I-III, Piano Fundamentals

2003-2004

Para-Professional Teacher, Special Education

Sunrise Middle School; Kearney, NE

RESEARCH AND PERFORMANCE

June 17-July 5, 2000

Accepted to attend 2000 American-Russian Piano Institute in St. Petersburg, Russia. Attended as a piano teacher for the purpose of researching Russian piano teaching techniques and the music education system.

December 16, 1998

Selected to be a student reporter at 1999 MTNA National Convention in Los Angeles, CA

Summer 2010

The King and I, Kearney Community Theatre, Accompanist

May 2009

Alice in Wonderland, (Broadway Jr.), Sunrise Middle School, Assistant Director

May 2008

School House Rock, (Broadway Jr.), Sunrise Middle School, Assistant Director

February 2005

Singing Youth of Nebraska, Accompanist

Summer 2002

Anything Goes, Kearney Community Theatre, Accompanist

November 2000

You're A Good Man, Charlie Brown, UNK Opera Workshop, Accompanist

1998, 2001

UNK Honors Recital



Andrew White

- Teaching:** *Tenured Associate Professor of Voice*, The University of Nebraska, Kearney 2010 –
Assistant Professor of Voice, The University of Nebraska, Kearney, 2005 – 2010
Assistant Professor of Voice, Indiana University of Pennsylvania, 2004-2005
Adjunct Professor of Voice, Hiram College, 2003-2005
Adjunct Professor of Voice, The University of Akron, 2003-2004
Instructor of Voice, Lake Erie College, 2000-2003; part-time
Sabbatical Replacement, Baldwin-Wallace College Conservatory of Music, 1999
Sabbatical Replacement, Indiana University of Pennsylvania, Fall 1995
Adjunct Professor of Voice, Ashland University, 1992-1996
Voice Faculty, The Cleveland Music School Settlement, 1990-1996
- Education:** The Cleveland Institute of Music/Case Western Reserve University
DMA, 2003; AD, 1989; MM, 1989; BM (Theatre minor), 1986
- Honors:** University of Nebraska Graduate Faculty Appointment, 2009; Phi Kappa Phi Honor Society, 2008
Vassos Award for French Art Song Interpretation, 1998, '89, '88, '87, '86, '85
Darius Milhaud Award, 1989; Max Berman Award for Outstanding Vocal Achievement, 1989, '88
Pi Kappa Lambda Honor Society, inducted 1988
- Training:** *Somatic Voiceworksm Musical Theatre Vocal Pedagogy*, Levels I, II, and III; 2007
Show Choir Camps of America; 2007; *Oberlin Institute of Voice Pedagogy*; Richard Miller, 2004
McClosky Institute of Voice, Summer Workshop; 2002; *CIM Art Song Festival Participant*; 1986-94
Lyric Opera Cleveland App.; 1989, '87; *Geneva, Switz. Courses*; Gerard Souzay, Dalton Baldwin, 1986
- Scholarship:** "Belting as an Academic Discipline," *American Music Teacher*, J/J(2011): pp. 22-24
"Henri Duparc: *musicien allemande*." Lecture/dem., CMS Regional Con.; 2006
"Settings of the Poetry of Walt Whitman." Lecture/recital, UNK; 2006
"Settings of Texts by Langston Hughes." Lecture/recital, Cleveland Mus. of Art, 1999
"Towards an Understanding of Wagnerian Music-Drama," *Music Research Forum* (1999)
- Solo Recitals:**
"Songs of Brahms and Delvyn Case," Eastern Nazarene College, Boston, 2009
Six full-length faculty recitals at UNK, 2005- present
Faculty Recitals: Indiana University of Pennsylvania, The University of Akron, Baldwin-Wallace Conservatory, Lake Erie College, Hiram College, The Cleveland Music School Settlement; 1990-2004
"The Three Song Cycles of Schubert." Series- three recitals, Chagrin Falls, Ohio; 2002
"In Memory of Bain Murray." VARN Competition Award, BGSU, Ohio; 1998
"Songs of Cleveland Composers." Featured Artist, CIM Art Song Festival; 1996
"The Songs of Frederick Koch." Weill Recital Hall at Carnegie Hall, New York; 1995
- Concert Appearances:**
A song recital, Cleveland Composers Guild, West Park, Ohio, 4/3/2011, by invitation.
Yeats Songs, John Bilotta, San Francisco, CA; 2010, by invitation.
Fifteen new works, performed on six UNK New Music Festival concerts; 2006-'11
Pensées, by Darleen Mitchell, CMS National Conference, Salt Lake City, Utah, 2007
Songs of Frederick Koch, Cleveland Museum of Art; 2004, by invitation
Coryton Harp Duo/Chamber Ensemble, toured 1993-'98
"Poèmes d'Automne," Ernest Bloch Festival, CIM; 1996, by invitation
Two Song Cycles by David Wolfson, Merkin Hall, New York; 1995, by invitation
Songs of Frederick Koch, Greenwich House, New York; 1994, by invitation
- Soloist with Orchestra:**
Enter the Heroes, Kearney Area Symphony Orchestra, 2006
In the Beginning by Frederick Koch, The Wooster Symphony, 2003, by invitation
"Mandarin" in *Turandot*, The Kalamazoo Symphony, 1995, by invitation
African Portraits by H. Peterson, The Kalamazoo Symphony, 1994, by audition
"Boatswain" in *H.M.S. Pinafore*, Cleveland Orchestra at Blossom, 1993, by audition
Nine Epigrams by B. Murray, Cleveland Chamber Symphony, 1992, by invitation
- Soloist with Chorus and Orchestra:**
Requiem, Brahms, Eastern Nazarene College, Boston, 2009, by invitation

Messiah, Axtell Area Oratorio Society; 2006, by invitation
The Nothing That Is by Libby Larson, Indiana University of Pennsylvania; 2005
Requiem by Mozart, Indiana University of Pennsylvania; 2004
"Adam" in *The Creation*, First Baptist Church, Cleveland Hts.; 2002
Requiem by Johannes Brahms, First Baptist Church, Cleveland Hts.; 2001

Soloist with Chorus:

Samson, UNK Choraleers, 2007; *The Pilgrim's Journey* by Vaughan Williams, IUP; 2005
Requiem by Gabriel Fauré, Hiram College, 2004; *Messiah*, Cleveland Messiah Chorus, 1998, by invit.
Songs of the Suffering Servant by Paul Gothard III, Lake Erie College; 1996

Professional Vocal Ensembles:

Carmina (a cappella quintet), 1989-1991; North Coast Vocal Ensemble, 1988-1990
William Appling Singers, 1983-1985

Recordings:

CD Recordings, Truemedi Records Ltd.:

It Is All Music, Poems of Barbara Tanner Angell; *Riverside Academy Presents Frederick Koch, Composer*
Frederick Koch: Contrasts; Bain Murray: Selected Songs;
Clockwork Sound Studio, *Songs of Christmas;*; CleveArt, *Klaus George Roy: A Retrospective at 75*

Operas:

Turandot, Puccini, "Mandarin," Kalamazoo Symphony, 1996
The Legend, Bain Murray, "Johnston," Lake Superior State University, 1992
Mary Stuart: A Queen Betrayed, Bain Murray, "Guise," Cleveland State University, 1991
Don Giovanni, Mozart, "Don Giovanni" (cover), Lyric Opera Cleveland, 1991
Calisto, Cavalli, "Endymion," Lyric Opera Cleveland, 1988
Così fan tutte, Mozart, "Guglielmo," Cleveland Institute of Music, 1988
Dido and Aeneas, Purcell, "Aeneas," CWRU Early Music Ensemble, 1987
The Daughter of the Regiment, Donizetti, "Captain," Lyric Opera Cleveland, 1987
Beatrice and Benedict, "Claudio," Lyric Opera Cleveland, 1987

Operettas:

Iolanthe, Gilbert & Sullivan, "Lord Chancellor," Oxford Shakespeare Festival, MS, 2009
H.M.S. Pinafore, Gilbert & Sullivan, "Boatswain," Cleveland Orchestra at Blossom, 1993
Patience, Gilbert & Sullivan, "Grosvenor," Lyric Opera Cleveland, 1986
The Pirates of Penzance, Gilbert & Sullivan, "Pirate King," Civic Summer Thtr., MI, 1982
The Mikado, Gilbert & Sullivan, "Pooh-bah," The Huntington Playhouse, OH, 1980

Musicals:

The Music Man, "Harold Hill," Kearney Community Theatre, NE, 2008
Man of La Mancha, "Head of the Muleteers," Cain Park, OH, 1995
Mystery of Edwin Drood, "Jasper," Willoughby Fine Arts, OH, 1989
Carousel, "Billy Bigalow," Hathaway Brown School, OH, 1987
A Little Night Music, "Mr. Lindquist," Lyric Opera Cleveland, 1986
South Pacific, "Emile de Becque," Civic Summer Theatre, MI, 1979
Lock Up Your Daughters!, "Captain Constant," Kalamazoo Civic, MI, 1979
Oh! What a Lovely War, various roles, The New Vic, MI, 1980

Plays:

Cymbeline, Shakespeare, "Cymbeline," Oxford Shakespeare Festival, MS, 2009
Talk To Me Like the Rain, Williams, Case Western Reserve University, 1985
The Dumb Waiter, Pinter, "Ben," Theater Bridge, OH, 1981
Witness for the Prosecution, Christie, "Mr. Meyers," Players in the Park, OH, 1981

Experimental Music Theatre:

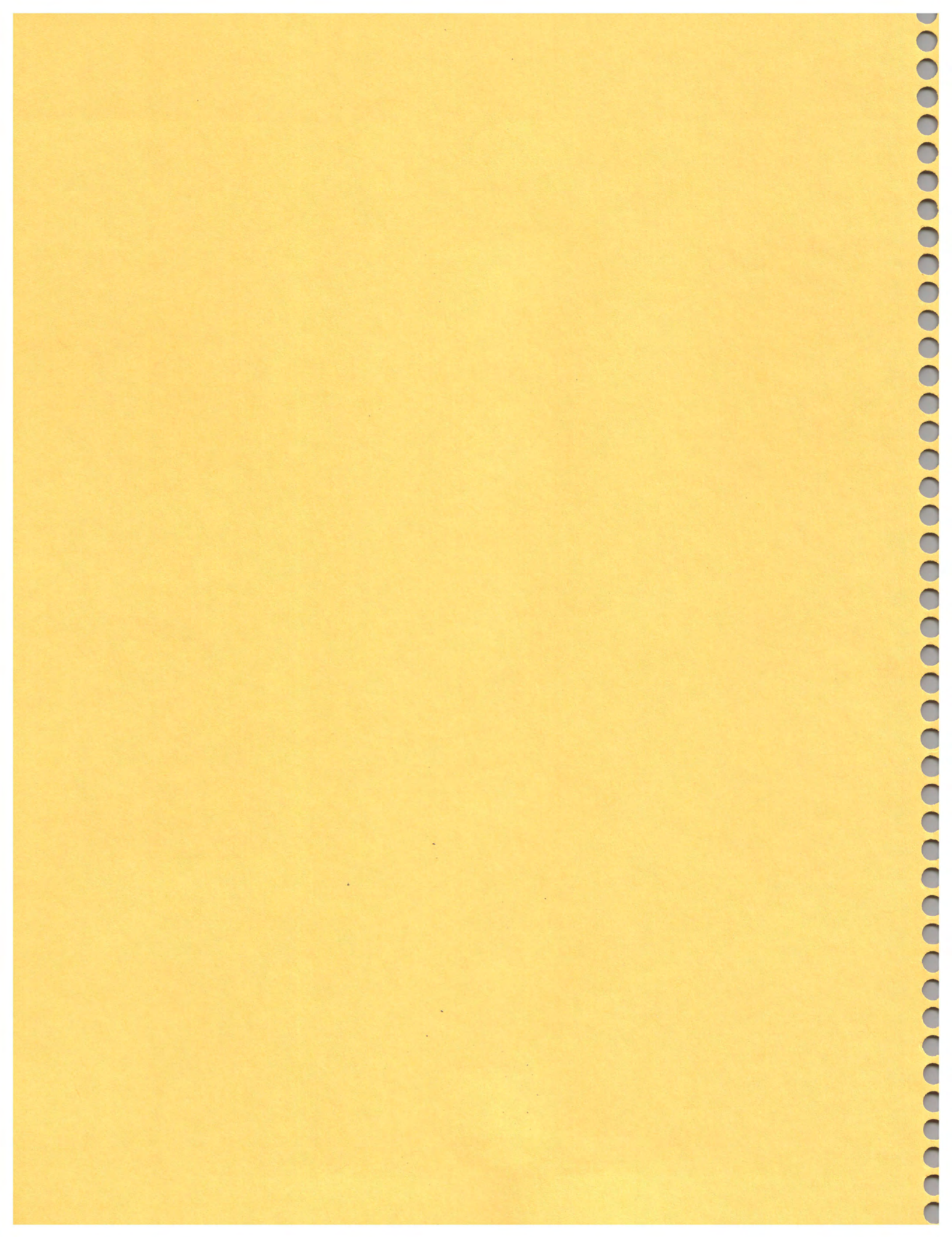
Rainwait, Wolfson, "The Waiting Man," Merce Cunningham Studio, NY, 1994
Cityscapes, Wolfson, (staged song cycle) Merce Cunningham Studio, NY, 1993
Tongues, Shepherd, "Actor," The Performance Ensemble, OH, 1990
The Cat and the Moon, Yeats, "Musician," The Performance Ensemble, OH, 1989

Competitions:

Second Prize: CIM Darius Milhaud, OH, 2000; *Winner:* Vocal Arts Resource Network, OH, 1997
Winner: NATS Artist Awards District, OH, 1996; *First Prize:* Richardson Awards, MI, 1995

APPENDIX P

Library Music Journals



Subject Headings For Electronic and Print Journals in Music

193 journals found in Music, Dance, Drama & Film: Music: Music Literature

19th century music (0148-2076)

from 01/01/1977 to 12/31/2006 in JSTOR

Abstracts of papers read at the Annual Meeting of the American Musicological Society (0893-1305)

from 01/01/1998 to 12/31/2008 in Freely Accessible Journals

ACMR newsletter (2008)

from 05/01/2008 to present in Freely Accessible Journals

ACMR reports : journal of the Association for Chinese Music Research

from 03/01/1995 to 03/01/2000 in Freely Accessible Journals

Acta musicologica (0001-6241)

from 01/01/1931 to 12/31/2006 in JSTOR

Action, criticism, & theory for music education

from 01/01/2002 to present in Directory of Open Access Journals and Open J-Gate

African music (0065-4019)

from 01/01/1954 to 12/31/1999 in JSTOR

African Music Society newsletter (2078-807X)

from 01/01/1952 to 12/31/1953 in JSTOR

Airplay monitor

from 01/01/2003 to 09/01/2004 in General OneFile

American art journal (New York, N.Y. : 1866) (1946-195X)

from 01/01/1866 to 12/31/1867 in JSTOR

American choral review (0002-7898)

from 01/01/1967 to 12/31/1991 in University of Nebraska Kearney
from 01/01/2002 to present in Freely Accessible Arts & Humanities Journals

American harp journal (0002-869X)

from 06/01/2007 to present in Academic OneFile



American music (Champaign, Ill.) (0734-4392)

from 01/01/1983 to 12/31/2007 in JSTOR
from 09/01/1992 to 03/01/2000 in Academic OneFile and General OneFile
from 01/01/2000 to 07/01/2002 in eLibrary
from 01/01/2009 to present in Project MUSE - Premium Collection

American music review (1943-9385)

from 09/21/2008 to present in Freely Accessible Arts & Humanities Journals

American music teacher (0003-0112)

in University of Nebraska Kearney
from 12/01/1999 to present in Education Full Text and Wilson OmniFile: Full Text Select
from 02/01/2001 to present in eLibrary
from 12/01/2001 to present in Academic OneFile and General OneFile
from 04/01/2003 to present in Academic Search Premier

American organist (1979) (0164-3150)

in University of Nebraska Kearney

American record guide (0003-0716)

from 1964/1965 to 12/31/2003 in University of Nebraska Kearney
from 01/01/1993 to present in Academic OneFile and General OneFile
from 01/01/1994 to present in Academic Search Premier and MAS Ultra - School Edition
from 01/11/1995 to 09/01/2009 in eLibrary

American string teacher (0003-1313)

from 01/01/1965 to present in University of Nebraska Kearney

AMS newsletter - American Musicological Society (0402-012X)

from 01/01/1971 to present in Freely Accessible Arts & Humanities Journals

Anuario (Tulane University. Inter-American Institute for Musical Research) (0564-4429)

from 01/01/1965 to 12/31/1969 in JSTOR

Anuario interamericano de investigación musical (0886-2192)

from 01/01/1970 to 12/31/1975 in JSTOR

Archiv für Musikwissenschaft (0003-9292)

from 01/01/1918 to 12/31/2005 in JSTOR

ARSC journal (2151-4402)

from 01/01/1967 to 12/31/1995 in Freely Accessible Journals
from 09/01/2005 to present in Wilson OmniFile: Full Text Select
from 09/01/2008 to present in Academic OneFile

ARSC newsletter (0196-9145)

from 01/01/2000 to present in Freely Accessible Journals

Arti musices (0587-5455)

from 01/01/2007 to present in Freely Accessible Arts & Humanities Journals

Asian music (0044-9202)

from 01/01/1968 to 12/31/2004 in JSTOR
from 12/21/2005 to present in Project MUSE - Premium Collection

Australian journal of music education (0004-9484)

from 01/01/2008 to present in Academic OneFile

BBC music magazine (0966-7180)

from 11/01/2001 to 07/01/2004 in LexisNexis Academic

Billboard (Cincinnati, Ohio. 1963) (0006-2510)

in University of Nebraska Kearney
from 01/03/1942 to present in Google Magazines
from 01/01/1991 to present in Academic OneFile and General OneFile
from 01/05/1991 to present in LexisNexis Academic
from 01/08/1994 to present in Academic Search Premier, Business Source Premier and
MAS Ultra - School Edition
from 09/01/2001 to present in Wilson OmniFile: Full Text Select

Bollettino d'informazione SIDM

from 01/01/2000 to present in Freely Accessible Journals

Bouwsteenen (1571-9529)

from 01/01/1869 to 12/31/1874 in JSTOR

British postgraduate musicology (1460-9231)

from 01/01/2001 to present in Directory of Open Access Journals and Open J-Gate
from 03/01/2001 to 01/31/2004 in Freely Accessible General Interest Journals

Bulletin - Council for Research in Music Education (0010-9894)

from 1963/1967 to present in University of Nebraska Kearney
from 01/01/1963 to 12/31/2006 in JSTOR

Bulletin of historical research in music education (0739-5639)

from 01/01/1980 to 12/31/1999 in JSTOR

Bulletin of the American Musicological Society (1544-4708)

from 01/01/1936 to 12/31/1948 in JSTOR

Bulletin of the Society for American Music

from 01/01/2009 to present in Academic OneFile and General OneFile

Canadian composer (0008-3259)

from 01/01/1987 to 09/01/1993 in LexisNexis Academic (selected full-text only)
from 01/01/1993 to 09/01/1993 in Academic OneFile and General OneFile

Canadian journal for traditional music (1485-4422)

from 01/01/1973 to 12/31/2002 in Freely Accessible Arts & Humanities Journals

Choir & organ (0968-7262)

from 02/01/1993 to present in Academic Search Premier and MAS Ultra - School Edition

