Program Review Self-Study Template

Academic unit: MUSIC
College: Fine Arts

Date of last review: 2001
Date of last accreditation report (if relevant): 2001

List all degrees described in this report (add lines as necessary)

<table>
<thead>
<tr>
<th>Degree</th>
<th>CIP* code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor and Master - Music</td>
<td>50.0901</td>
</tr>
<tr>
<td>Bachelor and Master Music Education</td>
<td>13.1312</td>
</tr>
<tr>
<td>Degree:</td>
<td>CIP code:</td>
</tr>
</tbody>
</table>

*To look up, go to: Classification of Instructional Programs Website, http://nces.ed.gov/ipeds/cipcode/Default.aspx?

Faculty of the Academic Unit

<table>
<thead>
<tr>
<th>Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alla Aranovskaya</td>
<td></td>
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<tr>
<td>Andrea Banke</td>
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<tr>
<td>Deborah Baxter</td>
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<td>Julie Bees</td>
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<tr>
<td>Elaine Bernstorff</td>
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<td>Phillip Black</td>
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<tr>
<td>Sylvia Coats</td>
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<tr>
<td>Catherine Consiglio</td>
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<tr>
<td>Dorothy Crum</td>
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<td>Lynn Davis</td>
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<td>Lynne Davis</td>
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<td>Geoffrey Deibel</td>
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<tr>
<td>Judy Fear</td>
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<td>Mark Foley</td>
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<td>Selim Giray</td>
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<td>John Goering</td>
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<tr>
<td>Michael Hanawalt</td>
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<tr>
<td>David Hunsicker</td>
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<tr>
<td>Sarunas Jankauskas</td>
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<tr>
<td>John Paul Johnson</td>
<td></td>
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<tr>
<td>'ie King</td>
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<tr>
<td>Randolph Lacy</td>
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<tr>
<td>Mark Laycock</td>
<td></td>
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</tbody>
</table>
Submitted by: Russ Widener, Director, School of Music  
Date: 3/1/2013
1. Departmental purpose and relationship to the University mission (refer to instructions in the WSU Program Review document for more information on completing this section).

a. University Mission:

Wichita State University is committed to providing comprehensive educational opportunities in an urban setting. Through teaching, scholarship and public service the University seeks to equip both students and the larger community with the educational and cultural tools they need to thrive in a complex world, and to achieve both individual responsibility in their own lives and effective citizenship in the local, national and global community.

b. Program Mission (if more than one program, list each mission):

The School of Music at Wichita State University has a two-part mission: 1) to provide specialized training at the baccalaureate and master’s degree level for music majors and non-majors; and 2) to provide cultural enrichment for the campus community, the Greater Wichita area, and the surrounding region, both in on-campus and off-campus settings.

c. The role of the program (s) and relationship to the University mission: Explain in 1-2 concise paragraphs.

The School of Music is a professional school with outstanding abilities to give our students the best learning experience possible. Our faculty are active musicians in performing, composing and publishing at consistently high levels. The performance faculty are principal performers in the Wichita Symphony Orchestra, Music Theatre of Wichita, Wichita Grand Opera, and other regional ensembles as well as national ensembles which are active during summer seasons. Because of that activity, we serve the community in multiple settings while recruiting students locally, nationally and internationally.

d. Has the mission of the Program (s) changed since last review?  □ Yes  ☑ No

i. If yes, describe in 1-2 concise paragraphs. If no, is there a need to change?

e. Provide an overall description of your program (s) including a list of the measurable goals and objectives of the program (s) (both programmatic and learner centered). Have they changed since the last review?  □ Yes  ☑ No

If yes, describe the changes in a concise manner.

The School of Music is a comprehensive program involving the complete faculty and student body in interactive academic and performance activities. At the baccalaureate level, students in all music emphases, such as education, performance, theory, composition, etc., share a core of experiences in which all faculty serve in one capacity or another. The same principle applies to masters level programs. This core is identified by the National Association of Schools of Music (NASM), the professional accreditation body, as "Basic Musicianship Studies." Some variety exists from school to school in the extent of this core; at WSU approximately 3/4 of the required music curriculum is common to all degree emphases.
The faculty of the School of Music provide instructional service within this core. For example, music performance (studio) faculty teach the applied major instrument to majors irrespective of their program emphasis (BM/BA or BME) and teach literature courses available to all emphases; music education faculty participate in fundamental aural skills and theory courses as well as provide specialized instruction in teacher training and performance courses; and the history/literature faculty also serve in performance and conducting roles. No distinction is made between the music education, theory/composition, and performance emphases in the assignment of performance faculty to studio instruction of majors.

Students in these specialties interact within the courses, ensembles, and studio performance experiences that constitute the basic musicianship block; their musical achievements and activities are not determined solely or even primarily by their degree emphases. Their specialization (e.g., music education, performance, theory/composition) is evident only in the smaller portion of the curriculum devoted to course work in the emphasis or in the application of these studies to post-graduate matriculation (occupational placement in the profession or to appropriate levels of graduate study).

Learning Goals

Students who successfully complete degree and/or program requirements in music education, music performance, music and business, musical theatre, and music pedagogy will have the ability to:

1. Identify a basis for aesthetic judgment and the understanding and appreciation of musical quality
2. Achieve artistic and scholarly competency
3. Be prepared to serve the community and the region as leaders in musical understanding and critical artistic judgment
4. Be prepared to achieve future professional and or academic success
5. Be able to organize their thoughts in a clear and logical manner, and effectively express them in spoken and written communication.

Learning Objectives

A. Students will experience personal artistic enrichment and develop understanding of the styles and performance practices of diverse musical eras through solo and ensemble participation in and attendance at numerous concerts, recitals, musicals, operas, master classes and music for special events. (Goals 1 & 2)

B. Students will achieve broad intellectual and interpretive skills and understanding as they pertain to their degree programs in the areas of music theory, music history, music education, music business, music technology, music performance, music pedagogy, musical theatre, opera, conducting and the appreciation of music. (Goals 1, 2, 3 & 5)

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. (Goals 1 & 2).

D. 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 within their chosen field or pursue an advanced degree on a related field of study. (Goals 3, 4 & 5).
2a. Describe the quality of the program as assessed by the strengths, productivity, and qualifications of the faculty in terms of SCH, majors, and graduates (refer to instructions in the WSU Program Review document for more information on completing this section). Complete a separate table for each program if appropriate.