Choral journal (0009-5028)

from 1963/1964 to present in University of Nebraska Kearney

Clarinet (Pocatello, Idaho) (0361-5553)

from 01/01/1987 to present in University of Nebraska Kearney

Claves (João Pessoa, PB) (1809-9300)

from 01/01/2006 to present in Freely Accessible Arts & Humanities Journals

Clavier (0009-854X)

from 01/01/1962 to 10/31/2008 in University of Nebraska Kearney

CMJ new music (1074-6978)

from 12/01/1994 to 06/30/2008 in Google Magazines

College music symposium (0069-5696)

from 01/01/1961 to 12/31/2007 in JSTOR

Computer music journal (0148-9267)

from 01/01/1977 to 12/31/2004 in JSTOR

from 03/01/1997 to 09/28/2009 in [Academic Search Premier](#)
from 09/01/1999 to 03/01/2001 in [Academic OneFile](#) and [General OneFile](#)
from 03/21/2001 to present in [Project MUSE - Premium Collection](#)

Country airplay monitor (1075-7511)

from 09/01/2001 to 12/01/2002 in [General OneFile](#)

Current bibliographies (Society for Ethnomusicology)

from 12/21/1993 to 12/31/2005 in [Freely Accessible Journals](#)

Current Discographies (Society of Ethnomusicology)

from 12/21/2000 to present in [Freely Accessible Journals](#)

Current films and videos

from 12/21/2000 to present in [Freely Accessible Journals](#)

Current musicology (0011-3735)

in [University of Nebraska Kearney](#)
from 04/01/2001 to 04/01/2009 in [eLibrary](#)
from 03/01/2006 to present in [Academic OneFile](#) and [General OneFile](#)

Czech music (1211-0264)

from 09/01/2002 to present in [Academic OneFile](#) and [General OneFile](#)

Diapason (Chicago) (0012-2378)

from 01/01/1948 to 12/31/2003 in [University of Nebraska Kearney](#)

Discourses in music (1706-385X)

from 03/21/2000 to present in [Freely Accessible Arts & Humanities Journals](#)
from 01/01/2002 to 12/31/2007 in [Open J-Gate](#)

Down beat (0012-5768)

from 01/01/1965 to present in [University of Nebraska Kearney](#)

Early music (0306-1078)

from 01/01/1973 to 12/31/1999 in [JSTOR](#)
from 02/01/1993 to 11/01/1998 in [Academic OneFile](#) and [General OneFile](#)
from 02/01/2004 to 11/30/2007 in [Project MUSE - Premium Collection](#)
from 08/01/2004 to 05/31/2008 in [Wilson OmniFile: Full Text Select](#)

Early Music Colorado quarterly

from 09/21/1999 to present in [Freely Accessible Arts & Humanities Journals](#)

Early music history (0261-1279)

from 01/01/1981 to 12/31/2004 in [JSTOR](#)

Echo (Los Angeles, Calif.)

from 01/01/1999 to present in [Directory of Open Access Journals](#)

Electronic musicological review

from 01/01/1996 to present in [Directory of Open Access Journals](#)

Ethnomusicology (0014-1836)

from 01/01/1953 to 12/31/2005 in [JSTOR](#)

Ethnomusicology online

from 01/01/1995 to 12/31/2005 in [Freely Accessible Arts & Humanities Journals](#)

Folk music journal (0531-9684)

from 01/01/1965 to 12/31/2004 in [JSTOR](#)

from 01/01/2004 to present in [Academic OneFile](#), [Academic Search Premier](#) and [General OneFile](#)

from 01/01/2005 to present in [Wilson OmniFile: Full Text Select](#)

Fontes artis musicae (0015-6191)

from 01/01/1998 to 09/28/2009 in [Academic Search Premier](#) and [Wilson OmniFile: Full Text Select](#)

from 04/01/2007 to 09/28/2009 in [Academic OneFile](#)

The Galpin Society journal (0072-0127)

from 01/01/1948 to 12/31/2004 in [JSTOR](#)

Gramophone (0017-310X)

from 01/01/1923 to 08/28/2010 in [Freely Accessible Journals](#)

Guandu yin yue xue kan (1814-1889)

from 06/01/2005 to present in [Freely Accessible Arts & Humanities Journals](#)

Guitar player (0017-5463)

from 06/01/1992 to present in [General OneFile](#)

from 06/01/1992 to 12/24/2006 in [LexisNexis Academic](#)

from 02/01/2001 to present in [eLibrary](#)

IAML electronic newsletter

from 09/01/1999 to present in Freely Accessible Journals

Illinois music educator (0019-2147)

from 10/01/2004 to present in Academic Search Premier

In theory only (0360-4365)

from 01/01/1975 to present in Freely Accessible Arts & Humanities Journals

Instrumentalist (0020-4331)

from 01/01/1946 to present in University of Nebraska Kearney

Intégral (Rochester, N.Y.) (1073-6913)

from 01/01/1987 to 12/31/2007 in JSTOR

International journal of music education (0255-7614)

from 05/01/1983 to 11/30/1998 in SAGE Deep Backfile Package 2010

from 01/01/1996 to 12/31/2003 in University of Nebraska Kearney

from 05/01/1999 to present in SAGE Premier 2010

International review of music aesthetics and sociology (0047-1208)

from 01/01/1970 to 12/31/1970 in JSTOR

International review of the aesthetics and sociology of music (0351-5796)

from 01/01/1971 to present in JSTOR

Intersections (Toronto. 2006) (1911-0146)

from 03/01/2008 to present in Academic OneFile

Journal of church music (0021-9703)

in University of Nebraska Kearney

Journal of historical research in music education (1536-6006)

from 01/01/1999 to 12/31/2006 in JSTOR

from 10/01/2003 to present in Academic OneFile

Journal of music teacher education (1057-0837)

from 01/01/1991 to 01/31/1998 in SAGE Deep Backfile Package 2010

from 01/01/1999 to present in SAGE Premier 2010

from 04/01/1999 to 10/01/2000 in eLibrary

from 09/01/1999 to 09/01/2007 in Academic OneFile and General OneFile

from 09/01/2001 to 03/31/2002 in Education Full Text and Wilson OmniFile: Full Text

Select

from 09/01/2002 to 03/31/2008 in Education Full Text and Wilson OmniFile: Full Text Select

Journal of music theory (0022-2909)

from 01/01/1957 to 12/31/2004 in JSTOR

from 01/01/1999 to present in HighWire Press

from 01/01/2005 to present in University of Nebraska Kearney

Journal of music therapy (0022-2917)

from 01/01/1970 to present in University of Nebraska Kearney

from 04/01/1996 to present in Education Full Text and Wilson OmniFile: Full Text Select

from 01/01/2002 to present in eLibrary

Journal of musicological research (0141-1896)

from 11/01/1998 to 09/28/2009 in Academic Search Premier

Journal of musicology (St. Joseph, Mich.) (0277-9269)

from 01/01/1982 to 12/31/2006 in JSTOR

Journal of new music research (0929-8215)

from 03/01/1997 to 09/28/2009 in Academic Search Premier

Journal of renaissance and baroque music (1059-8529)

from 01/01/1946 to 12/31/1947 in JSTOR

Journal of research in music education (0022-4294)

from 01/01/1953 to 12/31/2006 in JSTOR

from 01/01/1953 to 01/31/1998 in SAGE Deep Backfile Package 2010

from 04/01/1996 to 12/31/2007 in Education Full Text and Wilson OmniFile: Full Text Select

from 01/01/1999 to present in SAGE Premier 2010

from 12/01/1999 to 12/01/2007 in Academic OneFile and General OneFile

from 01/01/2000 to present in eLibrary

from 03/01/2001 to present in Academic Search Premier, Professional Development Collection and Psychology & Behavioral Sciences Collection

from 01/01/2008 to 12/31/2009 in University of Nebraska Kearney

Journal of singing (1086-7732)

from 01/01/1995 to present in University of Nebraska Kearney

from 09/01/2004 to present in Education Full Text and Wilson OmniFile: Full Text Select

from 01/01/2007 to present in Academic OneFile

Journal of the American Musicological Society (0003-0139)

from 01/01/1948 to 12/31/2006 in [JSTOR](#)
from 06/01/2000 to present in [Academic OneFile](#) and [General OneFile](#)
from 01/01/2006 to present in [University of California Press Journals](#)
from 01/01/2007 to present in [University of Nebraska Kearney](#)

Journal of the English Folk Dance and Song Society (0071-0563)

from 01/01/1932 to 12/31/1964 in [JSTOR](#)

Journal of the International Folk Music Council (0950-7922)

from 01/01/1949 to 12/31/1968 in [JSTOR](#)

Journal of the Royal Musical Association (0269-0403)

from 01/01/1986 to 12/31/2004 in [JSTOR](#)
from 01/01/2005 to 12/31/2008 in [Project MUSE - Premium Collection](#)

Journal of the Society for Musicology in

from 01/01/2005 to present in [Freely Accessible Arts & Humanities Journals](#) and [Open J-Gate](#)
from 01/01/2005 to present in [Open Journal Systems \(OJS\)](#)

Keyboard (Cupertino, Calif.) (0730-0158)

from 01/01/1990 to 12/31/1995 in [University of Nebraska Kearney](#)
from 07/01/1998 to present in [eLibrary](#)
from 11/01/2002 to present in [General OneFile](#)

Min-ad : Israel studies in musicology

from 01/01/1999 to present in [Freely Accessible Arts & Humanities Journals](#)
from 01/01/2002 to present in [Directory of Open Access Journals](#)

Mitteilungen der Internationalen Gesellschaft für Musikwissenschaft (0378-8903)

from 01/01/1928 to 12/31/1930 in [JSTOR](#)

MLA newsletter (Music Library Association)

from 03/01/2000 to present in [Freely Accessible Arts & Humanities Journals](#)

Music analysis (0262-5245)

from 01/01/1982 to 12/31/1999 in [JSTOR](#)
from 01/01/1999 to present in [Wiley-Blackwell Full Collection](#)
from 03/01/2003 to 09/28/2009 in [Academic Search Premier](#)

Music & letters (0027-4224)

from 01/01/1920 to 12/31/2001 in [JSTOR](#)
from 08/01/1994 to 11/01/1998 in [Academic OneFile](#) and [General OneFile](#)

from 01/01/1999 to 12/31/2003 in Oxford Journals
from 01/01/2002 to 12/31/2003 in Electronic Collections Online
from 01/01/2004 to present in Project MUSE - Premium Collection
from 08/01/2004 to 05/31/2008 in Wilson OmniFile: Full Text Select

Music and liturgy (0305-4438)

from 01/01/1975 to 12/31/1996 in University of Nebraska Kearney

Music & vision

from 01/01/1999 to present in Freely Accessible Arts & Humanities Journals

Music education research (1461-3808)

from 03/01/1999 to 09/28/2009 in Academic Search Premier and Professional Development Collection

Music educators journal (0027-4321)

from 01/01/1934 to 12/31/2007 in JSTOR
from 01/01/1934 to 11/30/1998 in SAGE Deep Backfile Package 2010
from 01/01/1990 to present in Academic Search Premier and Professional Development Collection
from 01/01/1996 to 05/31/2008 in Education Full Text and Wilson OmniFile: Full Text Select
from 01/01/1999 to present in SAGE Premier 2010
from 05/01/2000 to 11/01/2007 in Academic OneFile and General OneFile
from 01/01/2008 to 06/30/2009 in University of Nebraska Kearney

Music journal. (0027-4364)

in University of Nebraska Kearney

Music perception (0730-7829)

from 01/01/1983 to 12/31/2006 in JSTOR

Music review (0027-4445)

from 01/01/1966 to 12/31/1994 in University of Nebraska Kearney

Music supervisors' bulletin (1559-2464)

from 01/01/1914 to 12/31/1915 in JSTOR
from 09/01/1914 to 12/31/1915 in SAGE Deep Backfile Package 2010

Music supervisors' journal (1559-2472)

from 01/01/1915 to 12/31/1934 in JSTOR and SAGE Deep Backfile Package 2010

Music theory spectrum (0195-6167)

from 01/01/1979 to 12/31/2006 in JSTOR

Music trades (0027-4488)

from 01/01/1989 to present in Academic OneFile and General OneFile

Musica disciplina (0077-2461)

from 01/01/1948 to 12/31/2003 in JSTOR

Musica, tecnologia (1974-0042)

from 01/01/2007 to present in Directory of Open Access Journals

Musical opinion (0027-4623)

from 01/01/2000 to 09/01/2009 in eLibrary

Musical quarterly (0027-4631)

from 01/01/1915 to present in University of Nebraska Kearney

from 01/01/1915 to 12/31/1999 in JSTOR

from 01/01/1999 to present in Oxford Journals

from 06/01/2004 to 12/31/2006 in Wilson OmniFile: Full Text Select

from 01/01/2010 to present in IngentaConnect

Musical times (London, England : 1904)

from 01/01/1904 to 12/31/1909 in JSTOR

Musical times (London, England : 1957) (0027-4666)

from 01/01/1957 to 12/31/2006 in JSTOR

from 01/01/2000 to present in Wilson OmniFile: Full Text Select

from 04/01/2001 to present in eLibrary

from 12/01/2003 to present in Academic Search Premier

Musical times and singing-class circular (0958-8434)

from 01/01/1844 to 12/31/1902 in JSTOR

from 01/01/1903 to 12/31/1903 in JSTOR

Musical times and singing-class circular (London, England : 1910)

from 01/01/1910 to 12/31/1956 in JSTOR

NATS bulletin (0027-6073)

from 01/01/1962 to 1984/1985 in University of Nebraska Kearney

NATS journal (0884-8106)

from 1985/1986 to 05-06/1994/1995 in University of Nebraska Kearney

Newsletter (African Music Society (South Africa)) (2078-8061)

from 01/01/1948 to 12/31/1951 in JSTOR

Newsletter (Musicological Society of Australia)

from 01/01/1998 to present in Freely Accessible Arts & Humanities Journals

Newsletter - Association for Chinese Music Research (1071-0639)

from 06/10/1987 to 06/01/1994 in Freely Accessible Journals

Newsletter - Institute for Studies in American Music (0145-8396)

from 09/21/1971 to 06/20/2008 in Freely Accessible Arts & Humanities Journals

Notes (Music Library Association) (0027-4380)

from 01/01/1934 to 12/31/2004 in JSTOR

from 12/01/1993 to present in Academic OneFile and General OneFile

from 03/01/1995 to present in Education Full Text and Wilson OmniFile: Full Text Select

from 09/01/1996 to present in Academic Search Premier and Professional Development Collection

from 09/01/2000 to present in Project MUSE - Premium Collection

Opera Canada (0030-3577)

from 03/01/1996 to present in Academic OneFile and General OneFile

Opera journal (0030-3585)

in University of Nebraska Kearney

Opera news (0030-3607)

from 01/01/1936 to present in University of Nebraska Kearney

from 05/01/1990 to present in Academic Search Premier and MAS Ultra - School Edition

from 12/01/1992 to 05/01/2007 in Academic OneFile and General OneFile

from 01/01/1995 to present in Wilson OmniFile: Full Text Select

from 01/11/1997 to present in eLibrary

Opus (Salvador, Brazil)

from 12/01/1989 to present in Freely Accessible Arts & Humanities Journals

Orbis musicae (0303-3937)

in Freely Accessible Journals

Orff echo (0095-2613)

from 01/01/1978 to 12/31/1983 in University of Nebraska Kearney

Organ (Bournemouth) (0030-4883)

from 1966/1969 to 2004/2005 in University of Nebraska Kearney

Pacific review of ethnomusicology (1096-1291)

from 01/01/1984 to present in Directory of Open Access Journals and Freely Accessible Arts & Humanities Journals

from 01/01/1984 to 12/31/2006 in Freely Accessible Arts & Humanities Journals

Percussionist (0553-6499)

from 01/01/1963 to 1979/1980 in University of Nebraska Kearney

Percussive notes (0553-6502)

from 1969/1970 to present in University of Nebraska Kearney

Performance practice review (1044-1638)

in Freely Accessible Science Journals

from 03/21/1988 to present in Freely Accessible Arts & Humanities Journals

Perspectives of new music (0031-6016)

from 01/01/1962 to 12/31/2002 in JSTOR

from 06/01/1992 to 01/01/2003 in Academic OneFile and General OneFile

from 01/01/1995 to 12/31/2002 in Wilson OmniFile: Full Text Select

from 01/01/1997 to 07/01/2002 in eLibrary

from 01/01/2003 to present in University of Nebraska Kearney

Philosophy of music education review (1063-5734)

from 01/01/1993 to 12/31/2006 in JSTOR

from 01/01/2003 to present in Academic OneFile and General OneFile

from 03/21/2003 to present in Project MUSE - Premium Collection

from 01/01/2004 to present in Education Full Text and Wilson OmniFile: Full Text Select

from 04/01/2004 to present in eLibrary

Piano & keyboard (1067-3881)

from 01/02/1993 to 01/02/2001 in University of Nebraska Kearney

Piano quarterly (0031-9554)

in University of Nebraska Kearney

Playback (New York, N.Y. : 1998) (1520-9334)

from 03/01/2003 to present in Freely Accessible Arts & Humanities Journals

Polish music journal

from 01/01/1998 to 12/31/2003 in [Freely Accessible General Interest Journals](#)
from 06/21/1998 to 09/20/2003 in [Freely Accessible Arts & Humanities Journals](#)
from 01/01/2002 to 12/31/2003 in [Open J-Gate](#)

Popular music and society (0300-7766)

from 1971/1972 to 1979/1980 in [University of Nebraska Kearney](#)
from 06/01/1996 to present in [Academic Search Premier](#)
from 01/01/2000 to 05/01/2007 in [eLibrary](#)
from 12/01/2000 to 10/31/2006 in [Wilson OmniFile: Full Text Select](#)

Popular musicology online : PMO

from 01/01/2000 to present in [Directory of Open Access Journals](#)

Proceedings of the Musical Association (0958-8442)

from 01/01/1874 to 12/31/1943 in [JSTOR](#)

Proceedings of the Royal Musical Association (0080-4452)

from 01/01/1944 to 12/31/1984 in [JSTOR](#)

Program and abstracts of papers read (American Musicological Society)

from 01/01/2002 to present in [Freely Accessible Journals](#)

Psychology of music (0305-7356)

from 01/01/1973 to 10/31/1998 in [SAGE Deep Backfile Package 2010](#)
from 04/01/1999 to present in [SAGE Premier 2010](#)

R & B airplay monitor (1075-752X)

from 09/01/2001 to 12/01/2002 in [General OneFile](#)

Research chronicle - Royal Musical Association (1472-3808)

from 01/01/1978 to 12/31/2004 in [JSTOR](#)

Research memorandum series (American Choral Foundation)

from 09/21/2000 to present in [Freely Accessible Arts & Humanities Journals](#)

Research studies in music education (1321-103X)

from 12/01/1993 to 12/31/1998 in [SAGE Deep Backfile Package 2010](#)
from 06/01/1999 to present in [SAGE Premier 2010](#)

Revista musical chilena (0716-2790)

from 01/01/1996 to present in [Directory of Open Access Journals](#)
from 01/01/2008 to present in [Open J-Gate](#)

Revue belge de musicologie (0771-6788)

from 01/01/1946 to 12/31/2004 in [JSTOR](#)

Revue de musicologie (0035-1601)

from 01/01/1922 to 12/31/2006 in [JSTOR](#)

R.M.A. research chronicle (0080-4460)

from 01/01/1961 to 12/31/1976 in [JSTOR](#)