### UG – Music

<table>
<thead>
<tr>
<th>Last 3 Years</th>
<th>Tenure/Tenure Track Faculty (Number)</th>
<th>Tenure/Tenure Track Faculty with Terminal Degree (Number)</th>
<th>Instructional FTE (#): TTF = Tenure/Tenure Track, GTA = Grad teaching assist, O = Other instructional FTE</th>
<th>Total SCH - Total SCH by FY from Su, Fl, Sp</th>
<th>Total Majors - From fall semester</th>
<th>Total Grads - by FY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1 →</td>
<td>29</td>
<td>23</td>
<td>30.3 9.6 16.2</td>
<td>10202</td>
<td>93</td>
<td>21</td>
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<tr>
<td>Year 2 →</td>
<td>28</td>
<td>28</td>
<td>28.8 7.2 15</td>
<td>9197</td>
<td>77</td>
<td>28</td>
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<tr>
<td>Year 3 →</td>
<td>27</td>
<td>23</td>
<td>27.8 8.1 13</td>
<td>8394</td>
<td>67</td>
<td>13</td>
</tr>
</tbody>
</table>

Total Number Instructional (FTE) – TTF+GTA+O

| Year 1 →    | 56.1 182                             | --                                                       | --                                                                                   | --                                        | --                               | --               |
| Year 2 →    | 51.0 180                             | --                                                       | --                                                                                   | --                                        | --                               | --               |
| Year 3 →    | 48.9 172                             | --                                                       | --                                                                                   | --                                        | --                               | --               |

KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional.

### UG – Music Education

<table>
<thead>
<tr>
<th>Last 3 Years</th>
<th>Tenure/Tenure Track Faculty (Number)</th>
<th>Tenure/Tenure Track Faculty with Terminal Degree (Number)</th>
<th>Instructional FTE (#): TTF = Tenure/Tenure Track, GTA = Grad teaching assist, O = Other instructional FTE</th>
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<th>Total Majors - From fall semester</th>
<th>Total Grads - by FY</th>
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<td>--</td>
<td>76</td>
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<td>Year 2 →</td>
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<td>--</td>
<td>73</td>
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<td>--</td>
<td>63</td>
<td>24</td>
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</table>

Total Number Instructional (FTE) – TTF+GTA+O

| Year 1 →    | --                                  | --                                                       | --                                                                                   | --                                        | --                               | --               |
| Year 2 →    | --                                  | --                                                       | --                                                                                   | --                                        | --                               | --               |
| Year 3 →    | --                                  | --                                                       | --                                                                                   | --                                        | --                               | --               |

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## GR - Music

<table>
<thead>
<tr>
<th>Li. Years</th>
<th>Tenure/Tenure Track Faculty (Number)</th>
<th>Tenure/Tenure Track Faculty with Terminal Degree (Number)</th>
<th>Instructional FTE (#): TTF= Tenure/Tenure Track GTA=Grad teaching assist O=Other instructional FTE</th>
<th>Total SCH - Total SCH by FY from Su, Fl, Sp</th>
<th>Total Majors - From fall semester</th>
<th>Total Grads - by FY</th>
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<tbody>
<tr>
<td>Year 1 →</td>
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<td>TTF GTA O</td>
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<td>Year 2 →</td>
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<td>Year 3 →</td>
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Total Number Instructional (FTE) – TTF+GTA+O  

<table>
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<th>Li. Years</th>
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</thead>
<tbody>
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<td>Year 1 →</td>
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-- GR- Music education

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<tbody>
<tr>
<td>Year 1 →</td>
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Total Number Instructional (FTE) – TTF+GTA+O  

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<tbody>
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<td>Year 1 →</td>
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KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional
<table>
<thead>
<tr>
<th>Scholarly Productivity</th>
<th>Number Journal Articles</th>
<th>Number Presentations</th>
<th>Number Conference Proceedings</th>
<th>Performances</th>
<th>Number of Exhibits</th>
<th>Creative Work</th>
<th>No. Books</th>
<th>No. Book Chaps</th>
<th>No. Grants Awarded or Submitted</th>
<th>$ Grant Value</th>
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<td>20</td>
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<td>9</td>
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<td>23</td>
<td>26</td>
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<td>9</td>
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<td>19</td>
<td>12</td>
<td>1</td>
<td>9</td>
<td>113</td>
<td>627</td>
<td>1</td>
</tr>
</tbody>
</table>

* Winning by competitive audition. **Professional attainment (e.g., commercial recording). ***Principal role in a performance. ****Commissioned or included in a collection.

a. Provide a brief assessment of the quality of the faculty/staff using the data from the tables in section 2 as well as any additional relevant data. Programs should comment on details in regard to productivity of the faculty (i.e., some departments may have a few faculty producing the majority of the scholarship), efforts to recruit/retain faculty, departmental succession plans, course evaluation data, etc.

Provide assessment here:

The School of Music Faculty are extremely active. Most of the Instrumental Faculty are involved with the Wichita Symphony, which includes eight concert pairs, two sets of five Children's Concerts, and four Pops concerts per year. Some perform regularly with Music Theatre of Wichita. Two of the Instrumental Faculty are in the St. Petersburg String Quartet, which tours internationally throughout the year and performs residencies in several international locations. This past year they applied for and received an invitation to perform in St. Petersburg, Russia for the 150th anniversary of the St. Petersburg Conservatory. They, along with the Lieurance Woodwind Quintet and Suprima, a student chamber orchestra, represented the United States. Members of the brass faculty and graduate students make up the Wichita Brass Quintet. Other faculty are busy presenting at national conferences, publishing, holding offices in their national organizations, and having their students participate in national and international competitions.

As to the qualitative level of these activities, the School of Music faculty have garnered honors of the highest order. Faculty have either won of been nominated for the following awards/distinctions, among others: the Pulitzer, the Grammy, the Carnegie National Professor of the Year, the Fulbright and the Guggenheim. They perform/present/tour annually throughout the world. They have an annual presence in Italy each summer with the Canta in Italia program which draws vocal students both nationally and internationally.
3. Academic Program: Analyze the quality of the program as assessed by its curriculum and impact on students. Complete this section for each program (if more than one). Attach updated program assessment plan(s) as an appendix (refer to instructions in the WSU Program Review document for more information).

a. For undergraduate programs, compare ACT scores of the majors with the University as a whole.