Rock airplay monitor (1075-7503)

from 09/01/2001 to 12/01/2002 in [General OneFile](#)

Sacred music (0036-2255)

from 1969/1970 to 12/31/1997 in [University of Nebraska Kearney](#)
from 03/01/2009 to present in [General OneFile](#)

Sammelbände der Internationalen Musikgesellschaft (1612-0124)

from 01/01/1899 to 12/31/1914 in [JSTOR](#)

Scena musicale (1486-0317)

from 05/01/1997 to present in [Freely Accessible Journals](#)

School musician (0886-2184)

from 1956/1957 to 1962/1963 in [University of Nebraska Kearney](#)

School musician director & teacher (0036-6676)

from 1965/1966 to 1986/1987 in [University of Nebraska Kearney](#)

Sensible sound (0199-4654)

from 11/01/1997 to present in [General OneFile](#)

Sing out (0037-5624)

from 09/01/2001 to present in [Academic OneFile](#) and [General OneFile](#)

Stereo review (0039-1220)

in [University of Nebraska Kearney](#)

STM online

from 01/01/1998 to present in Directory of Open Access Journals
from 01/01/2007 to present in Open J-Gate

Strad (0039-2049)

in University of Nebraska Kearney
from 01/01/1995 to present in Academic Search Premier

Studia musicologica. Academiae Scientiarum Hungarica (0039-3266)

from 01/01/1961 to 12/31/2004 in JSTOR

Sul ponticello

from 01/01/2004 to present in Directory of Open Access Journals

Teaching music (1069-7446)

from 01/01/1993 to 02/28/2008 in University of Nebraska Kearney
from 02/02/1994 to present in Academic Search Premier and Professional Development Collection
from 06/01/1999 to present in eLibrary
from 08/01/2000 to present in Academic OneFile and General OneFile
from 10/01/2006 to 08/31/2008 in Education Full Text and Wilson OmniFile: Full Text Select

Tempo (London) (0040-2982)

from 01/01/1939 to 12/31/2004 in JSTOR

Tijdschrift der Vereniging voor Nederlandsche Muziekgeschiedenis (0921-3260)

from 01/01/1912 to 12/31/1946 in JSTOR

Tijdschrift der Vereniging voor Noord-Nederlands Muziekgeschiedenis (0921-3260)

from 01/01/1882 to 12/31/1910 in JSTOR

Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis (1383-7079)

from 01/01/1995 to 12/31/2004 in JSTOR

Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis (0042-3874)

from 01/01/1960 to 12/31/1994 in JSTOR

Tijdschrift voor Muziekwetenschap (0921-3260)

from 01/01/1948 to 12/31/1959 in JSTOR

Top 40 airplay monitor (1075-7538)

from 09/01/2001 to 12/01/2002 in [General OneFile](#)

Trans (Online)

from 01/01/1995 to present in [Directory of Open Access Journals](#)
from 06/01/1995 to present in [Freely Accessible Journals](#)

Triangle of Mu Phi Epsilon (0041-2600)

from 01/01/2005 to present in [Freely Accessible Arts & Humanities Journals](#)

Update : applications of research in music education (8755-1233)

from 01/01/1989 to 01/31/1998 in [SAGE Deep Backfile Package 2010](#)
from 01/01/1999 to present in [SAGE Premier 2010](#)
from 03/01/2000 to 09/01/2007 in [Academic OneFile](#) and [General OneFile](#)
from 09/01/2001 to 03/31/2002 in [Education Full Text](#) and [Wilson OmniFile: Full Text Select](#)
from 09/01/2002 to 06/30/2008 in [Education Full Text](#) and [Wilson OmniFile: Full Text Select](#)
from 10/01/2003 to present in [Academic Search Premier](#) and [Professional Development Collection](#)
from 01/01/2008 to present in [Open J-Gate](#)

Victorian journal of music education

from 01/01/2008 to present in [Academic OneFile](#)

VoiceXchange

from 01/01/2004 to present in [Freely Accessible Arts & Humanities Journals](#)

What's the score? : newsletter of the MIT Lewis Music Library

from 03/21/1997 to present in [Freely Accessible Journals](#)

What's the score? : newsletter of the MIT Music Library

from 01/01/1994 to 06/20/1996 in [Freely Accessible Journals](#)

Women & music (Washington, D.C.) (1090-7505)

from 01/01/1999 to present in [Academic OneFile](#) and [General OneFile](#)
from 06/30/2001 to 12/31/2005 in [eLibrary](#)
from 01/01/2004 to present in [Project MUSE - Premium Collection](#)

Woodwind world (0512-199X)

from 1965/1966 to 12/31/1974 in [University of Nebraska Kearney](#)

Woodwind world-brass & percussion (0098-4574)

from 01/01/1975 to 05/06/1981 in University of Nebraska Kearney

Woodwind/brass & percussion (0279-3431)

from 09/01/1981 to 04/01/1985 in University of Nebraska Kearney

Words & music (Don Mills) (1195-8316)

from 01/01/1994 to present in LexisNexis Academic (selected full-text only)

Yearbook for traditional music (0740-1558)

from 01/01/1981 to 12/31/2005 in JSTOR

Yearbook of the International Folk Music Council (0316-6082)

from 01/01/1969 to 12/31/1980 in JSTOR

Zeitschrift der Gesellschaft für Musiktheorie (1862-6750)

from 01/01/2003 to present in Freely Accessible Arts & Humanities Journals

Zeitschrift für kritische Musikpädagogik

from 01/01/2002 to present in Directory of Open Access Journals

8 journals found in Music, Dance, Drama & Film: Music: Ethnomusicology

British journal of ethnomusicology (0968-1221)

from 01/01/1992 to 12/31/2003 in JSTOR

Cahiers de musiques traditionnelles (1015-5775)

from 01/01/1988 to 12/31/2006 in JSTOR

Ethnomusicology (0014-1836)

from 01/01/1953 to 12/31/2005 in JSTOR

Ethnomusicology @ UCLA online newsletter

from 01/01/2005 to present in Freely Accessible Arts & Humanities Journals

Ethnomusicology forum (1741-1912)

from 01/01/2004 to 12/31/2004 in JSTOR

from 05/01/2004 to 09/28/2009 in Academic Search Premier

Ethnomusicology

from 01/01/1995 to 12/31/2005 in Freely Accessible Arts & Humanities Journals

Music & anthropology

from 01/01/1996 to present in Directory of Open Access Journals

Pacific review of ethnomusicology (1096-1291)

from 01/01/1984 to present in Directory of Open Access Journals and Freely Accessible Arts & Humanities Journals

from 01/01/1984 to 12/31/2006 in Freely Accessible Arts & Humanities Journals

10 journals found in Music History & Criticism, General

21st century music (1534-3219)

from 01/01/2000 to present in Freely Accessible Journals

Bulletin de l'Atelier d'études sur la musique baroque française (0997-7872)

from 01/01/1990 to 12/31/2003 in Freely Accessible Arts & Humanities Journals

Contemporary music review (0749-4467)

from 03/01/1999 to 09/28/2009 in Academic Search Premier

Journal of seventeenth-century music

from 01/01/1995 to present in Directory of Open Access Journals

from 01/01/2003 to present in Wilson OmniFile: Full Text Select

from 01/01/2003 to 12/31/2007 in Open J-Gate

Journal of Texas music history (1535-7104)

from 01/01/2006 to 12/31/2006 in Freely Accessible Journals

Latin American music review (0163-0350)

from 01/01/1980 to 12/31/2006 in JSTOR

from 03/01/1996 to 09/28/2009 in Academic OneFile and General OneFile

from 03/01/2000 to 09/28/2009 in Academic Search Premier

from 03/21/2001 to present in Project MUSE - Premium Collection

Latin beat magazine (1553-5460)

from 09/01/2009 to present in Freely Accessible Journals

Leonardo music journal (0961-1215)

from 01/01/1991 to 12/31/2004 in JSTOR

from 12/01/1997 to 09/28/2009 in Academic Search Premier

from 01/01/2000 to present in Project MUSE - Premium Collection

Lithuanian music link (Spausdinta) (1648-469X)

from 10/01/2000 to present in Freely Accessible Arts & Humanities Journals

Philomusica on-line

from 01/01/2001 to present in Directory of Open Access Journals

11 journals found in Music History & Criticism, Instrumental

Bass player (1050-785X)

from 11/01/1998 to present in eLibrary
from 11/01/2002 to present in General OneFile
from 01/01/2005 to 12/24/2006 in LexisNexis Academic

Electronic musician (0884-4720)

from 01/01/1990 to 12/31/2004 in University of Nebraska Kearney
from 07/01/1996 to present in Academic Search Premier
from 02/01/1999 to present in Academic OneFile and General OneFile
from 01/01/2002 to present in Open J-Gate
from 01/01/2002 to present in Wilson OmniFile: Full Text Select
from 02/01/2002 to present in LexisNexis Academic
from 07/01/2004 to present in eLibrary
from 04/01/2005 to present in General OneFile

Flute talk (0744-6918)

from 01/01/1988 to present in University of Nebraska Kearney

Harmony (Deerfield, Ill.) (1083-9836)

from 01/01/1995 to 12/31/2003 in Freely Accessible Journals
from 10/01/2000 to 10/31/2003 in Academic Search Premier

Journal of band research (0021-9207)

from 01/01/1964 to present in University of Nebraska Kearney

Online journal of bass research (1552-9657)

from 07/01/2003 to 08/31/2004 in Freely Accessible Journals

Online trombone journal

from 09/01/1996 to present in Freely Accessible Journals

Remix (Emeryville, Calif.) (1532-1347)

from 01/07/2001 to 03/09/2009 in LexisNexis Academic
from 01/12/2001 to present in LexisNexis Academic (selected full-text only)
from 01/01/2002 to present in Open J-Gate

from 01/01/2002 to 01/31/2009 in [Wilson OmniFile: Full Text Select](#)
from 03/01/2002 to 03/01/2009 in [General OneFile](#)
from 07/01/2004 to 03/01/2009 in [eLibrary](#)
from 04/01/2005 to present in [General OneFile](#)

Saxophone journal (0276-4768)

from 1987/1988 to present in [University of Nebraska Kearney](#)

Strings (San Anselmo, Calif.) (0888-3106)

from 02/01/2001 to present in [eLibrary](#)

Westfield : the newsletter of the Westfield Center

from 07/01/2004 to present in [Freely Accessible Arts & Humanities Journals](#)

5 journals found in Music History & Criticism, National - Folk, Patriotic, Political

Black music research journal (0276-3605)

from 01/01/1980 to 12/31/2006 in [JSTOR](#)
from 03/01/1997 to present in [Academic OneFile](#) and [General OneFile](#)
from 09/01/2008 to present in [Wilson OmniFile: Full Text Select](#)

Black perspective in music (0090-7790)

from 01/01/1973 to 12/31/1990 in [JSTOR](#)

Jahrbuch für Volksliedforschung (0075-2789)

from 01/01/1928 to 12/31/1999 in [JSTOR](#)

Lenox Avenue (1080-0646)

from 01/01/1995 to 12/31/1999 in [JSTOR](#)

Lied und populäre Kultur (1619-0548)

from 01/01/2000 to 12/31/2005 in [JSTOR](#)

14 journals found in Music History & Criticism, Popular - Jazz, Rock, etc.

Billboard bulletin : daily news for the international music

from 01/10/1998 to present in [eLibrary](#)
from 11/01/2002 to 02/01/2004 in [General OneFile](#)

Billboard radio monitor (1556-7338)

from 04/04/2003 to 08/11/2006 in [LexisNexis Academic](#)
from 10/01/2004 to 07/01/2006 in [General OneFile](#)

Blues access (1066-4068)

from 01/01/1996 to 12/31/2002 in [Freely Accessible Journals](#)

Jazziz (Gainesville, Fla.) (0741-5885)

from 01/01/2001 to 07/01/2006 in [eLibrary](#)

Journal of popular music studies (1524-2226)

from 01/01/1997 to present in [Wiley-Blackwell Full Collection](#)

Mississippi rag (0742-4612)

from 01/01/2008 to present in [Freely Accessible Arts & Humanities Journals](#)

Popular music (0261-1430)

from 01/01/1981 to 12/31/2004 in [JSTOR](#)

Popular music history (1740-7133)

from 04/01/2004 to 06/28/2010 in [Academic Search Premier](#)

Rock & rap confidential (1068-7653)

in [Freely Accessible Arts & Humanities Journals](#)

Rolling stone (0035-791X)

from 01/01/1969 to present in [University of Nebraska Kearney](#)

from 08/09/1990 to present in [Academic Search Premier](#) and [MAS Ultra - School Edition](#)

from 01/20/2000 to present in [eLibrary](#)

Samples (Halstenbek)

from 01/01/2002 to present in [Directory of Open Access Journals](#)

Sentimentalist (New York, N.Y.) (1542-2259)

from 09/01/2007 to present in [Freely Accessible Arts & Humanities Journals](#)

Spin (New York, N.Y.) (0886-3032)

from 05/01/1985 to present in [Google Magazines](#)

from 07/01/2009 to present in [General OneFile](#)

Vibe (New York, N.Y.) (1070-4701)

from 09/01/1993 to 12/31/2008 in [Google Magazines](#)

from 01/01/2007 to 06/02/2009 in [LexisNexis Academic](#)

10 journals found in Music History & Criticism, Vocal

Cambridge opera journal (0954-5867)

from 01/01/1989 to 12/31/2004 in [JSTOR](#)

Choral journal (0009-5028)

from 1963/1964 to present in [University of Nebraska Kearney](#)

Film music (Glendale, Calif.) (1520-3891)

in [Freely Accessible Arts & Humanities Journals](#)

Music and the moving image

from 03/01/2008 to present in [Wilson OmniFile: Full Text Select](#)

Music, sound and the moving image (1753-0768)

from 03/01/2007 to present in [Wilson OmniFile: Full Text Select](#)
from 03/21/2007 to present in [Project MUSE - Premium Collection](#)

Notitiae

from 01/01/1994 to present in [Freely Accessible Journals](#)

Opera Canada (0030-3577)

from 03/01/1996 to present in [Academic OneFile](#) and [General OneFile](#)

Opera news (0030-3607)

from 01/01/1936 to present in [University of Nebraska Kearney](#)
from 05/01/1990 to present in [Academic Search Premier](#) and [MAS Ultra - School Edition](#)
from 12/01/1992 to 05/01/2007 in [Academic OneFile](#) and [General OneFile](#)
from 01/01/1995 to present in [Wilson OmniFile: Full Text Select](#)
from 01/11/1997 to present in [eLibrary](#)

Opera quarterly (0736-0053)

from 12/21/2002 to present in [Project MUSE - Premium Collection](#)
from 01/01/2004 to 03/31/2006 in [Wilson OmniFile: Full Text Select](#)

Studies in musical theatre

from 01/01/2007 to present in [Wilson OmniFile: Full Text Select](#)

19 journals found in Music Instruction & Study

Bach perspectives (1072-1924)

from 01/01/1995 to 01/31/1999 in [Academic Search Premier](#)

Bulletin - Council for Research in Music Education (0010-9894)

from 1963/1967 to present in University of Nebraska Kearney
from 01/01/1963 to 12/31/2006 in JSTOR

Critical studies in improvisation

from 01/01/2004 to present in Directory of Open Access Journals and Open J-Gate

Gender, education, music, and society

from 03/21/2002 to 12/20/2006 in Freely Accessible Journals

General music today (1048-3713)

from 01/01/1991 to 01/31/1998 in SAGE Deep Backfile Package 2010
from 01/01/1999 to present in SAGE Premier 2010
from 03/01/2000 to 09/01/2007 in Academic OneFile and General OneFile
from 06/01/2001 to 03/31/2002 in Education Full Text and Wilson OmniFile: Full Text Select
from 09/01/2002 to 01/31/2008 in Education Full Text and Wilson OmniFile: Full Text Select
from 09/01/2003 to present in Academic Search Premier and Professional Development Collection

Guitar player (0017-5463)

from 06/01/1992 to present in General OneFile
from 06/01/1992 to 12/24/2006 in LexisNexis Academic
from 02/01/2001 to present in eLibrary

International journal of community music

from 01/01/2004 to 12/31/2006 in Open J-Gate

Journal of music teacher education (1057-0837)

from 01/01/1991 to 01/31/1998 in SAGE Deep Backfile Package 2010
from 01/01/1999 to present in SAGE Premier 2010
from 04/01/1999 to 10/01/2000 in eLibrary
from 09/01/1999 to 09/01/2007 in Academic OneFile and General OneFile
from 09/01/2001 to 03/31/2002 in Education Full Text and Wilson OmniFile: Full Text Select
from 09/01/2002 to 03/31/2008 in Education Full Text and Wilson OmniFile: Full Text Select

Music analysis (0262-5245)

from 01/01/1982 to 12/31/1999 in JSTOR
from 01/01/1999 to present in Wiley-Blackwell Full Collection
from 03/01/2003 to 09/28/2009 in Academic Search Premier

Music education research (1461-3808)

from 03/01/1999 to 09/28/2009 in [Academic Search Premier](#) and [Professional Development Collection](#)

Music education technology (1550-9400)

from 01/01/2004 to 12/31/2007 in [Open J-Gate](#)
from 02/01/2004 to 11/01/2007 in [LexisNexis Academic](#)
from 06/01/2004 to 12/31/2007 in [Education Full Text](#) and [Wilson OmniFile: Full Text Select](#)
from 12/01/2004 to 12/01/2006 in [General OneFile](#)
from 05/01/2005 to 12/01/2007 in [General OneFile](#)

Music educators journal (0027-4321)

from 01/01/1934 to 12/31/2007 in [JSTOR](#)
from 01/01/1934 to 11/30/1998 in [SAGE Deep Backfile Package 2010](#)
from 01/01/1990 to present in [Academic Search Premier](#) and [Professional Development Collection](#)
from 01/01/1996 to 05/31/2008 in [Education Full Text](#) and [Wilson OmniFile: Full Text Select](#)
from 01/01/1999 to present in [SAGE Premier 2010](#)
from 05/01/2000 to 11/01/2007 in [Academic OneFile](#) and [General OneFile](#)
from 01/01/2008 to 06/30/2009 in [University of Nebraska Kearney](#)

Music supervisors' journal (1559-2472)

from 01/01/1915 to 12/31/1934 in [JSTOR](#) and [SAGE Deep Backfile Package 2010](#)

Music theory online

from 01/01/1993 to present in [Directory of Open Access Journals](#)
from 01/01/2002 to present in [Open J-Gate](#)

Music theory spectrum (0195-6167)

from 01/01/1979 to 12/31/2006 in [JSTOR](#)

Percussionist (0553-6499)

from 01/01/1963 to 1979/1980 in [University of Nebraska Kearney](#)

Research and issues in music education

from 01/01/2003 to present in [Directory of Open Access Journals](#) and [Open J-Gate](#)
from 09/01/2006 to present in [Academic OneFile](#)

Revista electrónica de LEEME

from 01/01/1998 to present in [Directory of Open Access Journals](#)

Teaching music (1069-7446)

from 01/01/1993 to 02/28/2008 in [University of Nebraska Kearney](#)

from 02/02/1994 to present in [Academic Search Premier](#) and [Professional Development Collection](#)

from 06/01/1999 to present in [eLibrary](#)

from 08/01/2000 to present in [Academic OneFile](#) and [General OneFile](#)

from 10/01/2006 to 08/31/2008 in [Education Full Text](#) and [Wilson OmniFile: Full Text Select](#)