<table>
<thead>
<tr>
<th>Last 3 Years</th>
<th>Total Majors - From fall semester</th>
<th>ACT - Fall Semester (mean for those reporting)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>Music: 93 Music Ed: 76</td>
<td>Music: 25.2 Music Ed: 24.2</td>
</tr>
<tr>
<td>Year 2</td>
<td>Music: 77 Music Ed: 73</td>
<td>Music: 25.0 Music Ed: 23.5</td>
</tr>
<tr>
<td>Year 3</td>
<td>Music: 67</td>
<td>Music: 24.1 Music Ed: 23.11</td>
</tr>
</tbody>
</table>

KBOR data minima for UG programs: ACT<20 will trigger program.

b. For graduate programs, compare graduate GPAs of the majors with University graduate GPAs.*

<table>
<thead>
<tr>
<th>Last 3 Years</th>
<th>Total Admitted - By FY</th>
<th>Average GPA (Admitted) - Domestic Students Only (60 hr GPA for those with ≥54 hr reported) By FY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1</td>
<td>MM: 25 Music Ed: 35</td>
<td>MM: 3.64 Music Ed: 3.64 College GPA: 3.62 University GPA: 3.48</td>
</tr>
<tr>
<td>Year 2</td>
<td>MM: 14 Music Ed: 41</td>
<td>MM: 3.65 Music Ed: 3.61 College GPA: 3.60 University GPA: 3.48</td>
</tr>
<tr>
<td>Year 3</td>
<td>MM: 7 Music Ed: 49</td>
<td>MM: 3.84 Music Ed: 3.44 College GPA: 3.50 University GPA: 3.48</td>
</tr>
</tbody>
</table>

*If your admission process uses another GPA calculation, revise table to suit program needs and enter your internally collected data.

c. Identify the principal learning outcomes (i.e., what skills does your Program expect students to graduate with). Provide aggregate data on how students are meeting those outcomes. Data should relate to the goals and objectives of the program as listed in 1e. Provide an analysis and evaluation of the data by learner outcome with proposed actions based on the results.

In the following table provide program level information. You may add an appendix to provide more explanation/details. Definitions:

**Learning Outcomes:** Learning outcomes are statements that describe what students are expected to know and be able to do by the time of graduation. These relate to the skills, knowledge, and behaviors that students acquire in their matriculation through the program (e.g., graduates will demonstrate advanced writing ability).

**Assessment Tool:** One or more tools to identify, collect, and prepare data to evaluate the achievement of learning outcomes (e.g., a writing project evaluated by a rubric).

**Criterion/Target:** Percentage of program students expected to achieve the desired outcome for demonstrating program effectiveness (e.g., 90% of the students will demonstrate satisfactory performance on a writing project).

**Result:** Actual achievement on each learning outcome measurement (e.g., 95%).

**Analysis:** Determines the extent to which learning outcomes are being achieved and leads to decisions and actions to improve the program. The analysis and evaluation should align with specific learning outcome and consider whether the measurement and/or criteria/target remain a valid indicator of the learning outcome as well as whether the learning outcomes need to be revised.

<table>
<thead>
<tr>
<th>Learning Outcomes (most programs will have multiple outcomes)</th>
<th>Assessment Tool (e.g., portfolios, rubrics, exams)</th>
<th>Target/Criteria (desired program level achievement)</th>
<th>Results</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>
Included in the appendices are matrixes of jury assessment criteria. That assessment occurs each semester in the performance juries (finals). There is a basic rubric (Wichita State University Music Jury Performance Assessment Rubric), which each department has adjusted for its own area: voice, keyboard, wind/percussion, and strings. Copies of those individual rubrics are also in the appendix. Those rubrics have been collecting data for individual students. We would like to begin to have each area study that data on an annual basis to determine areas of strength and weakness. Our tools are good, but targets have not been established at this time.

The Music Education Department has performed extensive assessment for reports to the College of Education; so their process has been very successful. We are expanding their processes to include the entire student body and programs outside the Music Education area. This would not be difficult—especially since some of those processes are done in classes outside Music Education.
d. Provide aggregate data on student majors satisfaction (e.g., exit surveys), capstone results, licensing or certification examination results, employer surveys or other such data that indicate student satisfaction with the program and whether students are learning the curriculum (for learner outcomes, data should relate to the goals and objectives of the program as listed in 1e).

<table>
<thead>
<tr>
<th>Student Satisfaction (e.g., exit survey data on overall program satisfaction)</th>
<th>Percent satisfied or higher</th>
<th>Learner Outcomes (e.g., capstone, licensing/certification exam pass-rates) by year, for the last three years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year</td>
<td>N</td>
<td>M</td>
</tr>
<tr>
<td>1</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>2</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>91.7</td>
</tr>
</tbody>
</table>

Most of our seniors are required to perform senior recitals and/or student teaching. These act as capstones for our School. One of our goals for the future is to collate the grades for those areas and organize them into researchable data.

Provide aggregate data on how the goals of the WSU General Education Program and KBOR 2020 Foundation Skills are assessed in undergraduate programs (optional for graduate programs).

<table>
<thead>
<tr>
<th>Goals/Skills Measurements of:</th>
<th>Results</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oral/written communication, Numerical literacy, Critical thinking and problem solving, Collaboration and teamwork, Library research skills, Diversity and globalization</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Majors</td>
</tr>
<tr>
<td>Not assessed separately</td>
<td>Not assessed separately</td>
</tr>
<tr>
<td>Embedded in course curriculum</td>
<td>Embedded in course curriculum</td>
</tr>
<tr>
<td>Senior Recital; oral/written communication, critical thinking and problem solving, collaboration and teamwork, see Appendices A-H</td>
<td>Not assessed separately</td>
</tr>
<tr>
<td>Required for State Licensure, 100% passed</td>
<td>Embedded in course curriculum</td>
</tr>
<tr>
<td>Teacher Certification; oral/written communication, critical thinking and problem solving, collaboration and teamwork, see Appendices A-H</td>
<td>Not assessed separately</td>
</tr>
<tr>
<td>Not assessed separately</td>
<td>Embedded in course curriculum</td>
</tr>
<tr>
<td>Instrumental/Choral Ensembles; oral communication, critical thinking and problem solving, collaboration and teamwork, see Appendices A-H</td>
<td>Not assessed separately</td>
</tr>
<tr>
<td>Not assessed separately</td>
<td>Embedded in course curriculum</td>
</tr>
<tr>
<td>Embedded in course curriculum</td>
<td>Not assessed separately</td>
</tr>
<tr>
<td>&quot;Basic Musicianship&quot; core curriculum; oral/written communication, critical thinking and problem solving, library research skills, diversity and globalization; see syllabus in Appendices A-H</td>
<td>Not assessed separately</td>
</tr>
<tr>
<td>Not assessed separately</td>
<td>Embedded in course curriculum</td>
</tr>
<tr>
<td>Not assessed separately</td>
<td>Embedded in course curriculum</td>
</tr>
<tr>
<td>Applied Music Lessons; oral/written communication, critical thinking and problem solving, collaboration and teamwork, see Appendices A-H</td>
<td>Not assessed separately</td>
</tr>
<tr>
<td>Not assessed separately</td>
<td>Embedded in course curriculum</td>
</tr>
<tr>
<td>Not assessed separately</td>
<td>Embedded in course curriculum</td>
</tr>
</tbody>
</table>

Note: Not all programs evaluate every goal/skill. Programs may choose to use assessment rubrics for this purpose. Sample forms available at: http://www.aacu.org/value/rubrics/
e. For programs/departments with concurrent enrollment courses (per KBOR policy), provide the assessment of such courses over the last three years (disaggregated by each year) that assures grading standards (e.g., papers, portfolios, quizzes, labs, etc.) course management, instructional delivery, and content meet or exceed those in regular on-campus sections. Provide information here:

   We have no concurrent enrollment.

f. Indicate whether the program is accredited by a specialty accrediting body including the next review date and concerns from the last review. Provide information here:

   The School of Music is accredited by the National Association of Schools of Music (NASM). We were last reviewed in 2001 and were scheduled to be reviewed in 2011-12. We were approved for a postponement due to the nearly four year renovation our primary building, Duerksen Hall is currently undergoing. Our next review will be in the spring of 2015.

   One of the concerns of the NASM report was the need for a course to address "... music from various cultures of the world." We have for several years had a successful course in world music that is very popular. Another concern was, "It does not appear that 'equipment adequate for the work of the music unit' is provided, given the condition of practice pianos and wind instruments, or that the institution has 'a plan for the regular upkeep of its facilities and upkeep and replacement of equipment." We now have a full time piano technician. Four years ago we had a donor-led project that resulted in the purchase of twenty-six new pianos for our practice rooms.

   A longtime concern has been the Music Library. Three years ago the university renovated the language laboratory in Jardine Hall, and the music library was joined with the updated audio laboratory of the Department of Modern and Classical Languages to create a comprehensive auditory laboratory. This resulted is more than doubling the square footage of the music library. New audiovisual equipment and computers were purchased to greatly update our facilities.

GOALS - Advising has been a concern. We have a full time advisor for the School of Music, and we will begin this fall requiring each faculty member to have training in the CAPP software for the university. This will enable the faculty to better help with the advising of their students. We will also include the faculty more in long-range planning—especially with a new president and strategic plan under way. Assessment coordination throughout the School is another major goal in the near future.
g. Provide the process the department uses to assure assignment of credit hours (per WSU policy 2.18) to all courses has been reviewed over the last three years. Attach a few examples of course syllabi that communicates this policy to students (provide as an appendix).

Provide information here:

Our course credit hours are assigned as typical face-to-face courses. The time in class is comparable to the number of credit hours assigned. The online courses we have correspond to our face-to-face courses; so the credit hours are the same. Our private instruction is as follows: a music major receives a 30-minute lesson and an hour master class per week for 2 credit hours. Non-majors receive a 30-minute lesson per week and are not required to attend a master class—for 2 credit hours. Professors require various amounts of practice for these courses. Some instrumentalists are physically able to practice longer than others.

h. Provide a brief assessment of the overall quality of the academic program using the data from 3a - 3f and other information you may collect, including outstanding student work (e.g., outstanding scholarship, inductions into honor organizations, publications, special awards, academic scholarships, student recruitment and retention).

Provide assessment here:

Our music students have consistently received high ratings in national and international competitions and internationally auditioned summer festivals. Average ACT scores for our students are over 24. Lists of those accomplishments are included in Appendix J.

What is not listed in the Appendix, which is only student accomplishments for the last three or four years, is the longitudinal impact of WSU music students both nationally and internationally. Our graduates have performed on Broadway and the Metropolitan Opera. Nationally, our students’ talents have been displayed at MTV, Spike Lee productions, Newport Jazz Festival, and Hollywood. Internationally, they have performed at the Vienna Staatsoper, London’s West End, La Scala, Paris Opera, the Salzburg Festival - in short, major performing arts venues throughout the world. Several of our students have attained the vaunted position of being the best in the world at what they do (ex. Samuel Ramey, opera bass; Joyce DiDonato, opera mezzo-soprano; Matt Wilson, jazz percussionist) and have the awards and magazine covers to prove it. Put succinctly, the very best thing the School of Music has done historically (and continues to do) is to turn out an amazing number of students who are outstanding in their respective fields.
4. Analyze the student need and employer demand for the program. Complete for each program if appropriate (refer to Instructions in the WSU Program Review document for more information on completing this section).

a. Utilize the table below to provide data that demonstrates student need and demand for the program.

### UG - Music

#### Last 3 Yrs - Begins in Fall and ends following summer

<table>
<thead>
<tr>
<th>No. who entered or are admitted in the major</th>
<th>% enrolled one year later</th>
<th>1 Year Attrition %</th>
<th>Average Salary</th>
<th>Employment % In state</th>
<th>Employment % in the field</th>
<th>Employment % related to the field</th>
<th>Employment % outside the field</th>
<th>No. pursuing graduate or professional education</th>
<th>Projected growth from BLS**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year 1→</td>
<td>35</td>
<td>62.9</td>
<td>37.1</td>
<td>See Below</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Current year only</td>
</tr>
<tr>
<td>Year 2→</td>
<td>31</td>
<td>67.7</td>
<td>32.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 3→</td>
<td>22</td>
<td>51.5</td>
<td>48.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Race/Ethnicity by Major***

<table>
<thead>
<tr>
<th>Race/Ethnicity by Major***</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

#### UG - Music Ed

#### Majors

| Yrs - Begins in fall and ends following summer | No. who enter or are admitted in the major | % enrolled one year later | 1 Year Attrition % | Average Salary | Employment % in state | Employment % in the field | Employment % related to the field | Employment % outside the field | No. pursuing graduate or professional education | Projected growth from BLS** |
|-----------------------------------------------|---------------------------------------------|--------------------------|--------------------|---------------------|------------------------|-----------------------------|-------------------------------|-------------------------------|---------------------------------|
| Year 1→                                      | 33                                          | 63.6                     | 36.4              |                     |                        |                            |                               |                               |                                 | Current year only              |
| Year 2→                                      | 31                                          | 45.2                     | 54.8              |                     |                        |                            |                               |                               |                                 |                             |
| Year 3→                                      | 23                                          | 47.8                     | 52.2              |                     |                        |                            |                               |                               |                                 |                             |

#### Race/Ethnicity by Major***

<table>
<thead>
<tr>
<th>Race/Ethnicity by Major***</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

---

* May not be collected every year

** Go to the U.S. Bureau of Labor Statistics Website: [http://www.bls.gov/oco/](http://www.bls.gov/oco/) and view job outlook data and salary information (If the Program has information available from professional associations or alumni surveys, enter that data)

*** NRA=Non-resident alien; H=Hispanic; AI/AN=American Indian/Alaskan Native; A=Asian; B=Black; NH/PI=Native Hawaiian/Pacific Islander; C=Caucasian; MR=Multi-race; UNK=Unknown

KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional.

Provide a brief assessment of student need and demand using the data from the table above. Include the most common types of positions, in terms of employment, graduates can expect to find.
The salaries listed below are from the Bureau of Labor Statistics website and general figures from USD 259 in Wichita. Even the BLS website had no data for many of our areas.