17 journals found in Music Philosophy

Canadian musician (0708-9635)

from 02/01/1987 to present in [LexisNexis Academic \(selected full-text only\)](#)

from 08/01/1987 to present in [eLibrary](#)

from 01/01/1999 to present in [Academic Search Premier](#)

from 07/01/2001 to present in [Academic OneFile](#) and [General OneFile](#)

Critical musicology journal

from 01/01/1997 to 12/31/1998 in [Freely Accessible Arts & Humanities Journals](#)

Empirical musicology review

from 01/01/2006 to present in [Directory of Open Access Journals](#) and [Open J-Gate](#)

from 01/01/2006 to present in [Freely Accessible Arts & Humanities Journals](#)

Frankfurter Zeitschrift für Musikwissenschaft (1438-857X)

from 01/01/1998 to present in [Directory of Open Access Journals](#)

Gig magazine (1093-5657)

from 11/01/2002 to 06/01/2003 in [General OneFile](#)

Journal of music and meaning JMM

from 01/01/2003 to present in [Directory of Open Access Journals](#) and [Open J-Gate](#)

MBI : music business

from 02/01/1997 to 04/01/2000 in [LexisNexis Academic](#)

Music and arts in action

from 01/01/2008 to present in [Directory of Open Access Journals](#) and [Open J-Gate](#)

from 06/01/2008 to present in [Freely Accessible Arts & Humanities Journals](#)

Music and medicine (1943-8621)

from 07/01/2009 to present in [SAGE Premier 2010](#)

Music & politics

from 01/01/2007 to present in [Directory of Open Access Journals](#)

from 01/01/2007 to present in [Freely Accessible Journals](#)

Music therapy today (1610-191X)

from 01/01/2001 to present in [Directory of Open Access Journals](#)

from 01/01/2001 to 12/31/2007 in [Open J-Gate](#)

from 01/01/2003 to present in [Freely Accessible Science Journals](#)

Music week (1983) (0265-1548)

from 05/01/1997 to present in [Academic OneFile](#) and [General OneFile](#)

from 10/04/1997 to present in [LexisNexis Academic](#)

from 01/12/2002 to present in [Business Source Premier](#) and [MAS Ultra - School Edition](#)

from 10/04/2003 to present in [eLibrary](#)

Nordic journal of music therapy (0809-8131)

from 07/01/2006 to 07/01/2008 in [Academic OneFile](#)

Onstage (Emeryville, Calif.) (1532-1339)

from 01/01/2001 to 07/08/2003 in [LexisNexis Academic](#)

from 01/01/2002 to 08/31/2003 in [Wilson OmniFile: Full Text Select](#)

from 02/01/2002 to 07/01/2003 in [General OneFile](#)

Revista Catalana de musicologia (1578-5297)

from 01/01/2001 to 12/31/2004 in [Open Journal Systems \(OJS\)](#)

Surround professional (1528-5391)

from 08/01/2002 to 12/01/2005 in [General OneFile](#)

Voices (Sandane, Norway) (1504-1611)

from 01/01/2001 to present in [Directory of Open Access Journals](#), [Freely Accessible Journals](#) and [Open J-Gate](#)

2 journals found in Printed Music, Instrumental

Musical magazine (Cheshire, Conn.)

from 01/01/1792 to 12/31/1792 in [University of Nebraska Kearney](#)

School musician director & teacher (0036-6676)

from 1965/1966 to 1986/1987 in [University of Nebraska Kearney](#)

APPENDIX Q

Comparison of Expenses of Music Unit at Public Institutions



EXPENSES OF THE MUSIC UNIT
Public Institutions; 101-200 Majors

	Number of Institutions Reporting	5th Percentile	25th Percentile	50th Percentile	75th Percentile	95th Percentile	Average
SPECIFIC INSTRUCTIONAL AND OPERATIONAL EXPENSE							
Faculty/Professional Travel	91	\$ 1,576	\$ 3,514	\$ 8,000	\$ 12,000	\$ 20,950	\$ 8,900
Graduate Scholarships	44	5,060	12,509	33,714	90,374	177,790	62,805
Guest Artists	76	1,000	3,000	6,788	15,000	43,700	12,361
Instructional Supplies	85	500	2,000	5,085	11,680	34,452	9,094
Library (collection development)	50	500	1,010	3,000	5,000	27,345	5,740
Library (performance scores)	66	1,132	3,024	5,062	10,074	16,292	7,433
Office Supplies	94	883	1,974	4,285	7,095	18,112	6,260
Operating Services	50	786	2,000	5,250	12,359	27,466	15,502
Postage	84	300	1,218	2,000	3,700	7,866	2,912
Printing/Duplication	88	951	3,868	6,963	11,050	19,967	8,052
Public Relations and Fundraising	54	433	1,000	2,194	4,875	15,994	4,094
Artists/Lectures	33	260	780	2,000	4,400	31,745	6,998
Student Recruitment	67	529	1,450	3,000	6,000	11,907	4,337
Student Travel	71	1,100	5,010	15,000	30,226	105,800	27,537
Student Wages	79	2,000	5,350	10,000	17,700	35,830	16,953
Technical Services	89	1,314	6,200	10,000	15,500	26,600	12,458
Technology Services	73	415	1,000	2,578	6,200	15,245	5,272
Telephone/Fax/Elec. Communications	84	500	2,152	5,000	8,387	16,841	6,361
Undergraduate Scholarships	87	4,965	35,000	88,975	239,300	693,666	183,750
All Other Expenses	67	633	3,500	7,000	28,153	152,088	34,404
TOTAL BUDGET	100	\$ 38,532	\$ 111,124	\$ 245,912	\$ 427,032	\$ 981,705	\$ 327,362
BENEFIT EXPENSES OF THE MUSIC UNIT							
TOTAL BENEFITS	100	\$ 127,844	\$ 211,761	\$ 301,307	\$ 416,901	\$ 615,250	\$ 374,384
GRAND TOTAL ANNUAL BUDGET (Including Salaries and Benefits)	100	\$ 907,921	\$ 1,355,219	\$ 1,777,567	\$ 2,228,898	\$ 2,893,003	\$ 1,856,962

	Number of Institutions Reporting	5th Percentile	25th Percentile	50th Percentile	75th Percentile	95th Percentile	Average
Equipment							
Purchases	68	\$ 1,000	\$ 5,750	\$ 15,000	\$ 47,045	\$ 182,228	\$ 47,686
Leases and Rentals	37	340	1,280	2,600	5,000	13,185	4,863
Repair	46	500	1,443	5,000	10,000	21,160	6,991
Building							
Renovation	24	\$ 1,745	\$ 4,814	\$ 24,000	\$ 71,250	\$ 2,425,000	\$ 577,108
Leases and Rentals	3	980	2,900	5,300	10,735	15,083	7,323
New Construction	3	6,104,000	14,920,000	25,940,000	27,757,000	29,210,600	19,804,667
TOTAL	76	\$ 1,485	\$ 7,620	\$ 21,480	\$ 71,703	\$ 2,896,938	\$ 1,010,421



APPENDIX R

NASM Chart 37, Comparisons of Total Expenditures per Semester Credit Hour



TOTAL EXPENDITURES PER SEMESTER CREDIT HOUR
(Institutions that Use a Semester-Hour System)

	Number of Institutions Reporting	5th Percentile	25th Percentile	50th Percentile	75th Percentile	95th Percentile	Average
Private Institutions							
1-50 Music Majors	85	\$ 277	\$ 391	\$ 539	\$ 646	\$ 1,023	\$ 574
51-100 Music Majors	82	332	406	502	655	1,571	640
101-200 Music Majors	43	243	403	524	699	2,133	793
201+ Music Majors	52	293	479	659	1,196	1,887	876
Public Institutions							
1-100 Music Majors	101	\$ 163	\$ 233	\$ 298	\$ 417	\$ 794	\$ 370
101-200 Music Majors	95	184	242	309	384	518	326
201-400 Music Majors	86	199	278	348	436	571	374
401+ Music Majors	47	202	341	422	547	937	468
All Institutions	591	\$ 196	\$ 300	\$ 409	\$ 575	\$ 1,172	\$ 513
HIGHEST DEGREE OFFERED							
Associate	21	\$ 130	\$ 184	\$ 212	\$ 337	\$ 599	\$ 287
Baccalaureate	300	205	307	420	599	1,008	494
Master's	201	198	296	372	490	1,217	502
Doctorate	69	240	394	492	781	1,700	699

TOTAL EXPENDITURES PER QUARTER CREDIT HOUR
(Institutions that Use a Quarter-Hour System)

	Number of Institutions Reporting	5th Percentile	25th Percentile	50th Percentile	75th Percentile	95th Percentile	Average
Private Institutions							
1-50 Music Majors	4	\$ 200	\$ 247	\$ 285	\$ 323	\$ 369	\$ 285
51-100 Music Majors	3	287	307	331	377	414	346
101-200 Music Majors	*** Too Few Data Points To Display ***						
201+ Music Majors	4	509	646	934	1,244	1,434	956
Public Institutions							
1-100 Music Majors	*** Too Few Data Points To Display ***						
101-200 Music Majors	5	\$ 151	\$ 171	\$ 186	\$ 224	\$ 232	\$ 192
201-400 Music Majors	7	115	173	221	234	282	206
401+ Music Majors	4	211	270	328	420	561	362
All Institutions	30	\$ 141	\$ 190	\$ 251	\$ 354	\$ 957	\$ 349
HIGHEST DEGREE OFFERED							
Associate	*** Too Few Data Points To Display ***						
Baccalaureate	12	\$ 142	\$ 185	\$ 293	\$ 343	\$ 900	\$ 369
Master's	12	142	194	228	252	577	274
Doctorate	5	226	294	362	596	1,051	525



APPENDIX S

Program of Excellence Annual Reports

Programs of Excellence Report, March 7, 2006

Programs of Excellence Report, Feb. 26, 2011

Programs of Excellence Report, March 1, 2012

Programs of Excellence Funding, April 10, 2012



PROGRAMS OF EXCELLENCE REPORT

College of Fine Arts and Humanities

Department of Music and Performing Arts—Music Program

University of Nebraska at Kearney

Dr. Valerie Cisler, Chair

March 7, 2006

Programs of Excellence funding for the UNK Music Program has enhanced its ability to work toward several goals including 1) the retention of national accreditation with the National Association of Schools of Music (NASM); 2) the enrichment of quality teaching/performance capabilities through the upgrade of facilities and equipment (instruments and technology); 3) the ability to recruit and retain talented faculty and students; and 4) the enhancement of active participation in state, regional, and national competitive performance and scholarly venues for students with collaboration of faculty mentors. Measurable success toward achieving these goals is seen on a broader scale as the reputation of the music program has grown tremendously in the region both on a competitive, academic level and in the perception of the fine arts community through increased concert attendance.

IMPACT

National Accreditation

Concerns raised by the 2001 NASM report primarily focused on the deterioration of facilities, lack of storage space, lack of adequate budget for repair and replacement of instruments, outdated technology in student labs, lack of adequate listening facilities, insufficient number and quality of instruments in practice rooms and teaching studios, lack of adequate support staff including secretarial and custodial assistance and a staff accompanist, lack of adequate scholarship funds to remain competitive with peer institutions.

Primarily, priority funding has provided a means to address some of the fundamental concerns of the 2001 NASM Accreditation report, particularly in the area of equipment purchase and repair. We have been able to repair/replace approximately 25% of acoustic pianos in practice rooms, classrooms, faculty studios, and the recital hall. In addition, we have repaired/replaced another 25% of instruments used in techniques classes (brass, woodwinds, keyboard, percussion, and strings), elementary education classes, and various large ensembles. Priority funding has also provided a means for much needed renovation of the recital hall including a portion of the cost of new curtains, refinished stage, painting, auditorium seating refurbishment, and new musician chairs for performers. Instructional technology enhancements have assisted the department in developing Educational Innovations that include a blend of traditional teaching methods (performance on acoustic instruments) with the latest technological equipment. Examples include the purchase of a Disklavier (digital player/recorder acoustic piano for the Theory Classroom), an 11-seat Yamaha Clavinova Lab (digital keyboards for music major/General Studies piano classes), upgrades of music notation software and lab wiring for transmission of electronic music files to Smart Classrooms, the Student Union, the Music Technology Lab and faculty studios. Several faculty have completed formal training in Distance Education and have presented a wide variety of courses completely online.

Benefit to UNK Students, Kearney Community, the State

The impact of priority funding has been far-reaching. The music program, while serving a large number of majors and minors in several degree programs including performance, pedagogy, music education, liberal arts, and music business (approximately 160), also offers several courses in the General Studies program for all UNK students under two perspectives categories, Aesthetic and Personal Development (serving approximately 460-500 students each year), required courses for elementary/mid-level education degree programs for the College of Education (enrollments average 200 per year), and opportunities for music performance in ensembles for all UNK students including Marching Band, Pep Band (including alumni performers), Wind Ensemble, Symphonic Band, Choraleers, Collegium, Women's Chorus, Men's Chorus, Opera Workshop, Jazz/Rock Ensemble, Nebraskats, and the Kearney Area Symphony Orchestra (KASO). Each year, several hundred students from throughout the campus participate in music program ensembles. In addition, the Kearney Area Symphony Orchestra, offers one of the only opportunities for participation of both student and community members in one organization. Many choral and orchestra concerts are so heavily attended that "standing room only" has become the norm. Collaborative performances with Theatre and Dance offers the campus, regional community, and special invitations to public school students

with opportunities to attend annual Musicals that highlight outstanding vocal/acting talent. In addition to its student performances, the music program strives to provide artist level performances to the campus, primarily through its annual Concerts-on-the-Platte Series (now in its eighth season), featuring UNK faculty and guest artist soloists and chamber groups. Each of its thirteen-sixteen concert performances reaches audiences between 200-400 students, faculty and community members, totaling between 3,500-5,000 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.

Further, the department sponsors a large number of clinics, workshops, master classes, and camps 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, and Broadway Bound (beginning 2006), along with many opportunities to perform for Guest Artist Master classes and workshops in instrumental, vocal and piano areas including chamber music. In support of a number of professional organizations, the department has hosted state and regional conferences with NMTA, NATS, and the College Music Society.

In total, the on-campus music program events, numbering more than one hundred per year, attract several thousand concert-goers and prospective students per academic year. The enhancement of facilities and of performance instruments has a profound impact not only on the aesthetic experience of the music performed but the overall impression visitors have of the entire university. The quality of these experiences brings people back to the campus time and again.

In the area of music, mentorship of student scholarship includes preparation for performance. Outreach performances include annual tours of the Jazz/Rock Ensemble and Nebraskats at high schools throughout the state. 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 for solo and ensemble student performances for the NU Foundation, Nebraska Music Educators Association, Nebraska Music Teachers Association, Music Educators National Conference, Regional NATS Conferences, Nebraska State Band Masters Intercollegiate Band, KC/ACTF Regional Conferences, and the Regional College Music Society Conference. On the state and regional levels, UNK voice students have won innumerable awards as semi-finalists, finalists, and winners at NATS Conferences, with annual participation of UNK 40 students. Most recently, a piano student won first place at state and division (eight state region) levels of the MTNA Young Artist Competition and will compete as one of six national finalists at the MTNA National Conference in Austin in March. Faculty are also actively involved in mentorship of student research as demonstrated by annual participation of 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.

Annual-UNK Student Participation in Music Courses

Music Majors and Minors:	160
General Studies:	460
Elementary Education:	200
Ensembles:	650
Student/Community Ensemble:	75 per semester

Annual Attendance at Department Sponsored Events

On-campus Clinics, Workshops, Camps, Master Classes:	1,500-2,000
Concerts-on-the-Platte:	3,500-5,000
On-campus Music Event Host:	2,000

Annual Outreach Events Attendance

Ensemble Tours:	2,000
Invitational/Competitively Selected Conference Performances:	3,000
Faculty Clinics/Adjudication at High Schools, Conferences:	2,000

Annual Performance/Research Presentations at Conferences/Competitions: 120

**PRIORITY FUNDING ANNUAL AWARDS/EXPENDITURES SUMMARY
MUSIC PROGRAM—2001-2006**

•2001-02	Priority Funding	20,000
Expenditures:	Rebuild one Steinway Studio Grand	15,000
	Shipping Expenses (piano-NY)	550
	Purchase one Baldwin Console (Practice Room)	2,300
	Instrument Repairs/Cases	2,100
•2002-03	Priority Funding	30,000
Expenditures:	Rebuild one Steinway Studio Grand	13,000
	Purchase one U1 Upright (Practice Room)	5,200
	Student Conference Travel (ACTF, ACDA, Chicago Showcase)	4,300
	Technology upgrades	7,500
•2003-04	Priority Funding	65,000
Expenditures:	Rebuild one Steinway Studio Grand	13,500
	Rebuild one Steinway Concert Grand	18,200
	Purchase one U1 Upright (Practice Room)	5,200
	Purchase new Instruments (Percussion, Strings, Woodwinds)	9,800
	Instrument Repairs/Maintenance (Brass, Woodwinds)	5,000
	Purchase Elementary Ed Instruments	8,500
	Student Conference Travel/Lab Software (National -MENC, MTNA, TBS, NAMM)	4,800
•2004-05	Priority Funding	111,441
Expenditures:	Recital Hall Renovation	20,000
	Purchase Clavinova Keyboard Lab	32,000
	Purchase one U1 Upright (Practice Room)	5,200
	Purchase one C2 Grand (Practice Room)	15,000
	Purchase Tech Instruments (Brass, Percussion, Strings, Woodwinds)	24,100
	Purchase Disklavier (Theory Classroom)	9,900
	Purchase Pedagogy Resources	730
	String Storage Units	600
	EIEd Instrument Storage	400
	Dance Studio Floor	3,100
	Music Staff White Boards	430
•2005-06	Priority/Instructional Enhancement Funding	
Expenditures:	Recital Hall Renovation	17,556
	Purchase Musician Chairs (one-time funding)	34,172
	Purchase Marimba	7,250
	Purchase Used Yamaha C3	14,500
	Purchase Yamaha U1	8,000
	Purchase Band Instruments	20,000
	Student Conference Travel/Lab Software (NATS, Chicago Showcase, NMEA Conference, MTNA National Conference-Austin, TX, NAMM Conference-Anaheim, CA, MENC-Salt Lake City, TBA other)	10,000
	Upgrade TechLab Wiring (one time funding)	2,200
	Phase I Acoustic Treatment-Choral Room	5,260

To further the support of the arts in the region and to enhance awareness of quality arts programming in the area, music faculty members are working in collaboration with the Kearney Area Arts Council, the Kearney Chamber of Commerce, and other members of the arts community to develop effective marketing strategies to Kearney tourists, new members of the community, and conference groups.

Faculty Recruitment

The addition of priority funds to the department has made a notable impact on our ability to recruit new faculty members from some of the country's most prestigious music programs. Candidates have been impressed with our ability to sustain a Program of Excellence in, what may seem to them, a remote rural area. They are attracted to an institution that supports its faculty and students through adherence to national accreditation standards and provides fundamental resources for quality teaching. Many are impressed by the mission of a well-grounded liberal arts education. And with new offers of partial reimbursement for moving expenses, an opportunity for initial release time, and university support for scholarly interests, we have been able to attract an exceptional pool of candidates and have been more competitive in hiring and retaining superb musician-teachers. Being selected as a Program of Excellence sends a strong message to prospective faculty regarding overall support for the arts on the campus and in the state and places a higher standard of expectation for maintaining quality teaching, scholarship and service on those who accept a tenure-track position.