High School—$53,230—USD 259—$45,915 plus special incentives  
Middle School—$53,220—USD 259—$45,915 plus special incentives  
Special Education—$53,220—USD 259—$45,915 plus special incentives  
Music Directors and Composers—$45,970  
The median hourly wage of musicians and singers was $22.39 in May 2010. (Annual wage not available)

The College of Fine Arts will engage the Strategic National Arts Alumni Project (SNAAP) this summer. SNAAP is an annual online survey, data management, and institutional improvement system designed to enhance the impact of arts-school education. SNAAP partners with degree-granting institutions to administer the survey to their arts graduates. SNAAP provides national data on how artists develop in this country, help identify the factors needed to better connect arts training to artistic careers and allow education institutions, researchers and arts leaders to look at the systemic factors that helped or hindered the career paths of alumni, whether they have chosen to work as artists or pursue other paths.

SNAAP is administered by the Indiana University Center for Postsecondary Research (George Kuh, Chancellor’s Professor Emeritus) in collaboration with the Vanderbilt University Curb Center for Art, Enterprise and Public Policy (Steven J. Tepper, Associate Director).

Graduates of institutions that participate in SNAAP are invited to complete SNAAP’s online questionnaire. Beginning with the 2011 administration, all members of every graduating class will be surveyed. Through SNAAP Wichita State will attempt to survey (i.e. identify, contact and request their participation) 4,898 alumni from the college dating back to 1960 graduates. We will also request and receive a report for each individual school in the college. The College of Fine Arts at Wichita State University is a comprehensive college consisting of three schools:

- The School of Art & Design (studio, art history, art education, graphic design)
- The School of Music (performance, jazz, music education, theory/composition)
- The School of Performing Arts (theatre, musical theatre, dance, theatre tech/design)

Arts alumni will be asked about:

- satisfaction with curricular and extracurricular experiences
- current and past education and employment
- relevance of arts training to work and further education
• types of art practiced and how often
• support and resource needs following graduation
• experiences as teachers
• income and support, student debt and other financial issues

Institutions receive reports that summarize the lives of alumni since graduation for:

• comparisons and analysis of the national aggregate group, and peer group, of respondents on key indicators (e.g., graduation rates, percentage pursuing arts careers, non-arts career paths, income levels)
• confidential internal institutional analyses of their alumni with appropriate comparison groups
• access to data files for individualized institutional research
5. Analyze the cost of the program and service the Program provides to the discipline, other programs at the University, and beyond. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

<table>
<thead>
<tr>
<th>Percentage of SCH Taken By (last 3 years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Semester</td>
</tr>
<tr>
<td>Year 1 - 2009</td>
</tr>
<tr>
<td>UG Majors</td>
</tr>
<tr>
<td>Gr Majors</td>
</tr>
<tr>
<td>Non-Majors</td>
</tr>
</tbody>
</table>

a. Provide a brief assessment of the cost and service the Program provides. Comment on percentage of SCH taken by majors and non-majors, nature of Program in terms of the service it provides to other University programs, faculty service to the institution, and beyond.

Provide assessment here:

The Following information is based on results from the National Association of Schools of Music. Institutions reporting: Southern Illinois University Carbondale, Wichita State University, Eastern Kentucky University, University of Nebraska at Omaha, Miami University (Ohio), Ohio University, University of Central Oklahoma. These are institutions about our size granting Masters Degrees.

<table>
<thead>
<tr>
<th>Semester Credit Hours Production per FTE Faculty Member</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Institutions Reporting</td>
</tr>
<tr>
<td>---------------------------------</td>
</tr>
<tr>
<td>201-400 Music Majors</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Music Majors per Full-Time Faculty Member</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Institutions Reporting</td>
</tr>
<tr>
<td>---------------------------------</td>
</tr>
<tr>
<td>201-400 Music Majors</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Average Instructional Salary (Full- and Part-time) per Music Major Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Institutions Reporting</td>
</tr>
<tr>
<td>---------------------------------</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>201-400 Music Majors</td>
</tr>
<tr>
<td>----------------------</td>
</tr>
</tbody>
</table>

**Total Annual Budget Comparison**

<table>
<thead>
<tr>
<th>Number of Institutions Reporting</th>
<th>5th Percentile</th>
<th>25th Percentile</th>
<th>50th Percentile</th>
<th>75th Percentile</th>
<th>95th Percentile</th>
<th>Average</th>
<th>WSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>201-400 Music Majors</td>
<td>7</td>
<td>248,311</td>
<td>3,024,743</td>
<td>3,237,969</td>
<td>3,885,012</td>
<td>4,706,441</td>
<td>3,452,037</td>
</tr>
</tbody>
</table>
Report on the Program’s goal(s) from the last review. List the goal(s), data that may have been collected to support the goal, and the outcome. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

<table>
<thead>
<tr>
<th>(For Last 3 FY’s)</th>
<th>Goal(s)</th>
<th>Assessment Data Analyzed</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Development of curriculum to address music from various cultures of the world.</td>
<td>Needs assessment based on NASM curriculum standards and upon the skill outcomes for the program.</td>
<td>Addition of a course in World Music, which is also taught as an online course (and very popular)</td>
</tr>
<tr>
<td></td>
<td>Need for equipment adequate for the work of the music unit, given the condition of practice pianos and wind instruments.</td>
<td>Needs assessment based on external consultant report and upon the skill outcomes for the program.</td>
<td>We now have a full time piano technician. Four years ago we had a donor-led project that resulted in the purchase of twenty-six new pianos for our practice rooms. Numerous wind instruments have been replaced as well, and more than a dozen string instruments have undergone major refurbishment.</td>
</tr>
<tr>
<td></td>
<td>A twenty-year need to expand the music library facilities as well as an upgrade to very antiquated audio/computer equipment</td>
<td>Needs assessment based on NASM accrediting standards and upon the skill outcomes for the program.</td>
<td>The music library was joined with the updated audio laboratory of the Department of Modern and Classical Languages to create a comprehensive auditory laboratory. This resulted is more than doubling the square footage of the music library. New audiovisual equipment and computers were purchased to greatly update our facilities.</td>
</tr>
</tbody>
</table>
7. Summary and Recommendations

a. Set forth a summary of the report including an overview evaluating the strengths and concerns. List recommendations for improvement of each Program (for departments with multiple programs) that have resulted from this report (relate recommendations back to information provided in any of the categories and to the goals and objectives of the program as listed in 1e). Identify three year goal(s) for the Program to be accomplished in time for the next review.

Provide assessment here:

STRENGTHS

The School of Music is an extremely active, hard-working school—for both students and faculty. Over 300 performances per year on our campus include Faculty recitals, Junior and Senior recitals, two Operas (with multiple performances), two Musical Theater productions (with multiple performances), approximately four concerts for each of the student ensembles: Wind Ensemble, Concert Band, Jazz Arts, A Cappella Choir, Madrigals, Concert Chorale, Women's Choir, Orchestra, Suprima Chamber Orchestra. Members of the Graduate String Quartet perform not only with the Wichita Symphony Orchestra; they perform fifty Children's Concerts per year. Many students and faculty perform with the Wichita Symphony Orchestra for eight pairs of Classics Concerts, two sets of five Children's Concerts, and four Pops Concerts per year. Faculty are constantly recruiting in schools and performance venues throughout the state, nationally, and internationally.