Extramural Funding

External sources of funding for the music program over the past several years include those awarded by the Kearney Area Arts Council, the Nebraska Arts Council, the Nebraska Humanities Council, the Heartland Arts Council, the UNK Alumni Association, the NU Foundation, and the Music Teachers National Association. In addition, the department has secured cooperative partnerships with the Yamaha Corporation of America and Dietze Music House of Lincoln through a loan-purchase piano program that had its inception with the availability of annual priority funds. Additional corporate sponsorship includes annual scholarship/internship opportunities through the National Association of Music Merchants and numerous publisher donations to the Music Pedagogy Resource Center. The department continues to receive numerous financial awards from alumni, emeriti faculty and supporters of the arts through donations to the NU Foundation for Student Scholarships, the Music Pedagogy Resource Center, and the Concerts-on-the-Platte Series. In the future, the department intends to investigate additional sources for collaborative purchases of instruments and equipment. We have already begun discussions with UNK music alumni in preparation of a proposal to the UNK Alumni Association for marching band instruments.

**Music Priority Program/Grant Awards Expenditures
Biennium—2005-07**

INSTRUMENTS:

1-C3 Yamaha Grand (Buckner Studio) \$14,500
1-Rebuild Steinway M (Cook Studio) \$14,400
2-U1 Yamaha (Practice Rooms) \$14,000
String Instruments/Storage \$14,900
 5 violins, 4 violas, 4 cellos, 1 double bass, storage unit
Band Instruments \$85,500
 (\$25,000 Music, \$50,000 NU Foundation, \$10,500 Chancellor)
Marimba \$7,401
Trap Set \$600
Contribution to Digital Organ Console Fund \$43,000

EQUIPMENT/FACILITIES:

Musician Chairs \$34,172
Choral Room Acoustic Treatment \$6,300
Music Technology Lab \$2,200
Choral Risers \$12,740
Music Lab Upgrade \$550
Griffin Technology \$276
Finale 07 \$1,560
EEd Storage \$527.24
Music Office Bookcases \$1,765
Faculty Bulletin Boards 307.78
Balance of Recital Hall Seats \$17,556
Nebraskats Sound Equipment \$4,200
Computer/Software Upgrades for Sound \$5,809.65
 Recital Hall, Band Room, Tech Lab, Coordinator
FAB Furniture \$47,400 (\$8,300 Music)
Keyboard Lab Repair \$114

STUDENT RESEARCH/TRAVEL AWARDS: \$7,025

NMEA, NAMM, NATS, MTNA, CMS
Chamber Festival, Division Competition, Showcase
Marching Band

LOW BRASS SALARY-MUSIC CONTRIBUTION: \$19,672

RECRUITMENT/ADVERTISING: \$4,942.54

TEACHING MATERIALS: 589.96

Cisler 8.23.07

V. EXPENDITURES

(SOURCES 2008-09: Priority-\$75,710 + Permanent Equipment-\$20,000 + Cello Position/Strings-\$84,889)

Faculty Salaries/Benefits

Low Brass	\$14,000	Salary
	\$6,227.55	Benefits
Piano Technician	\$1,834.11	Benefits
Cello/Dir. String Project	\$38,500	Salary (Strings)
	\$17,588	Benefits (Strings)
	<u>\$78,149.66</u>	

Facilities Renovation

Studio (Guitar/Flute)	\$400	Facilities
Studio (Percussion)	\$6,120	Facilities
	<u>\$6,520</u>	

Instruments Purchased

Rodgers Organ	\$33,002.25	(balance paid – previous payment of \$42,000 from 07-08 budget)
	\$500	Facilities – platform
	\$250	Consultation Fee
	\$200	Light (to be purchased)
Piano (Disklavier)	\$11,500	Dietze Music (May, 2009)
Percussion Practice Pads	\$375	Yanda's Music
½ size violin/viola	\$1,504.99	Shar Music (Strings)
½ size cello	\$629	Shar Music (Strings)
String Instr/Storage/Music	\$16,745.19	(Strings budgeted – to be purchased)
	<u>\$64,706.43</u>	

Instruments Repaired

Piano (Steinway Grand M)	\$7,350	Greg Hulme (1/2 rebuild cost)
		<u>\$7,350 (balance to be paid August, from 2009-10 budget)</u>
	<u>\$7,350</u>	

Equipment

Server	\$507.50
Microphones	\$2,853.64
Lav Mic (choral room)	\$227.90
Video Recorder	\$728.56 (Strings)
Computer/Printer/Software	\$2,629 (Strings)
Tech Lab Keyboards	\$231
Tech Lab Software – Finale	\$1,710
Headsets	\$456.96
Staff White Boards (Theory)	\$2,200 (budgeted - to be purchased)
Keypad Lock	\$396 (student instrument storage)
	<u>\$11,940.56</u>

Teaching Methods and Materials

Shar Music	\$256 + \$536.91 (Strings)
Alfred Publishing	\$322.15
Other	\$122.67 (budgeted – to be purchased)
	<u>\$1,237.73</u>

Consumables Purchased

Student Performance Travel	
NAMM Trip	\$300 (Anaheim, CA)
Choraleers	\$698.25 (Lied Center)
Band	\$2,000 (Italy)
Video Tapes/Disks (Disklavier)	\$28.01
Accompanist Fees	\$250 (Strings)
Candidates' Expenses	\$751.71 (Strings)
Moving Expenses	\$1,000 (Strings)
Position Advertising	\$957.30 (Strings - CMS, ASTA, Chronicle)
Recruitment Materials	
Postcards	\$867.29
NMEA Ads	\$850
NMTA Ad	\$200
Registration Cards	\$317.64 (Scholarship Auditions)
String Brochure	\$154.95 (Strings)
Recruitment Mailing	\$154.95 + \$102.08
String Project Ads	\$1,338.48 (Strings)
Kearney Hub	\$526 (Strings)
Summer Camp Ad	\$197.96
	<u>\$10,694.62</u>

TOTAL EXPENDITURES 2008-09: \$180,599

PROGRAMS OF EXCELLENCE REPORT

May 15, 2010

I. TITLE: Music Program of Excellence

II. RESPONSIBLE PERSON:

Dr. Valerie Cisler, Chair, Department of Music and Performing Arts

Dr. William Jurma, Dean, College of Fine Arts and Humanities

III. ACCOMPLISHMENTS AND GOALS

Programs of Excellence funding for the UNK Music Program has enhanced its ability to work toward several goals including 1) the retention of national accreditation with the National Association of Schools of Music (NASM); 2) the enrichment of quality teaching/performance capabilities (equipment enhancement, unique and specialized curricula, faculty positions), 3) the ability to recruit and retain talented faculty and students; and 4) the enhancement of active participation in state, regional, and national competitive performance and scholarly venues for students with collaboration of faculty mentors. Measurable success toward achieving these goals is seen on a broader scale as the reputation of the music program has grown tremendously in the region both on a competitive, academic level and in the perception of the fine arts community through increased concert attendance and donor support. Graduates continue to succeed in the profession through subsequent employment in teaching positions, performance venues, and the music industry, and through acceptance into prestigious graduate programs in performance, pedagogy, and music therapy. The department's students and faculty were featured on the Nu Foundation's Capital Campaign opening event, with a recent gift of \$2 million for student scholarships in strings and piano, an endowed chair position, and a special challenge fund for student recruitment.

Enhancements

In the past year, the department focused on four significant areas of need with the support of Programs of Excellence funding: 1) Faculty/Staff Support: salary/benefits (Low Strings/Dir. of the UNK String Project, Low Brass/Music Theory, Piano Technician) and costs for faculty searches; 2) Equipment/Facilities Enhancement: purchase of string instruments, new set of timpani, U1 Yamaha Disklavier with digital recording, sound equipment, rebuild studio grand, studio/classroom upgrades (storage cabinets, white boards, piano lab electronics, pedagogy materials); 3) Student Research: funding for travel to performance competitions, research projects, conferences; and 4) Student Recruitment: including all forms of advertising (print materials, mailings, journal ads, scholarship audition materials).

Enhancement Goals

Out of necessity, a shift in direction of departmental enhancement funding must rest with our concerns related to facilities. These concerns are for 1) Physical Size and Appearance, 2) Lack of Climate/Air Quality Control, 3) Acoustics, and 4) Safety—all of which directly affect the quality of our instruction and our ability to recruit. Our concern related to the lack of adequate space is well documented (cited in the 2001 NASM report, the 2001 and 2007 Academic Program Reviews, and Graduating Senior/Alumni Surveys, Music Enhancement Proposal, 2008) and we remain hopeful that a new facility or significant addition/renovation of the existing facility is being considered.

Beyond the space issue, our immediate concern for the existing facility is on two levels: 1) the lack of humidity and temperature control (humidity levels fluctuate between 18% - 98% and temperatures between 50° - 90° during the course of a year); this constant fluctuation has caused a number of our instruments, those primarily made of wood, to crack (pianos, stringed instruments) and become unusable or at the very least, to cost thousands of dollars in annual repairs; estimated cost of \$125,000 is needed to correct the problem; and 2) the lack of adequate upkeep and maintenance. The overall condition of the building is a hindrance to recruitment, being unkempt and in disrepair. These two issues will necessarily lead us to direct a sizeable portion of our funding toward installing humidity control, providing signage for our building, repairing and replacing chipped base tiles, wall coverings, painting, ceiling tiles, and staining wood doors. We are in the midst of researching the costs of all these items to be addressed within the next few years.

IV. MEASURES OF IMPACT RESULTING FROM PROGRAMS OF EXCELLENCE FUNDING

National Accreditation

Concerns raised by the 2001 NASM report primarily focused on the deterioration of facilities, lack of storage space, lack of adequate budget for repair and replacement of instruments, outdated technology in student labs, lack of adequate listening facilities, insufficient number and quality of instruments in practice rooms and teaching studios, lack of adequate faculty to teach low strings and orchestral conducting/literature, lack of adequate support staff including secretarial and custodial assistance and a staff accompanist, lack of adequate scholarship funds to remain competitive with peer institutions. Primarily, priority funding has provided a means to address some of the fundamental concerns of the 2001 NASM Accreditation report, particularly in the area of equipment purchase and repair and educational technology. Funding has also enabled the department to retain a full-time lecturer in low brass, enhance the benefits of a

Music 2009-10 POC Report-1

part-time piano technician (.8) and obtain a new tenure-track position in low strings. We are currently in the midst of preparing our next NASM Self-Study, with a visit from the evaluators scheduled for February 28-March 1, 2011. We hope to report some improvement of existing facilities, while not in size, at least in appearance.

Benefit to UNK Students, Kearney Community, the State and Region

UNK Students—The music program serves a large number of majors and minors in several degree programs including liberal arts-music, music business, music education, music performance/pedagogy, and musical theatre, in addition to its newly revised graduate program (completely online). Further, the department offers General Studies courses (Portal, Aesthetics, Capstone), required coursework for elementary/mid-level education degree programs for the College of Education, and numerous opportunities for performance participation in vocal and instrumental ensembles, master classes and workshops for all UNK students. In addition, current updates on software, instruments and equipment and pedagogical materials allow for improved curricular programs in addition to the enhancement of current curricular trends in fields such as sound production and online teaching.

Through Program of Excellence funding, students have had the opportunity to participate in state, regional, and national conferences, competitions and performance venues. Special invitations and competitively selected honors have been extended for student solo and ensemble performances for the NU Foundation, UNK Alumni Association, Lincoln Symphony, Nebraska Music Teachers Association Conferences and Competitions, West Central Region-Music Teachers National Association Competitions, Nebraska Music Educators Association Conventions, State and Regional National Association of Teachers of Singing Association Competitions, Nebraska State Band Masters Intercollegiate Band, the Kearney Symphony Orchestra Concerto/Aria Competition, "Musical Theatre Showcase" Performances, Solo/Chamber Music Summer Festivals, and Regional and National College Music Society Conferences. Faculty are also actively involved in mentorship of student research as demonstrated by annual participation of 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 Undergraduate Research Fellowship Program.

Kearney Community—In addition to student performances, the music program strive to provide artist level performances to the campus, primarily through its Concerts-on-the-Platte Series, featuring UNK faculty and guest artist soloists and chamber groups. In its tenth year, the series has offered between thirteen and twenty-two concerts, free of charge to UNK students, faculty, staff, and members of the Kearney community. The Kearney Symphony Orchestra has a long tradition of engaging UNK students (music majors and non-majors), UNK faculty (from any department) and community members (including high school students, public school teachers, and a number of professionals in other fields such as law) to its membership.

State and Region—The department sponsors a large number of clinics, workshops, camps, festivals, competitions, guest artist and faculty master classes 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, and Broadway Bound—Musical Theatre Camp, along with many opportunities to perform for Guest Artist Master classes and workshops in instrumental, vocal and piano areas including chamber music. In support of a number of professional organizations, the department has hosted state and regional conferences with NMTA, NATS, and the College Music Society (CMS). Annual tours of performance groups such as the Jazz/Rock Ensemble, Nebraskats, the Choraleers, and the Thornton String Quartet reach thousands of young students from throughout the region. These performances serve not only to inform audiences of opportunities available in the department, they provide visibility and a promotional venue for the entire campus.

Faculty Recruitment

The addition of priority funds to the department has made a notable impact on our ability to recruit new faculty members from some of the country's most prestigious music programs. Identification of Music as a Program of Excellence sends a strong message to prospective faculty regarding overall support for the arts on campus and high expectations for maintaining quality teaching, scholarship and service on those who accept a tenure-track position.

Extramural Funding

External sources of funding for 2009-10 include the Kearney Symphony Orchestra Board, the Kearney Area Arts Council, the NU Foundation, the Dana Foundation, the National String Project Consortium and a number of private donors. Annually, the National Association of Music Merchants provides corporate sponsorship scholarship/internship opportunities for music business majors. In addition, the department continues its cooperative partnerships with the Yamaha Corporation of America and Dietze Music House of Lincoln through a loan-purchase piano program that had its inception with the availability of annual Program of Excellence funds.

V. EXPENDITURES

(FUNDING SOURCES 2009-10: Priority—\$75,710 + Permanent Equipment—\$20,000 + Cello/Strings Support—\$85,389.75)

Faculty Salaries/Benefits	\$90,230
Facilities Enhancements	\$8,000*
Equipment/Instrument Purchases/Repairs	\$62,000* Strings/Piano/Brass/Percussion Instruments, Sound/Electronic Equipment
Teaching Methods and Materials	\$3,870* Books/CDs/Tapes/Software
Consumables	\$17,000* Student Research, Position Searches, Recruitment

***BUDGETED TOTAL EXPENDITURES 2009-10: \$181,099.75**

PROGRAMS OF EXCELLENCE REPORT

February 26, 2011

I. TITLE: Music Program of Excellence

II. RESPONSIBLE PERSON:

Dr. Valerie Cisler, Chair, Department of Music and Performing Arts

Dr. William Jurma, Dean, College of Fine Arts and Humanities

III. ACCOMPLISHMENTS AND GOALS

Programs of Excellence funding for the UNK Music Program has enhanced its ability to work toward several goals including 1) the retention of national accreditation with the National Association of Schools of Music (NASM); 2) the enrichment of quality teaching/performance capabilities (equipment maintenance and replacement, unique and specialized curricula, faculty positions), 3) the ability to recruit and retain talented faculty and students; and 4) the enhancement of active participation in state, regional, and national competitive performance and scholarly venues for students with collaboration of faculty mentors. Measurable success toward achieving these goals is seen on a broader scale as the reputation of the music program has grown tremendously in the region both on a competitive, academic level and in the perception of the fine arts community through increased concert attendance and donor support. Graduates continue to succeed in the profession through subsequent employment in teaching positions, performance venues, and the music industry, and through acceptance into prestigious graduate programs in performance, pedagogy, and music therapy. In the past year and a half the department has received its largest gift (more than \$2 million for student scholarships, an endowed chair position, and recruitment fund) along with an increase in overall donor contributions for departmental support.

Enhancements

In the past year, the department focused on four significant areas of need with the support of Programs of Excellence funding: 1) Faculty/Staff Support: partial salary/benefits (Low Strings/Dir. of the UNK String Project, Low Brass/Music Theory, Piano Technician, and Staff Accompanists) and costs for faculty searches; 2) Facilities Maintenance (paint, replacement of base boards throughout the Music, Theatre, Dance, and public portions of the Fine Arts Building); 3) Student Research Support (funding for travel to performance competitions, research projects, and conferences); 4) Equipment Maintenance and Replacement (purchase of full-size marimba, balance on the digital performance organ, sound reinforcement/recording software, server, and equipment, and repair/replacement costs on pianos, strings, brass, wind and percussion instruments; and 5) Student Recruitment (all forms of advertising: print materials, mailings, journal ads, scholarship audition materials, and recruitment travel funds for faculty).

Enhancement Goals

Out of necessity, a shift in direction of departmental enhancement funding must rest with our concerns related to facilities. These concerns are for 1) Physical Size and Appearance, 2) Lack of Climate/Air Quality Control, 3) Acoustics, and 4) Safety—all of which directly affect the quality of our instruction and our ability to recruit. Our concern related to the lack of adequate space is well documented (cited in the 2001 NASM report, the 2001 and 2007 Academic Program Reviews, and Graduating Senior/Alumni Surveys, Music Enhancement Proposal, 2008) and we remain hopeful that a new facility or significant addition/renovation of the existing facility is being considered.

Beyond the space issue, our immediate concern for the existing facility is on two levels: 1) the lack of humidity and temperature control (humidity levels fluctuate between 18% - 98% and temperatures now fluctuate between 50° - 109° during the course of a year and even mark the difference between rooms next to one another on the same day); this constant fluctuation has caused a number of our instruments, those primarily made of wood, to crack (pianos, stringed instruments, including a harp student's instrument) and become unusable or at the very least, to cost thousands of dollars in annual repairs; estimated cost of \$125,000 is needed to correct the problem; and 2) the lack of adequate upkeep and maintenance. The overall condition of the building is a hindrance to recruitment, being unkempt and in disrepair. Basic maintenance (paint/replacement of base boards) has cost the department \$20,000 already this year. Rather than being able to use its funds for the enhancement of its academic programs, the department/college has been forced to spend significant funds on what is normally considered routine facility maintenance. There are still no signs on the Fine Arts Building to direct its more than 10,000 annual visitors nor funds for repair/replacement of wall coverings, acoustic tiles, water-stained ceilings and floors, and damaged doors. Facilities issues are of primary concern to both faculty and students and will most certainly be brought forward in our forthcoming national accreditation visit with NASM.

IV. MEASURES OF IMPACT RESULTING FROM PROGRAMS OF EXCELLENCE FUNDING

National Accreditation

Concerns raised by the 2001 NASM report primarily focused on the deterioration of facilities, lack of storage space, lack of adequate budget for repair and replacement of instruments, outdated technology in student labs, lack of adequate listening facilities, insufficient number and quality of instruments in practice rooms and teaching studios, lack of adequate faculty to teach low strings and orchestral conducting/literature, lack of adequate support staff including secretarial and custodial assistance and a staff accompanist, lack of adequate scholarship funds to remain competitive with peer institutions. Primarily, priority funding has provided a means to address some of the fundamental concerns of the 2001 NASM Accreditation report, particularly in the area of equipment purchase and repair and educational technology. Funding has also enabled the department to retain a full-time lecturer in low brass, enhance the benefits of a part-time piano technician (.8) and obtain a new tenure-track position in low strings. We are currently in the midst of preparing our next NASM Self-Study, with a visit from the evaluators scheduled for February 28-March 1, 2011. Unfortunately, we are unable to report improvements in either size or appearance of the facility except on the most modest level. In fact, since the last NASM visit, the department has lost significant space—three offices were taken to be used as a Starbucks/Chartwells restaurant, two classrooms were taken and converted to a Dance Studio, and four student practice rooms have been converted to storage and/or office/teaching space.

Benefit to UNK Students, Kearney Community, the State and Region

UNK Students—The music program serves a large number of majors and minors in several degree programs including liberal arts-music, music business, music education, music performance/pedagogy, and musical theatre, in addition to its newly revised graduate program (completely online). Further, the department offers General Studies courses (Portal, Aesthetics, Capstone), required coursework for elementary/mid-level education degree programs for the College of Education, and numerous opportunities for performance participation in vocal and instrumental ensembles, master classes and workshops for all UNK students. In addition, current updates on software, instruments and equipment and pedagogical materials allow for improved curricular programs in addition to the enhancement of current curricular trends in fields such as sound production and online teaching.

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The addition of priority funds to the department has made a notable impact on our ability to recruit new faculty members from some of the country's most prestigious music programs. Identification of Music as a Program of Excellence sends a strong message to prospective faculty regarding overall support for the arts on campus and high expectations for maintaining quality teaching, scholarship and service on those who accept a tenure-track position.

Extramural Funding

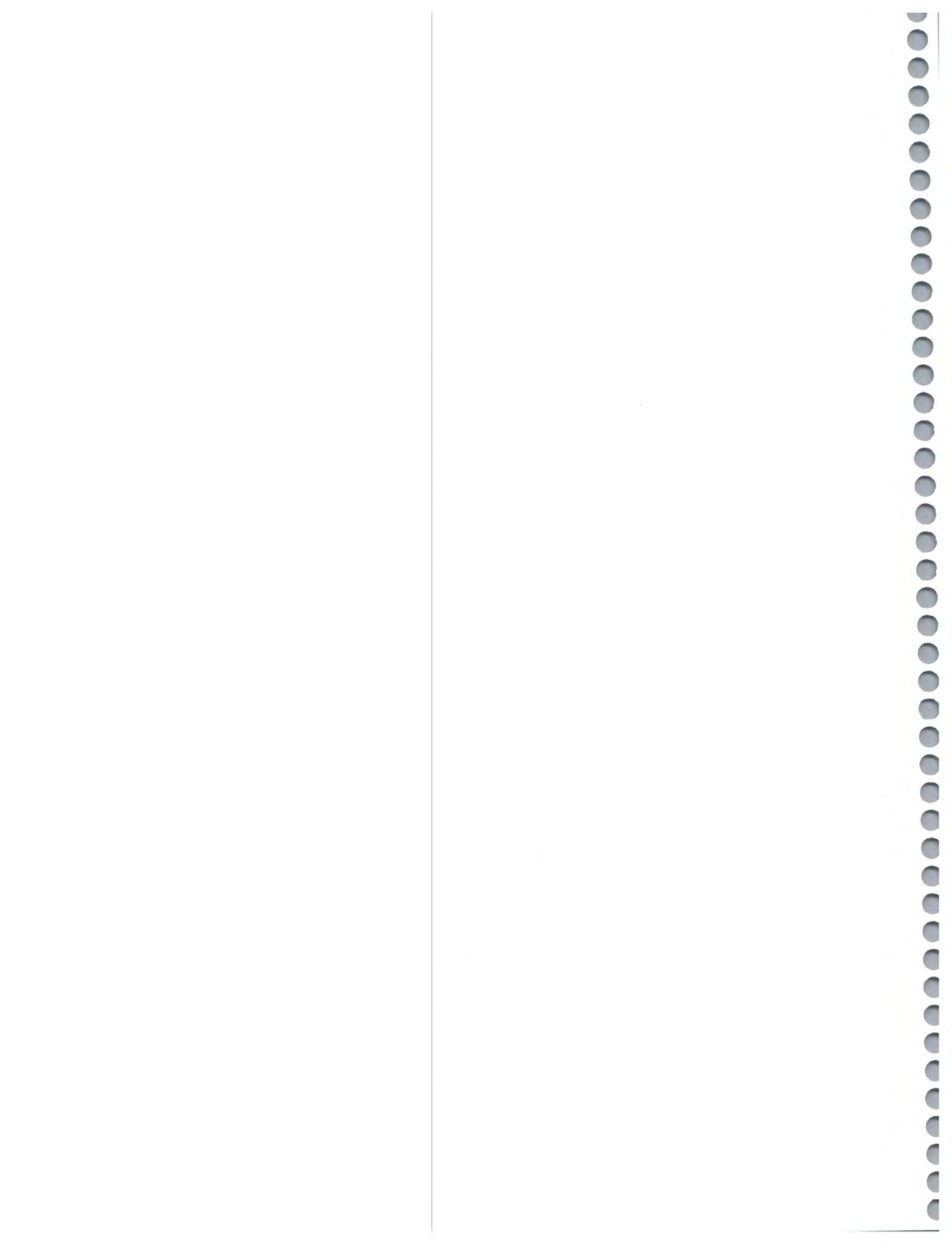
External sources of funding for 2010-11 include the Kearney Symphony Orchestra Board, the NU Foundation, the Dana Foundation, the National String Project Consortium and a number of private donors. Annually, the National Association of Music Merchants provides corporate sponsorship scholarship/internship opportunities for music business majors. In addition, the department continues its cooperative partnerships with the Yamaha Corporation of America and Dietze Music House of Lincoln through a loan-purchase piano program that had its inception with the availability of annual Program of Excellence funds.

V. EXPENDITURES

(FUNDING SOURCES 2010: Priority—\$75,710 + Permanent Equipment—\$20,000 + Cello/Strings Support—\$85,389.75)

Faculty Salaries/Benefits	\$98,578
Facilities Maintenance	\$18,500
Equipment/Instrument Purchases/Repairs	\$39,157 Strings/Piano/Organ/Brass/Percussion/Woodwind Instruments,
Sound/Electronic Equipment	
Consumables	\$24,864 Student Research/Travel, Orchestra Director Position Search, Advertising/Recruitment, National Accreditation Review

BUDGETED TOTAL EXPENDITURES 2010-11: \$181,099.75



PROGRAMS OF EXCELLENCE REPORT

March 1, 2012

I. TITLE: Music Program of Excellence, University of Nebraska Kearney

II. RESPONSIBLE PERSONS:

Dr. Valerie Cisler, Chair, Department of Music and Performing Arts

Dr. William Jurma, Dean, College of Fine Arts and Humanities

III. MEASURES OF IMPACT RESULTING FROM FUNDING

The measures of impact of the Programs of Excellence funding for the UNK Music program can be readily observed in the following areas:

Educational Innovations/Enhanced Services to the State/Extramural Support

The Department of Music and Performing continues to raise its level of visibility and leadership in the state in music education, research, and performance. Presentations of innovative educational training and experiences, along with numerous workshops, clinics, festivals, competitions, guest artist master classes and concerts, bring thousands of participants (private studio and public school teachers, and elementary, middle school and high school students) to the university each year. These events serve the music teachers and students from throughout the state and region, offer numerous cultural events that enhance the artistic milieu of the community, and establish UNK as a center for artistic/educational experiences and opportunities. This outreach by the faculty, in turn, has led to significant extramural support in the form of grants (National String Project Consortium, Dana Foundation) and gifts from supporters, totaling more than three million dollars over the past three years. One example is the establishment of UNK as one of 35 National String Project Consortium sites across the U.S. Without the initial support from Program of Excellence funding, which provides for salary for directorship/master teacher and materials/equipment support, the program would never have succeeded. In its third year, the program has reached more than 150 young string students and provided teacher-training opportunities for many string music majors at UNK. Through its service to the community, the program continues to receive extramural support from grants and gifts.

The department is in the early stages of embarking on a new, innovative biofeedback-approach to analyzing and rehabilitating performance technique for instrumental musicians. Through Program of Excellence funding, the department has recently purchased *ProformaVision*, a sEMG technology (surface electromyography) that measures the amount of electrical activity released by contracting muscles (similar to an EKG). The technology is designed to identify a performer's poor body alignment and technical approaches to their instruments that may increase risk of injury. It offers a way to analyze posture, body alignment, and use of muscles to optimize performance. UNK is currently only one in six states to hold this technology. Program of Excellence funds will be used to set up the system and provide training sessions to all faculty members in early September (professional from NYU) and the technology will be presented at a state music teachers conference in October of 2012. The department intends to establish collaborative ties to the local medical establishment to help identify performance-related injuries to provide a baseline for medically-advised treatment.

Maintenance of national accreditation with the National Association of Schools of Music

Since the last report, the Department of Music and Performing Arts has completed its ten-year national accreditation review with the National Association of Schools of Music (NASM). The visitors noted improvements that had been of significant concern on the previous visit, most notably in the areas of instrument maintenance/replacement, and faculty specialists in low strings and low brass. While the visitors commented on the department's many strengths including its growth in both size and quality of students, increased visibility in the region, solid curricular offerings, quality of the faculty, student success, and an increase in donor gifts in support of faculty and students, the most serious concern remains with the facilities issues that have not still not been addressed: 1) Physical Size and Appearance, 2) Lack of Climate/Air Quality Control, 3) Acoustics, and 4) Safety.

Number of Students Benefited

Program of Excellence funding benefits a significant number of university students and young students in the community. On the individual level, several UNK Music students have received awards for research/creative activity for travel to state, regional, and national conferences. Examples include two winners on the state level Music Teachers National Association Young Artist Competitions (our students won the state level in both the voice and piano competitions)—these students were funded to travel and compete at the West Central MTNA Regional Conference (winners from an eight-state region) in Boulder, CO; another student was competitively selected for participation and performance on the NASA Biennial Convention master class with renowned classical saxophonist Eugene Rousseau, to be held at Arizona State University this month; while other students have earned travel awards for research/performance projects that have taken them from coast to coast: California (NAMM Conference, National Flute Association Conference), to Madison, WI (National American Choral Directors Association Conference), to New York City (the Starling-deLay Violin Symposium and the Gary Schocker Flute Masterclass).

In addition to the individual student awards, the funds have greatly enhanced the educational experiences of all those enrolled in instrumental techniques classes (approximately 75 students per semester) through continued instrument repair and replacement established and maintained since the funding was initially awarded. On a much larger scale, the improved quality of instruments has raised the quality of the instruction and performance levels of every ensemble (four choirs, four bands, orchestra, and chamber ensembles), all on-campus activities for young students (string project) and high school students (workshops, clinics, camps, and concerts) that benefit hundreds of students each year.

IV. ENHANCEMENT/EXPENDITURES

2011-12 Funding Enhancements:

\$75,710	Priority
\$20,000	Permanent Equipment
\$87,075	Low Strings/Support

2011-12 Expenditures:

\$95,474	Faculty Salaries/Benefits
\$43,578	Instrument Maintenance/Replacement
\$26,889	Facilities Maintenance/Equipment
\$13,298	Consumables: Student Research Travel, Advertising/Recruitment, Music Scores/Library
\$3,546	UNK Membership Dues (NASM/ASTA/NMEA)

Program of Excellence Funding Impact/Outcomes—UNK Music

Use of Music Program of Excellence Funds:

- Music PoE funds were used as proposed—for departmental support in three primary areas:
 - 1) Instrument/equipment facilities maintenance and replacement
Evidence: Lists provided in annual PoE Reports
Replacement Pianos (cooperative partnership with Yamaha Corporation of America); rebuild Steinway pianos; digital performance organ; brass, percussion, string, wind instruments; elementary education instruments/storage; digital keyboard classroom equipment; upgrade sound equipment; dance studio floor
 - 2) salary/benefits for faculty/staff
Evidence (list of faculty/staff funded): Noah Rogoff, Assistant Professor of Music, Low Strings and UNK Director/Master Teacher of UNK National String Project Consortium; (also: .5 funding for Low Brass Sr. Lecturer; partial funding for piano technician; partial funding for staff accompanist)
Amounts provided in annual PoE Reports
 - 3) student research/creative activity
Evidence: Lists of student activities/technology in annual PoE Reports; Music Pedagogy Resource Center; Technology lab for composition/arranging/ear training
- PoE one-time funds were used as proposed in the following areas:
Evidence: acoustic treatment-Choral Room; Technology Upgrade; Choral Risers; Musician Chairs; String instruments/Storage Cabinets

Additional Campus Investments related to Music Program of Excellence:

- Chancellor's Office: \$10,500 toward marching band instruments; marching band tours to Italy
- NU Foundation Funds: \$50,000 marching band instruments; \$15,000 choral shells
- Office of the Senior Vice Chancellor for Academic and Student Affairs
 - 1) Travel funding for students: National Conference on Undergraduate Research Poster/Oral Presentations (California, Indiana, Virginia, Wisconsin); National Association of Teachers of Singing State and Regional Competitions; Music Teachers National Association Young Artists Competitions: State, Regional (Colorado, Missouri, North Dakota; Kansas) and National Competitions (Texas); National Association of Music Merchants Conferences (California); American College of Theatre Festival Regional Competitions; College Music Society Regional and National Conference Presentations (Texas, Utah); Chamber Music Festival (Wisconsin); Organ Institute (Indiana); Musical Theatre Showcases (Chicago, Omaha); Ensemble tours to Italy, Uruguay, Argentina; Music Educators Regional and National Conferences; American Choral Directors Association Conference (UW Madison), National Flute Association National Conference (California)
 - 2) Selected student master class performances: Arizona, Minnesota, New York, Wyoming
 - 3) Support for facilities/equipment (Recital Hall Renovation; Replacement Furniture)
- Distance Education
Two grant awards (\$22,000) Enhancement Funds; salary stipends for summer online program
- Office of Sponsored Programs
Commitment of \$1,000 for 10 years to support UNK String Project; One-Handed Woodwinds Program
- Center for Teaching Excellence
Annual stipends for faculty to participate in conferences related to teaching/assessment
- Office of Graduate Studies and Research/Undergraduate Research Council
Numerous awards in support of guest artists, student summer research grants, research fellows
- College of Fine Arts and Humanities
.5 funding for Low Brass Sr. Lecturer position
Annual contribution of \$1,500 to support UNK String Project
Facilities enhancements/faculty travel support and equipment
- Faculty Senate Artists and Lecturers Committee
Annual grants \$4,000+ per year

Music Program of Excellence Success Highlights:

- Maintenance of National Association of Schools of Music (NASM) Accreditation
 - Most significant concern for ongoing budget for instrument maintenance and replacement provided by PoE funding; Full-time faculty (all have terminal degrees in field of specialty); curricular program strength
- Establishment of Music Pedagogy Resource Center
 - Pedagogical Materials in all areas of music teaching (resource for faculty, students, area teachers)
 - ProformaVision* (sEMG—surface electromyography): biofeedback technology enabling performers to analyze posture, body alignment, use of muscles to optimize performance
- Establishment of UNK as site of one of 35 National String Project Consortium Centers in U.S.
 - PoE Funding for Salary/Benefits of Director/Master Teacher/Low Strings Assistant Professor
 - Annual External Grants: Dana Foundation/NSPC; Kearney Symphony Orchestra Board
 - More than 150 young students served/supervised teaching opportunities
- Establishment of new completely online masters degree program
 - Master of Arts in Education—Music Education
- Establishment of the Kearney Symphony Orchestra Young Artist Competition
- Student Success
 - Admission to numerous graduate school programs including Arizona State University, Baylor University, Cleveland Institute of Music, Colorado State University, Florida State University, Kansas State University, Northwestern University, Ohio University, University of Michigan, University of Missouri-Kansas City, University of Wisconsin-Madison, among others.
 - Placement in State and Regional Competitions: MTNA Young Artist, NATS, Metropolitan Opera Auditions
 - Music Business graduates: The Chicago Lyric Opera, RCA and EMI in Nashville, Alfred Publishing, Hal Leonard Publishing, Disney World, NAMM San Diego
 - Music Education graduates: consistent position placements throughout Nebraska/several states
 - Selected for NCUR presentations, UNK Undergraduate Research Journal, UNK Summer Research, UNK Research Fellow program, Competitively-selected performances on state, regional, and national conferences
- Faculty Awards
 - UNK Campus: CFAH Faculty Award for Student Mentoring (3); UNK Campus-Wide Awards: Pratt-Heins Teaching (1), Pratt-Heins Scholarship (2), Pratt-Heins Service (1); Creative Teaching Awards (3); Profiles of Excellence (4); New Frontiers (3); Leland-Holdt Security Mutual Life (1)
 - State-wide and NU System-wide Awards: Outstanding Research and Creative Activity (1); Outstanding Teaching and Instructional Creativity Award (1); Nebraska Arts Council Touring Artists (3); Nebraska Arts Council Mayor's Arts Award (1); NAC Distinguished Artist Award (2)
 - National Awards: Music Teachers National Association Foundation Fellow (1) Atlanta, GA; National Endowment for the Arts: Very Special Arts Award (1) Washington, D.C.
- Faculty Scholarship (Research and Creative Activity) highlights
 - Refereed/Invitational State, Regional, National, and International Performance/Presentations: World Saxophone Congress—Slovenia and Bangkok, Thailand
 - International Saxophone Symposium—George Mason Univ., VA
 - College Music Society Conferences—International: Costa Rica (2), Korea (3), National: Atlanta, GA, San Antonio, TX, and Salt Lake City, UT, and Regional: UNK, Kansas, Missouri, New Jersey
 - Festival of Women Composers International—Indiana Univ. of Pennsylvania
 - International Clarinet Symposium—Norman, OK
 - American Composers Alliance New Music Festival—Symphony Space, New York City (2)
 - Song, Stage & Screen V—University of Winchester, UK
 - MENC National Convention—Minneapolis, MN
 - Music Teachers National Association National Conferences—Albuquerque, NM, Washington, D.C., Minneapolis
 - NATS National Conference—Nashville, TN; Regional Conference—Kansas
 - National Endowment for the Arts Panel—Washington, D.C.; Very Special Arts Performance—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 (International Distribution)
 Alfred's Basic Piano Library: *Composition Book Series*, Five books (trans. Korean)
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
 Conference Features: MTNA National (Austin, Dallas, Nashville, Seattle), World Piano Pedagogy
 Conference (Los Vegas)

Refereed Article Publications: *Grove's Dictionary of Music and Musicians*, Oxford Univ. Press (11 articles),
Piano Pedagogy Forum, *Prairie Mosaic*, *The American Music Teacher*, *Journal of Band Research*,
Platte Valley Review, *Clavier*, *Piano Rendevous*, *The Orff Echo*, *The American Music Research Journal*

Composition Commissions: Angel Repertory Theatre/Third Chair Chamber Players (premiere-Lied
 Center); MTNA/NMTA State Composition Commission (2)

•Endowments established since Music designated as PoE

Establishment of NU Endowed Funds for Student Support (Gifts: \$2,977,348)

Gary F. and Roma Thomas Music Scholarship Fund (\$30,000)
 Thornton Family Fund Scholarship (Thornton String Quartet) (annual \$12,000 x 10 = \$120,000)
 Lavern Clark Memorial Strings Scholarship Fund (\$1,391,837)
 Lavern Clark Memorial Piano Scholarship Fund (\$706,837)
 Lavern Clark Memorial Woodwinds Scholarship Fund (\$200,000)
 Lavern Clark Memorial Brass Scholarship Fund (264,337)
 Lavern Clark Memorial Percussion Scholarship Fund (\$264,337)

Establishment of NU Foundation Endowed Funds for Faculty Support (Gifts: \$500,000)