The Wind Ensemble and Orchestra performed in Carnegie Hall in 2011. The A Cappella Choir performed in Carnegie Hall in 2010. The Orchestra was invited to perform in Spain in 2008. The Suprima Chamber Orchestra, Lieurance Woodwind Quintet, and St. Petersburg String Quartet were invited to perform in St. Petersburg, Russia in 2012 for the 150th anniversary of the St. Petersburg Conservatory. These performances are in addition to multiple state and regional performances for faculty and student ensembles. Our students are ranked highly in national competitions and nationally auditioned summer festivals.

Performance and Creative/Research activity are definite strengths. Our assessment process is probably one of the most arduous at the university. We constantly assess our students in performance and classroom activities; collation of that data, except in Music Education, is what we need to address. We also need to unify and coordinate our assessment plans.

CONCERNS

One of the concerns that has been expressed by the administration is the need for reduction of the requirements in our comprehensive degrees. While several areas such as Vocal Performance and Music Education have recently reduced the number of credits required
for graduation, other programs will need to put forth proposals for degrees that are closer to the new 120 credit minimum established by the Board of Regents.

We have a lot of older faculty who will be retiring in the next few years. We have already replaced ten faculty in the last three years, but we anticipated many more searches in the next few years. Finding good faculty to replace the ones retiring will be difficult. One interesting fact reported in our data is that our graduates with Bachelor’s degrees in Music Education have starting salaries above those of our entering Assistant Professors.

Another concern is the amount of scholarship aid that the School of Music has to give out to our students. While the number of endowed scholarships has doubled in the last ten years, the economy and the resulting bad performance of Foundation investments has reduced the amount we have to give. Also, $40,000 in Mill Levy Scholarship was recently taken away from the School to use in some other way.

Advising has been a concern. We have a full time advisor for the School of Music, and we will begin this fall requiring each faculty member to have training in the CAPP software for the university. This will enable the faculty to better help with the advising of their students.

GOALS

The development of a School of Music Strategic Plan.

Assessment coordination throughout the School.

The development of curriculum to offer multidisciplinary degrees.

An increase in the number of majors in our programs as well as increase our overall credit hour production.

Increasing the amount of scholarship money that we have for recruitment of music majors.
SCHOOL OF MUSIC PROGRAM REVIEW

APPENDIXES

Appendix A .................................... School of Music Assessment Materials

Appendix B ..................................... Vocal/Choral Program

Appendix C ..................................... Instrumental Program

Appendix D ..................................... String Program

Appendix E ..................................... Keyboard Program

Appendix F ..................................... Theory Composition Program

Appendix G ..................................... Music Education Program

Appendix H ..................................... Graduate Program

Appendix I ..................................... Sample Syllabi

Appendix J ............................... Recent Student/Alumni Accomplishments
Appendix A
Wichita State University Music Jury Performance Assessment Rubric

<table>
<thead>
<tr>
<th>Fall/Spring</th>
<th>Inst./Voice</th>
<th>Course #</th>
<th>Student</th>
<th>Year</th>
<th>Mus. Ed./Mus. Perf.</th>
<th>myWSU ID#</th>
<th>Instructor</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Domain</th>
<th>Outstanding</th>
<th>Above Average</th>
<th>Average</th>
<th>Below Average</th>
<th>Not Acceptable</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone Quality</td>
<td>Proper tone production is evident in all ranges and dynamic levels</td>
<td>Tone production is affected in some ranges and dynamic levels</td>
<td>Tone production is inconsistent</td>
<td>Elements of proper tone production are seldom present</td>
<td>Proper tone production is not evident</td>
<td></td>
</tr>
<tr>
<td>Intonation</td>
<td>Pitch is consistently well centered</td>
<td>Minor problems exist in some ranges &amp; or dynamic levels</td>
<td>Intonation problems evident</td>
<td>Numerous intonation problems evident</td>
<td>Undeveloped intonation</td>
<td></td>
</tr>
<tr>
<td>Interpretive</td>
<td>Musical, sensitive, artistic use of style, tempo, phrasing &amp; dynamics</td>
<td>Consistent use of expressive elements</td>
<td>Inconsistent use of expressive elements</td>
<td>Lacks meaningful expression much of the time</td>
<td>Notes are performed with little meaningful expression</td>
<td></td>
</tr>
<tr>
<td>Technical</td>
<td>Technique elements are consistent throughout the performance</td>
<td>Strong use of technique with some occasional inconsistencies</td>
<td>Inconsistent technique that obviously detracts from the performance</td>
<td>Minimal evidence of technical proficiency</td>
<td>Technique is clearly inadequate for this performance</td>
<td></td>
</tr>
<tr>
<td>Rhythm/Notes</td>
<td>Rhythms and/or notes are performed correctly</td>
<td>Most rhythms and/or notes are performed correctly</td>
<td>Inconsistent rhythmic and/or note accuracy</td>
<td>Many rhythms and/or notes are performed incorrectly</td>
<td>Rhythm and/or note accuracy is clearly inadequate</td>
<td></td>
</tr>
<tr>
<td>Development</td>
<td>Level of material exceeds expectations</td>
<td>Level of material somewhat exceeds expectations</td>
<td>Level of material is adequate</td>
<td>Level of material is slightly below expectations</td>
<td>Level of material clearly does not meet expectations</td>
<td></td>
</tr>
</tbody>
</table>

ADJUDICATOR COMMENTS: ____________________________________________________________

Signature of Adjudicator

TOTAL SCORE
Assessment of Students Taking the Piano Proficiency Exam

Of forty-three students taking the piano proficiency examination forty-one students passed, thus demonstrating well their competence in playing the piano. They completed the piano requirement. The other students were asked to study another semester to gain more proficiency in their weak areas before taking the exam again.

All students completed four levels of piano curriculum and progressed from little background in keyboard theory, sight reading, transposition, harmonization, improvisation, playing by ear, and music technology to a solid understanding and sufficient piano skill. These piano skills are important for use in their music careers.

Assessment forms rated concepts of understanding of key signatures, ear for harmony, sensitivity to interpretation, consistent use of good technique/fingering, accuracy of rhythm and notes, and continuity of pulse. Students were especially capable this year. The ratings for students follow:

33 students scored between 26 to 30 out of a possible 30 points.

8 students scored 22 to 25 with weaknesses noted in accuracy, harmony and key understanding.

2 students related below 19 (one is not a music major.) These students rated average to below average in all areas.