Ronald J. Crocker Chair in Orchestra Fund (\$500,000)

•Establishment of NU Foundation Endowed Funds for Departmental Support (Gifts: \$350,000)

UNK Music Recruitment Fund (\$100,000)
 Mary Elaine House Music Recruitment and Support (\$250,000)

•Establishment of NU Foundation Funds for Departmental Support (Expendable)

One-Handed Woodwinds Program Fund
 Musical Theatre Enrichment Fund
 Music Pedagogy Resource Center
 UNK String Project Excellence Fund
 Friends of Music: Concerts-on-the-Platte Fund
 Gary Davis Band Fund

External Evidence of Music Program of Excellence impact beyond campus:

•Music community/state/regional outreach activities (pre-college students/teachers/parents):

Annual Events: Honor Band and Choral Clinic, Choral Leadership Workshop, Men's Choral Workshop,
 Women's Choral Workshop, Spring Piano Workshop, Violin/Viola Workshop, Elementary Music Education
 Workshops, Merry Tuba Christmas, All-State Vocal Camp, Sounds of Summer Band Camp, Broadway
 Bound—Musical Theatre Camp, All-State Middle School Band, Guest Artist Master Classes
 Performances: MONA Third Thursdays, Frank House, NU Regents, NU Foundation, American Red Cross,
 Rotary, Kearney Women's Club, along with performances for numerous outside groups

•UNK Host site for Conferences:

NMTA State Conference, NATS Regional Conference, College Music Society Great Plains Regional Conference

•Faculty participation/leadership:

Kearney Symphony Orchestra Board, NMTA Board, NMEA Board, Crane River Theatre Board, Merryman
 Performing Arts Center Board

•Faculty Adjudication of Music Performances:

NMEA, District Music Contest (Nebraska and Kansas), NMTA District Festival, and NMTA/MTNA State and
 Regional Elementary, Junior, Senior, and Young Artist Competitions, NATS State and Regional Festivals,
 ACTF Respondents

- National String Project Consortium:
More than 150 young students have participated in the program (regional outreach)
- Kearney Symphony Orchestra:
Membership includes UNK faculty, staff, and students (music/other departments), middle/high school teachers and students, community members, professional musicians

ESTIMATED ANNUAL AUDIENCE ATTENDANCE:

<u>Department-Sponsored Events</u>	
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	3,000-4,000
On-campus Music Event Host (Band Day/All-State Band)	5,000
 <u>Campus-wide Events Featuring Music</u>	
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
 <u>Annual Outreach Events Attendance</u>	
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

Music Program of Excellence consistency with campus strategic plan:

Learning Goal (meets the following objectives):

- Recruits and retains a diverse faculty of scholars
- Continues to improve all academic programs (active in GS program, support curriculum for COE, courses for the major)
- Achieves national distinction (NASM national accreditation, students and faculty present/perform in state, regional, national and international venues)
- Engages students in a wide variety of challenging academic and performance opportunities
- Offers a strong graduate program (online delivery unique in the state)
- Promotes student achievement through services outside the classroom

Scholarship Goal (meets the following objectives):

- Strengthens role of scholarship within UNK's academic culture (support for faculty/student scholarship)
- Continues to increase the amount and variety of high quality scholarship projects (performance, presentations, and research at state, regional, national, and international levels)
- Promotes and encourages student research and creative activities

Student Development Goal (meets the following objectives):

- Provides numerous opportunities for student leadership and the development of cognitive, interpersonal skills, and prospects for satisfaction and success
- Provides numerous opportunities to enhance personal development, associational, and learning experiences in co-curricular activities, community life, and societal service
- Provides comprehensive support services that help students engage with university opportunities and resources
- Enrolls a large and diverse, well-prepared student body encompassing students within the program in addition to students from throughout the campus

Outreach and Engagement Goal (meets the following objectives):

- Collaborates with public/private sector partners to create and mobilize coordinated programs that enhance citizens' and communities quality of life.
- Continues to develop program that respond to workforce educational needs, employment opportunities
- Provides a wide array of professional development and lifelong learning opportunities through workshops, clinics, and professional services.
- Provides a regional focal point for intellectual, artistic, cultural activities (enhance visibility of campus events, special performances, visiting performer talent)
- Builds close relationship with key university stakeholders

Organizational Development Goal (meets the following objectives):

- Employs strategic planning to enhance institutional cohesion, sense of direction, and developmental momentum.
- Develops organizational structures, policies, procedures, and resources allocation practices that enables UNK and its faculty to function efficiently and effectively.
- Continues to broaden UNK's financial resources base (donor contributions in support of students and faculty)
- Provides a professional environment for UNK faculty and staff
- Maintains effective internal communications and shared governance
- Promotes a safe, welcoming, healthy, and supportive work climate

Music Program of Excellence Leadership

2003 Ron Crocker

2004-2012 Valerie Cisler

Assessment:

Priorities for the music program have centered on

- Maintenance of NASM National Accreditation (address needs of equipment maintenance and replacement, faculty and staff positions, short- and long-term facilities planning, and adherence to competency standards for all curricular programs);
- Enhancement of the orchestra program (creation of UNK String Project, hire exceptional high and low strings faculty performers/teachers and new director);
- Development of a scholarly teaching environment (provide travel support for faculty and students and develop a culture of high standards in performance and research including more involvement in professional organizations, grant-writing, broadening opportunities for performance/presentation);
- Engagement in heightening the visibility and reputation of the department (develop professional-level print materials, secure funding for recruitment materials and activities, and encourage faculty to actively engage in outreach and on-campus educational/recruitment activities);
- Enhancement of student scholarship funds to attract a highly-talented student body; and
- Continued review of program mission and goals and the development of a vision within the context of the university's strategic plan, student needs, and continued engagement with the community.

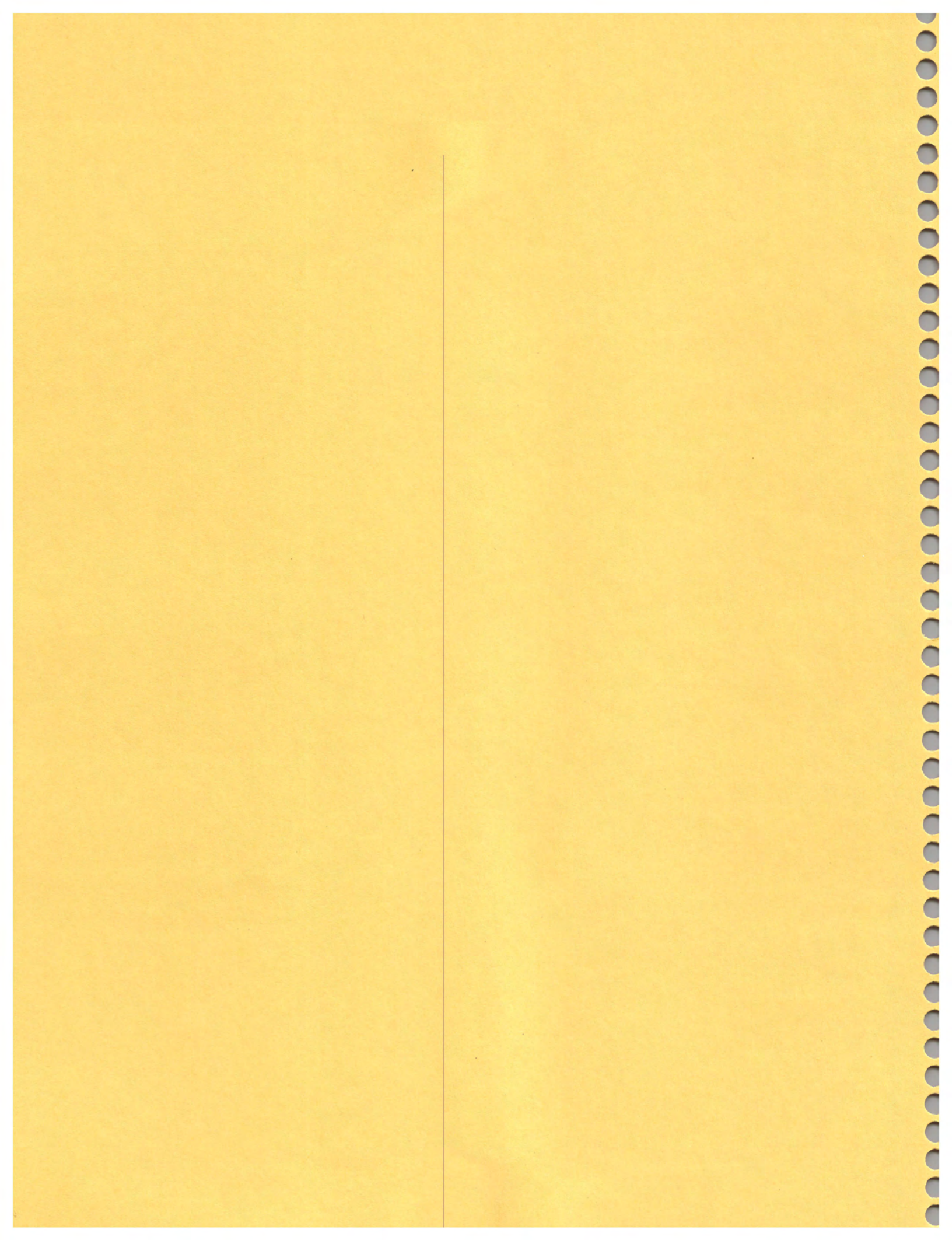
Program of Excellence funding has provided the major impetus toward the achievement of the above priorities. All faculty members within the department are active participants in continual review of curricula, personnel and equipment needs, and the development of goals and objectives toward the department's future strength and role within the university community and its primary impact on the educational/cultural milieu of the region.

Submitted by: Valerie Cisler, Chair, Department of Music and Performing Arts



APPENDIX T

Program Comparisons



MUSIC ED DEGREE PROGRAMS—NASM PEER INSTITUTIONS

University of Central Missouri (GS - 48 hrs.)

BME—Instrumental Emphasis 150 cr. hrs.

BME—Vocal Emphasis 150 cr. hrs.

Minnesota State University (GS - 36 hrs. + 6 GS music)

BS—Music Ed Instrumental Emphasis 128 cr. hrs.

BS—Music Ed Vocal Emphasis 128 cr. hrs.

BS—Music Ed Dual Instrumental/Vocal 140 cr. hrs.

University of Northern Iowa (GS - 45 hrs.)

BM—Music Education Choral/General 136 cr. hrs.

BM—Music Education Instrumental Emphasis 136 cr. hrs.

BM—Music Education Instrumental Jazz Emphasis 136 cr. hrs.

BM—Music Education Dual Instrument/Vocal 145 cr. hrs.

Western Illinois University (GS - 43 hrs.)

BM—Music Teacher Certification (single area emphasis) 145-148 cr. hrs.

UW Stevens Point (GS - 48 hrs.) (TE 12-13)

BM—Music Education Instrumental Emphasis 135 cr. hrs.

BM—Music Education Vocal Emphasis 135 cr. hrs.

BM—Music Education Dual Instrumental/Vocal 151 cr. hrs.

University of Northern Colorado (GS - 31 + 9 GS Music = 40)

BA—120 cr. hrs.

BM—120 cr. hrs.

BME—124-126 (separate vocal/instrumental tracks) Dual 143 cr. hrs.

Murray State University (GS - 34 hrs.)

BM—Music Education Vocal Emphasis 136-138 cr. hrs.

BM—Music Education Instrumental Emphasis 136-138 cr. hrs.

Northern Michigan University (GS - 40 hrs.)

BME—Vocal Emphasis 124 cr. hrs.

BME—Instrumental Emphasis 124 cr. hrs.

BME—Dual Instrumental/Vocal 136 cr. hrs.

Sam Houston State University (GS - 42 hrs.)

BM—Music Education Vocal Emphasis 133 cr. hrs.

BM—Music Education Instrumental Emphasis 133 cr. hrs.

BM—Music Education Dual Vocal/Instrumental 151 cr. hrs.

University of Central Arkansas (GS - 47 hrs.) (TE - 19 hrs.)

BM—Music Education 131 cr. hrs.

All degrees are K-12 certification.



MUSIC ED DEGREE PROGRAMS—NASM UNK/SISTER INSTITUTIONSUniversity of Nebraska, Kearney (GS - 46 hrs.)

BAEd—Music K-12 Teaching Field Endorsement 140 cr. hrs.—move to 129 cr. hrs.

University of Nebraska, Omaha (GS - 42 hrs.)

BA—Music 120 cr. hrs.

BME—Vocal 137 cr. hrs. — move to 148 cr. hrs.

BME—Instrumental 135 cr. hrs. — move to 145 cr. hrs.

University of Nebraska Lincoln (GS - 30 hrs.)

BA—120 cr. hrs.

BM (all degrees) 120 cr. hrs.

BME—130-132 cr. hrs. —move to 120 cr. hrs. (retains 90 hrs. in music/music ed)

MUSIC ED DEGREE PROGRAMS—OTHER NASM REGIONAL INSTITUTIONSUniversity of Missouri, Columbia (GS 30-36 hrs.)

BA—Music 120 cr. hrs.

BM (all programs) range from 132-141 (plan to trim 5 hours from each this year)

BSEd—135-137 cr. hrs. (separate vocal/instrumental)

Colorado State University, Pueblo (GS- 26 hrs.)

BA—Music 120 cr. hrs.

BA—Music Education Emphasis 126 cr. hrs.

University of Missouri, Kansas City (GS - 28 hrs.)

BA—127 cr. hrs.

BM—Performance/Composition/Jazz Studies/Theory: range from 129-140 cr. hrs.

BME—Choral 144 cr. hrs.

BME—Instrumental 155 cr. hrs. (5-year degree)

Valley City State University (GS - 38 hrs.)

BA—Music 120 cr. hrs.

BS Music Education—Vocal 134 cr. hrs.

BS Music Education—Instrumental 134 cr. hrs.

BS Music Education Vocal + Instrumental 151 cr. hrs. (5-year degree)

Bethany College (GS - 33-40 hrs.)

BA—Music 124 cr. hrs.

BM— (all degrees) 124 cr. hrs.

BME—137 cr. hrs.

Colorado Christian University

BA—Music 120 cr. hrs.

BM—(all degrees) 128 cr. hrs.

BME—135 cr. hrs.



MUSIC ED DEGREE PROGRAMS—OTHER NASM REGIONAL INSTITUTIONS (cont.)Colorado Mesa University (GS - 37 hrs.)

BA—Music 120 cr. hrs.

BA—Music Education 126 cr. hrs.

Fort Lewis College (GS - 40 hrs.)

BA—120 cr. hrs.

BA Music Ed—126 cr. hrs.

University of Colorado (GS - 24 hrs.)

BA—120 cr. hrs.

BME—126 cr. hrs. (exemption from Colorado Commission on Higher Education)

Truman State University

BA—Music 120 cr. hrs.

BM (all degrees) 124 cr. hrs.

Does not offer BME—dovetails with MAE (certification)

Kansas State University (GS - 37 hrs.)

BA—Music 121 cr. hrs.

BM (all degrees) 120-124 cr. hrs.

BME—136 cr. hrs.

University of Denver (Quarter hours)—translates to:

BA—Music 122 cr. hrs.

BM (all degrees) 129 cr. hrs.

Southwestern College (GS - 24 hrs.)

BA—Music 124 cr. hrs.

BME—124 cr. hrs.

North Dakota State University (GS - 40 hrs.)

BA—Music 122 cr. hrs.

BM Performance (varied specializations) range from 124-140 cr. hrs.

BME 139-141 cr. hrs. (vocal or instrumental)

Wayne State College (GS - 44 hrs./6 may be in music) (TE - 31 hrs.)

BAEd Music K-12 Teaching Field Endorsement—139-142 cr. hrs. (granted exception to 120 mandate)



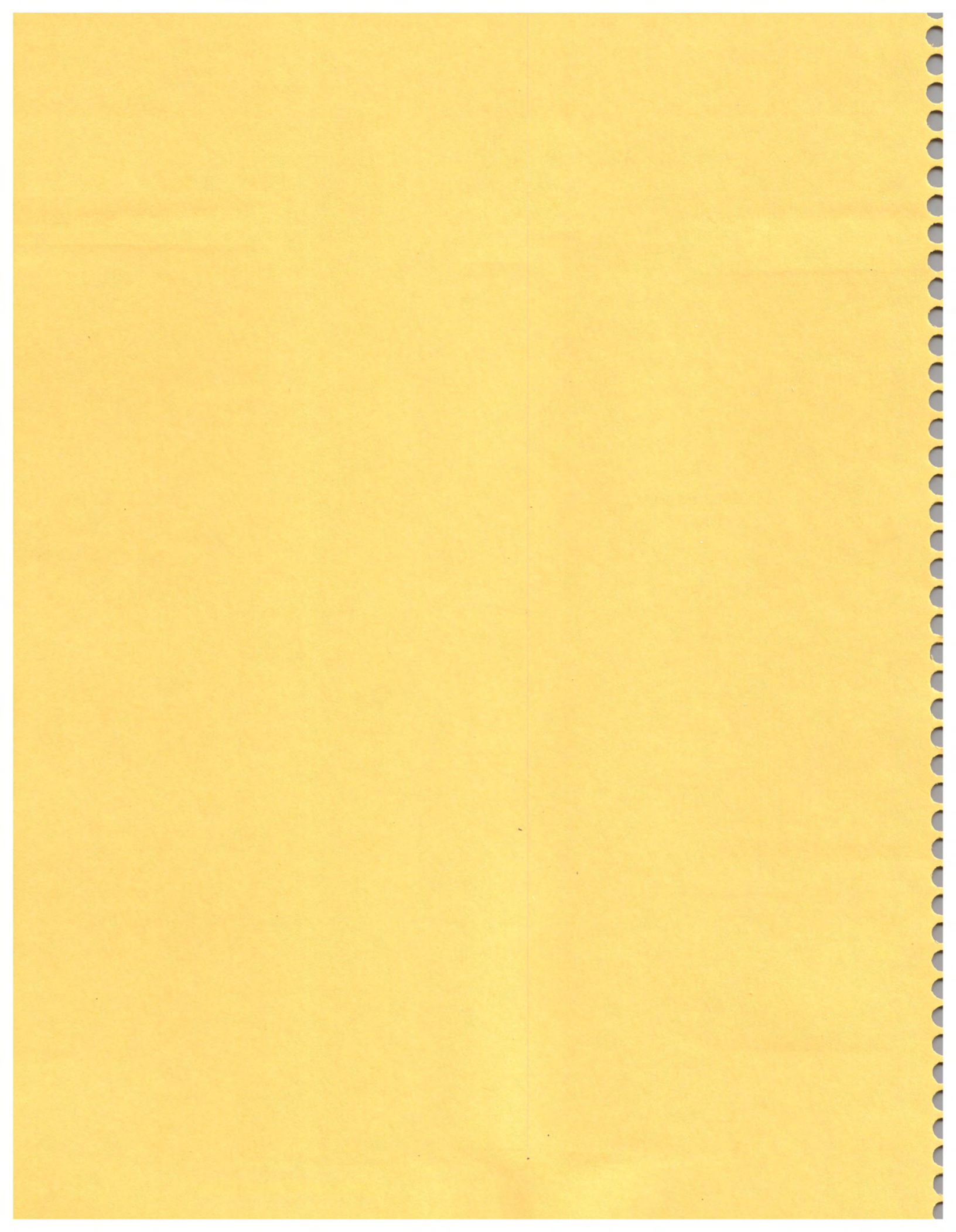
PEER/SISTER INSTITUTION MUSIC EDUCATION DEGREE PROGRAMS:

School	GS	Ed	Gen. Music	Dual Cert.	Instrumental	Choral	+ 2 nd area	Total
UNK	46 (6 music maj 2012)	28 change to 23		66 change to 60				140 change to: 129 (2012)
UNO	41 (3 music maj.)	30		64	71 (2012)	74 (2012)		135 change to: 145/148 (2012)
UNL	30 (9 music maj.)	All in music		96-98 change to: 90 (2012)				130-132 change to: 120 (2012)
Central Missouri	48	28		74				150 1 area
Minnesota St.	42 (6 music maj.)	30		74	62	62	+12	128 1 area 140 dual cert.
Northern Iowa	45	25		75	67	66	+19	136 1 area 145 dual cert.
Western Illinois	43	31			71-74	71-74		145-148 1 area
UW Stevens Point	48	12-13	75	95-96	79-80	80	+16	135 1 area 151 dual cert.
Northern Colorado	40 (9 music maj.)	23		89	74	74	+15	126 1 area 143 dual cert.
Murray State	34	26			78	76		136-138 1 area
Northern Michigan	40 + Health	29			53	53	+12	124 1 area 136 dual cert.
Sam Houston State	42	27		82	67	64	+15	133 1 area 151 dual cert.
Central Arkansas	47	19		65				131



APPENDIX U

Expansion of Facilities, Phase I Plan



FACILITIES PROPOSAL:

Plan A—Two Phase Process (I: Music Annex, II: Renovation/Replacement of current facility)

If plans for a large, all-encompassing fine and performing arts building are not on the administration's agenda for the very near future, the music unit would like to propose a two-phase process that begins with the building of an annex that would allow the department to get along for the next ten years followed by either the complete renovation or replacement of the current structure in 2020.