The piano class faculty and graduate teaching assistants are doing an excellent job of preparing students for the proficiency exam. Faculty will be alerted to planning lessons that help students focus on harmony, key understanding, and accuracy, the weaknesses noted above for some of the students.

A new Yamaha Clavinova Piano Laboratory was installed during spring break. Students and faculty received this state-of-the-art technology with enthusiasm. One part of the exam requires the student to play an accompaniment with a soloist, which was played by a jury member on a second piano with a flute setting. The musical sound contributed the students performing better on this skill of sight reading an accompaniment than they had in the past.

Dr. Sylvia Coats
Professor of Piano Pedagogy and Class Piano
May 17, 2007
# Wichita State University Music Jury Performance Assessment Rubric

**Fall/Spring:** Spring 2007  
**Proficiency:** Piano  
**Mus. Ed./Mus. Perf.:**  
**Course #:** MusA116P  
**myWSU ID:**  
**Student:**  
**Instructor:**

<table>
<thead>
<tr>
<th>Outstanding</th>
<th>Above Average</th>
<th>Average</th>
<th>Below Average</th>
<th>Not Acceptable</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellent knowledge and skill with key signatures</td>
<td>Good knowledge and skill with a few mistakes</td>
<td>Inconsistent knowledge and skill</td>
<td>Poor understanding and skill with key signatures</td>
<td>Key understanding is not evident</td>
<td></td>
</tr>
<tr>
<td>Excellent ear for harmony</td>
<td>Good ear for harmony with a few incorrect choices</td>
<td>Some difficulty with harmonic choices</td>
<td>Much difficulty with harmonic choices</td>
<td>Lacks harmonic understanding</td>
<td></td>
</tr>
<tr>
<td>Musical, sensitive, artistic use of style, tempo, phrasing &amp; dynamics</td>
<td>Consistent use of expressive elements</td>
<td>Inconsistent use of expressive elements</td>
<td>Lacks meaningful expression much of the time</td>
<td>Notes are performed with little meaningful expression</td>
<td></td>
</tr>
<tr>
<td>Technique elements are consistent throughout the performance</td>
<td>Strong use of technique with some occasional inconsistencies</td>
<td>Inconsistent technique that obviously detracts from the performance</td>
<td>Minimal evidence of technical proficiency</td>
<td>Technique is clearly inadequate for this performance</td>
<td></td>
</tr>
<tr>
<td>Rhythms and/or notes are performed correctly</td>
<td>Most rhythms and/or notes are performed correctly</td>
<td>Inconsistent rhythmic and/or note accuracy</td>
<td>Many rhythms and/or notes are performed incorrectly</td>
<td>Rhythm and/or note accuracy is clearly inadequate</td>
<td></td>
</tr>
<tr>
<td>Pulse is consistent throughout</td>
<td>Pulse is fairly consistent even with a few mistakes</td>
<td>Pulse is inconsistent</td>
<td>Pulse stops often to correct inaccuracies</td>
<td>Pulse is clearly inadequate</td>
<td></td>
</tr>
</tbody>
</table>

Pass 80%, 24 points

**Signature of Adjudicator**

**TOTAL SCORE**

**ADJUDICATOR COMMENTS:**
Out of 103 juries 5 students took an incomplete due to illness. The freshman class rated better than average in talent, average in stage presence and interpretation. Sophomores and Juniors rated above average in stage performance. Performance majors in the Sophomore and Junior classes rated excellent/above average in tonal production and linguistic ability.

Senior Music Education students rated above average in tone production while Senior Performance majors rated outstanding or above average in all areas.

Graduate vocal students were rated excellent or above average in all areas.

All students who sang a jury passed.
Assessment of the Organ Jury Performances

Seven students met in Wiedemann Recital Hall at 6:00 p.m. on Thursday, May 10, 2007, to play their organ juries for their teach, Ms. Lynne Davis, and four piano faculty: Coats, Fear, Reed, and Trechak. The evening time was all that was left after the hall had been used for voice, string and woodwind juries during the daytime. The organ juries were performed as a recital and all of the students heard each other.

Of the seven students, two were advanced piano majors taking secondary organ study, two were graduate level non-music majors, and three were upper-division organ majors (one of these is attempting a double-major with composition, the other two are double-majoring with piano performance).

The literature that was performed was well-graduated in difficulty fitting the abilities and experience of the students. Because of the centennial year of the birth of French organist Jean Langlais, four students played compositions by him. Three students played Bach preludes; two students played movements of Mendelssohn organ sonatas; Bruhns, Schumann, Boellman and Alain were also represented. All of the literature chosen was of excellent didactic quality for developing technique, musical phrasing and choice of registration.

Ms. Davis, the organ teacher, having lived, studied and taught in France for thirty-five years, brings a rich heritage of literature to our school. In fact, she had studied with the sister of the composer Jehan Alain.

The organ jury-recital was very well received by the non-organ piano faculty. The students were very well prepared. It is obvious that they have a high respect for their teacher, the literature and the instrument. On the other side, the teacher has high regard for the students, appreciates their strong piano background, and has a well-knit collegiality built up among her students.

The positiveness of the current organ program is a drastically improved change from recent years. With the extreme usage of Wiedemann Recital Hall, it is very difficult for the students to practice and have lessons on the great instrument — as well as to expect the teacher, a world-class organist, to prepare programs for recitals, concert tours, demonstrations, etc.

Respectfully submitted by

Paul Reed
Director of Keyboard Studies
Assessment of the Piano Jury Performances

The Keyboard Area maintains the policy of requiring performance juries (examinations) for all students enrolling in studio applied piano. The secondary students of the Graduate Assistants, Adjunct Teacher and regular Faculty play for full-time faculty, perform on a jury-recital, or take the piano proficiency test administered by the Class Piano teachers. The few students excused from juries were for reasons of having performed a public required degree recital during the semester, already having a Master’s degree, personal dire circumstances, being out of town with an athletic team at the set time of a jury, or being enrolled as an audit student.

The four graduate assistant students taught a total of thirty-six students. These were heard in Mid-Term and Final examinations by Reed and Trechak, adding to their over-load of teaching. The Graduate Teaching Assistants did an excellent job in preparing these students whose abilities ranged from absolute beginners to having about ten years of training.

Mrs. Fear organized the jury-recital for about nine non-music major and secondary music majors. The students were heard and graded by Mrs. Fear and one Graduate Teaching Assistant. The jury grade, as averaged from the different teachers, counts as one-third of the final grade; the rest of the grade is given by the studio teacher. Mrs. Fear reported that this was one of the best presented recitals in recent semesters.

Of the sixteen piano students enrolled as graduate students, nine played a jury. As a group they were very well prepared and the jury functions as a recital for the jurors to hear and grade. Reed, Trechak and Coats heard all of them and were joined by Mrs. Fear to hear her one graduate student. The group of graduate students is quite diverse: 8 are full-time piano major students, 1 was a composition major, 2 were public school teachers, 2 are college teachers, 1 is a private piano teacher with an M.M. degree, retired from the public schools, 1 works in a pharmacy, 1 is a secretary taking piano for audit. This year there were two students as piano pedagogy majors who played graduate degree recitals and 1 student, a pedagogy major, opted to do the three-hour public workshop on a piano pedagogy topic.