•Phase I: Music Annex

The building of a smaller unit, an annex on the southwest side of the current facility that would house the following:

Basement Level:

Music Score Library (All multiple scores: choral, band, orchestra, jazz band, pep band, chamber music)

Storage Rooms: 1) Band (uniforms, raincoats, flags and other equipment)

2) Large Ensemble Equipment (risers, shells for band, orchestra, and choir)

3) Opera, Musical Theatre, Nebraskats Equipment

Instrument Lockers

Ground:

Rehearsal Room: Large, flat-floored, multi-purpose (rehearsal/classroom) for orchestra, musical theatre, opera, and swing-choir rehearsals, UNK String Project and Elementary Education (includes storage for string instruments, elementary education instruments, opera/musical theatre costumes and props)

Includes retractable seating/desks (150)

Grand Piano Storage

Three Faculty Studios

Technology Lab/Classroom—One large, divisible technology lab (half may be closed for classes, each side hold 15-20 computers)

Instrument Lockers

Upper Level:

Two large classrooms (hold 40 each)

Sound Production Studio

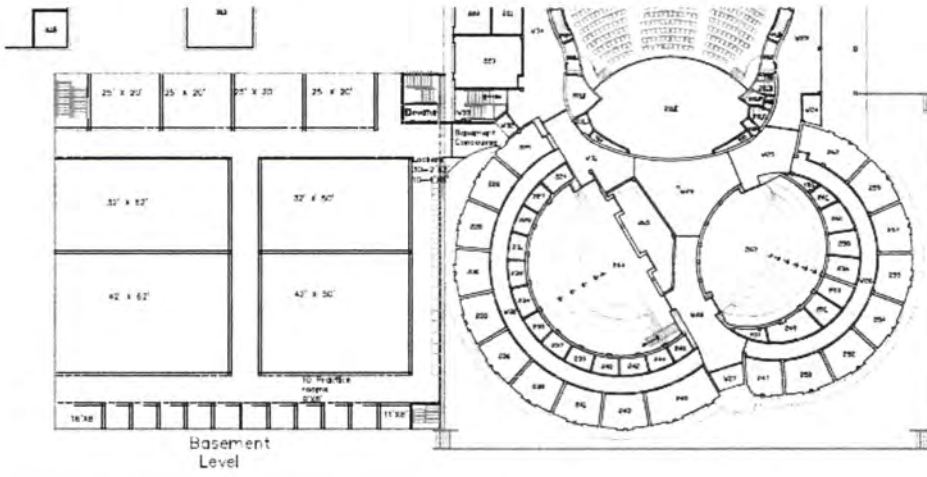
Twenty practice rooms (including large percussion, organ, and chamber music rooms)

Instrument Lockers

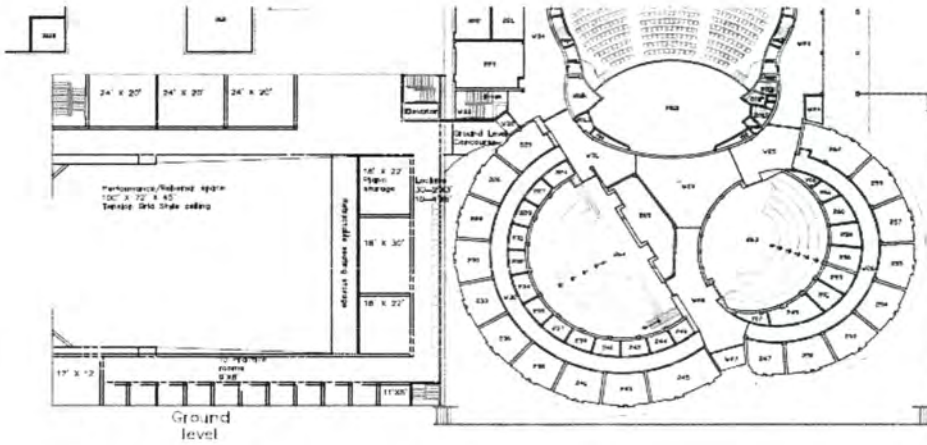
•Phase II: Renovation/Replacement of current facility (2020)

By starting with an annex, with subsequent renovations, the arts facilities could remain in their more centralized location on the campus. For student safety, it is vital that the facilities are close to the student dorms as students in all areas – art, dance, music and theatre are involved in evening and late night practices and rehearsals. Also, the building needs to remain quickly and easily accessible to the hundreds of students from throughout the campus who take general studies courses and participate in ensembles that rehearse daily. The facility must also remain in close proximity to the football field where the students have to walk to rehearse and perform.

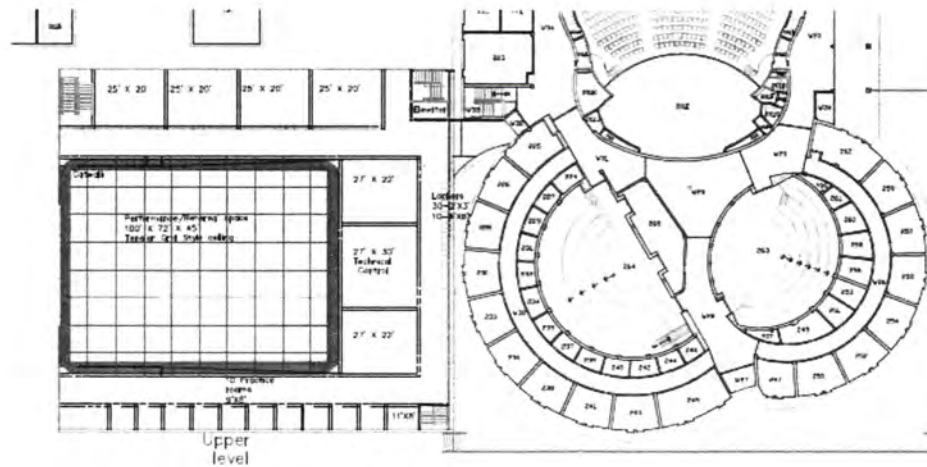
PLAN A MUSIC ANNEX: Basement Level, Ground Level, Upper Level



University of Nebraska at Kearney
 Fine Arts Building
 Main Level



University of Nebraska at Kearney
 Fine Arts Building
 Main Level



University of Nebraska at Kearney
 Fine Arts Building
 Main Level

FACILITIES PROPOSALS:**Plan A—Two Phase Process (I: Music Annex, II: Renovation/Replacement of current facility)**

If plans for a large, all-encompassing fine and performing arts building are not on the administration's agenda for the very near future, the music unit would like to propose a two-phase process that begins with the building of an annex that would allow the department to get along for the next ten years followed by either the complete renovation or replacement of the current structure in 2020.

•Phase I: Music Annex

The building of a smaller unit, an annex on the southwest side of the current facility that would house the following:

Basement Level:

Music Score Library (All multiple scores: choral, band, orchestra, jazz band, pep band, chamber music)

Storage Rooms: 1) Band (uniforms, raincoats, flags and other equipment)

2) Large Ensemble Equipment (risers, shells for band, orchestra, and choir)

3) Opera, Musical Theatre, Nebraskats Equipment

Instrument Lockers

Ground:

Rehearsal Room: Large, flat-floored, multi-purpose (rehearsal/classroom) for orchestra, musical theatre, opera, and swing-choir rehearsals, UNK String Project and Elementary Education (includes storage for string instruments, elementary education instruments, opera/musical theatre costumes and props)
Includes retractable seating/desks (150)

Grand Piano Storage

Three Faculty Studios

Technology Lab/Classroom—One large, divisible technology lab (half may be closed for classes, each side hold 15-20 computers)

Instrument Lockers

Upper Level:

Two large classrooms (hold 40 each)

Sound Production Studio

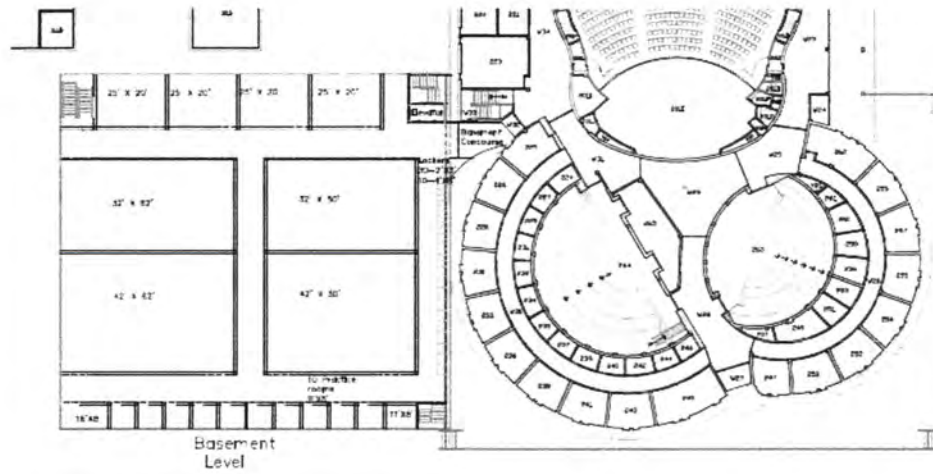
Twenty practice rooms (including large percussion, organ, and chamber music rooms)

Instrument Lockers

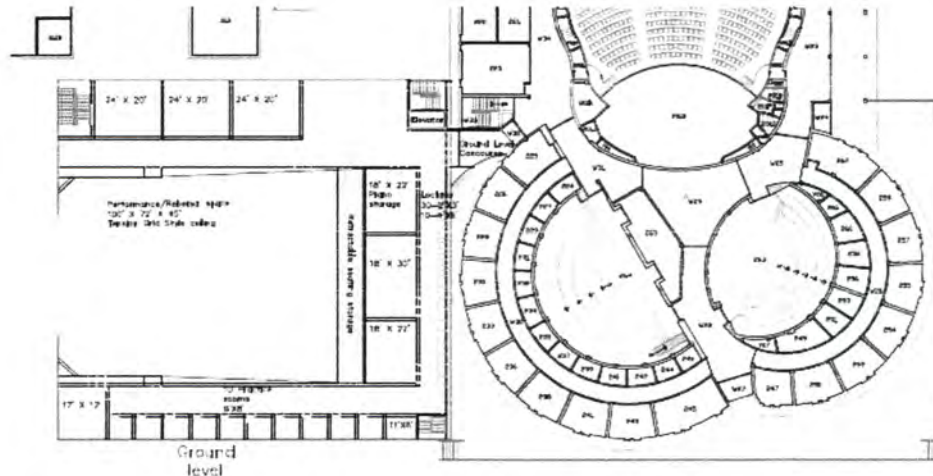
•Phase II: Renovation/Replacement of current facility (2020)

By starting with an annex, with subsequent renovations, the arts facilities could remain in their more centralized location on the campus. For student safety, it is vital that the facilities are close to the student dorms as students in all areas – art, dance, music and theatre are involved in evening and late night practices and rehearsals. Also, the building needs to remain quickly and easily accessible to the hundreds of students from throughout the campus who take general studies courses and participate in ensembles that rehearse daily. The facility must also remain in close proximity to the football field where the students have to walk to rehearse and perform.

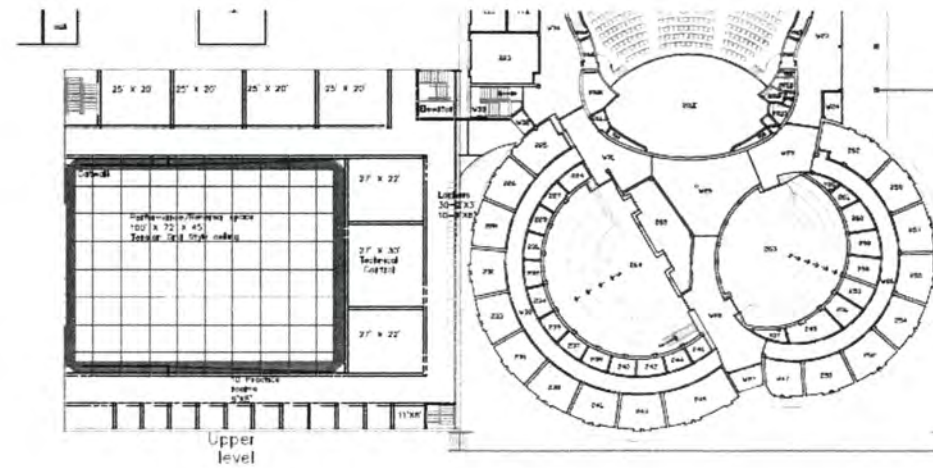
PLAN A MUSIC ANNEX: Basement Level, Ground Level, Upper Level



University of Nebraska at Kearney
 Section of
 Fine Arts Building
 Main Level



University of Nebraska at Kearney
 Section of
 Fine Arts Building
 Main Level



University of Nebraska at Kearney
 Section of
 Fine Arts Building
 Main Level

Plan B—Complete Replacement of the Fine and Performing Arts Facility

MUSIC AND DANCE

In the areas of music and dance, UNK is in need of a new facility with adequate space for:

- Two Performance Halls (one large 800-1,000 seat recital hall with an orchestra pit and full-sized pipe organ, one 300 seat recital hall for smaller venues) both with Video/Sound/Recording Technology;
- One 100-seat Lecture Hall (“Smart” Technology);
- Three Large Rehearsal Rooms with adequate storage space to house all instruments and equipment, including “Smart” technology, related to the performance venues (one for vocal activities including all choral groups, show choir, opera, musical theatre, and choral conducting; one for band activities including marching band, wind ensemble, symphonic band, jazz band, instrumental techniques courses; and one for orchestra and chamber music activities including the Kearney Symphony Orchestra, Thornton String Quartet and a number of smaller instrumental chamber groups, and string techniques and conducting courses);
- Elementary Education Room that would house equipment, instruments and materials related to elementary teaching with an attached observation room for teacher training (“Smart” Technology);
- Technology Classroom/Lab that would house at least twenty computers for studies in ear training, music theory, arranging, marching band drills, and composition;
- Two Digital Piano Labs/Smart Technology (each equipped with 11 keyboards and KeyNote Visualizer) with attached observation room for all music major skills courses and non-major class offerings that could also be used for music theory courses;
- Music Library/Pedagogy Center that would house study scores and recordings for all solo and chamber instrumental, vocal, and keyboard instruments; pedagogical methods and reference materials for all levels of pre-college and advanced levels of teaching including digital audio and video equipment and educational computer software; equipment for vocal pedagogy research including electroglottographs-EGG, ultrasound machine, nasometer, spirometer); and digital audio/video equipment for distance education;
- Large Music Ensemble Library to house multiple scores for choirs, bands, orchestra, opera, musical theatre and chamber music;
- Twenty-five Teaching Studios for all full and part-time faculty (that includes adequate room for teaching individual lessons and small studio classes, instruments, and teaching materials);
- Thirty Practice Rooms with proper acoustical treatments for sound absorption including one organ practice room, one harp practice room, one chamber music room, and two percussion practice rooms;
- Varied-size Storage Lockers for individual instruments and student books (150+);
- Instrument Repair Room with enough space for work on grand pianos and appropriate tools for repair, the piano technician’s office, and space for instruction in instrument repair;
- Sound Recording Studio with adequate room for a staff office and for training students in all aspects of sound production including reinforcement, recording, editing, and final production;
- Green Rooms for performers (each performance hall);
- Faculty Conference Room (seating for 25) and Lounge area;
- Student Lounge area;

- Five Classrooms with “Smart” Technology for all music major and non-major offerings;
- Three-Room Music Office with reception area and separate large work area for mailings, copying, and other activities, and a separate room for department chair and secure personnel and departmental records;
- Two Dance Studios— one for dance techniques classes and one for tap classes for simultaneous rehearsals, with adequate space for sound equipment, a piano, dressing rooms, Marley floors, and a storage room for costumes;
- Large Offstage Storage areas dedicated to storage of concert instruments including concert grand pianos, period instruments, choral shells and risers, instrumental risers, music stands and chairs, and other performance-related equipment;
- Large climate-controlled Storage area for Band Uniforms, cases, flag corps supplies, Nebraskats sound/stage equipment, and choral dresses/tuxes/robes;
- Large Percussion Studio with room for a drumset, one set of five timpani, two-three full-sized mallet instruments and instrument storage;
- One Organ Studio/Practice Room with full-size organ;
- Acoustic Pianos for all Studios, Classrooms, and Practice Rooms;
- The new facility would be climate-controlled with sustained heat and humidity controls as appropriate for proper maintenance of all instruments.

The above list includes specifics only for the Music and Dance portions of the facility. Musical Theatre is addressed in the Theatre list below.

THEATRE NEEDS: Following includes a brief summary of the Theatre area needs* (including facilities that support the Musical Theatre program): Proscenium Theatre: 500 seats with balcony; Black Box Theatre: 120 Seats in various configurations; Box Office: 2-3 computer workstations/ ticket windows; 2 Rehearsal Spaces: Square footage to equal 110% each of the stage areas; Green Room: Room for 30-50 actors/crew; Production Office/ Stage Managers office; Dressing Rooms: 4 “Principal” 2 “Chorus”; Acting Studio (classroom); Design Lab (Classroom): Room for 15 students; 2 Smart Classrooms for 30 students; Scenery Shop: 2000-3000 sq ft; Ground Floor including foreman’s office and Loading dock; Paint Deck/shop; Costume shop—dyeing room, costume storage, workstations; Properties Shop; Electric Shop; Sound Shop; Central Office; Conference Room; Storage Areas: Library/Archives, Scenery, Properties, Softgoods, Costume, Vintage Costume, Lighting, Weapons, General.

*More specifics on size and equipment requirements are available from the department chair.

ART NEEDS: A list is being compiled by the Department of Art and Art History