The undergraduate students were divided between the following programs: Bachelor of Music with emphasis in Piano Performance, Piano Pedagogy, with a minor in Business, Bachelor of Music Education, and Bachelor of Arts (with few hours of required applied music counting towards the degree and no required senior recital). A few students are tying to work towards getting a double major with another instrument or voice. This is not a recommended option. This past December after the Fall 2006 juries, we had to advise two students out of trying to do double majors in piano performance and music education. They simply did not use the time to practice in order to build technique and repertoire.
The quality of practice instruments are better than they used to be in that now we have some old grand pianos with which the piano majors can work. However, there never seems to be the budget or time for the technician to keep them in top playing condition. There are so many performances for which the technician must prepare the pianos in the concert halls that he can never catch up with maintenance of the work-a-day instruments. And the condition of the up-right pianos for non-piano majors in the practice rooms is horrible. It is a wonder that we attract any students to our university at all. As long as there is no budgeting plan for replacing and maintaining the instruments, there will always be a situation of going “down hill”.

I will list five general weaknesses of our faculty and students that need to be corrected by more careful planning by teachers in cooperation with the students:

1. Students do not perform enough, or soon enough, in each semester. We have Master Classes, Piano Repertoire Classes and Studio Recitals on which our students do not make use of the performance opportunities. The students indicate that they want to be performance majors, or preparing degree recitals, but they do not work towards playing. Probably they are not practicing enough.

2. The repertoire is too confined to the classical and romantic literature. Especially lacking is the usage of literature from the Post-Impressionistic era. True, this music is more difficult to understand and to learn, takes longer to prepare, etc., but to be educated musicians, we must be better rounded in our knowledge of performance practices.

3. We, as teachers, must be guiding our students in systematically building their playing technique and sight-reading abilities. The instrumentalists in other areas are doing this all of the time so that their students can pass orchestra-band auditions. Of course, they practically refuse to memorize much music. But the pianists are drawing a blank in this area.

4. Recital and competition preparation take away from the time a student has for learning new literature. The degree requirements must come first, but they are not incompatible.

5. With the new emphasis of chamber music in our school, there is too much involvement in collaborative performance at the expense of precision, exactitude, solo polish and learning new solo literature. We had six pianists enter the Naftzger Auditions this year (Congratulations!). But none of them reached the finals because they have been too involved with too many other performances, including accompanying other pianists in the Naftzger Auditions. This does not impress a judge who feels that the event is not important enough of a priority to produce the student’s best efforts.

Comments from the faculty sitting on juries included: clarity, facility, improved control and memory security, concentration, excellent jury preparation, rhythmic vitality, good dynamic contrast, expressive playing, improved tone production, sense of style, articulation, etc. While these comments were stated in a positive way for a majority of
students, they were stated as being lacking for the other students. Repeatedly I found students not using their understanding of harmonic analysis as an aid for memory security. Sometimes the concentration on a technical passage destroys the musical phrasing. Again, the students do not practice enough and in the right way. If a student plans what he will achieve in a practice session before he begins, the goal will be reached. In a Wichita State University catalog some years ago, I read that if a student is enrolled for four hours credit, then he must practice a minimum of four hours every day.

In order for a piano major to graduate the student must attain the Proficiency Level of 400. This has nothing to do with the Class Piano Proficiency Test. These are levels of ability and attainment. Of the fifteen undergraduate students playing juries: two advanced to the 400 level, one moved to 300, four moved to the 200 level (by passing the Class Piano Proficiency Exams), one student will stay at 400 (this is the highest level), four students will stay at 300 (one must finish the Junior Recital), two stay at the 200 level (one has not completed his concerto assignment and did not pass the Junior barrier test), and one student stays at 100 (he has not completed the Class Piano Proficiency Exam). In the past there has been a "slip-shod" attitude to let students through when they should not be passed on to the next level.

The undergraduates produced one senior recital and one junior recital this year. Both were very well performed.

Respectfully submitted by

Paul Reed

Director of Keyboard Studies
<table>
<thead>
<tr>
<th>I: Outstanding</th>
<th>II: Excellent</th>
<th>III: Average</th>
<th>IV: Poor</th>
<th>V: Ineffective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focused, resonant tone in all ranges and dynamic levels</td>
<td>Focus and resonance of tone are affected by range and dynamic levels</td>
<td>Focus and resonance of tone are inconsistent</td>
<td>Tone is seldom focused or resonant</td>
<td>Tone is not focused or resonant</td>
</tr>
<tr>
<td>Pitch is well centered/Needed adjustments made quickly</td>
<td>Minor problems in certain ranges and/or dynamic levels or isolated passages</td>
<td>Intonation problems evident with some adjustments being made</td>
<td>Numerous intonation problems evident with little adjustment being made</td>
<td>Undeveloped intonation with no adjustments being made</td>
</tr>
<tr>
<td>Musical, sensitive, artistic performance</td>
<td>Consistent use of expressive elements</td>
<td>Inconsistent use of expressive elements</td>
<td>Lacks meaningful interpretation much of the time</td>
<td>Notes are performed with little meaningful interpretation</td>
</tr>
<tr>
<td>Accurate technical performance</td>
<td>Strong technical performance with minor defects</td>
<td>Inconsistent application of technical skills</td>
<td>Lack of uniform articulation and technical facility</td>
<td>Minimal articulation and technical skills</td>
</tr>
<tr>
<td>Nearly all rhythms performed correctly</td>
<td>Most rhythms performed correctly</td>
<td>Inconsistent rhythmic accuracy</td>
<td>Most rhythms performed incorrectly</td>
<td>Minimal rhythmic accuracy</td>
</tr>
<tr>
<td>Notes performed correctly</td>
<td>Most notes performed correctly</td>
<td>Inconsistent note accuracy</td>
<td>Many notes performed incorrectly</td>
<td>Minimal note accuracy</td>
</tr>
<tr>
<td>Appropriate melodic and harmonic balance within and across ensemble</td>
<td>Minor defects in melodic and harmonic balance within and across ensemble</td>
<td>Ensemble balance is inconsistent</td>
<td>Frequent balance problems</td>
<td>Little evidence of appropriate ensemble balance</td>
</tr>
<tr>
<td>Consistent blend within sections and across the ensemble</td>
<td>Minor defects in section and/or ensemble balance</td>
<td>Inconsistent blend within sections and/or across the ensemble</td>
<td>Frequent blend problems within sections and/or across ensemble</td>
<td>Little evidence of appropriate section and ensemble blend</td>
</tr>
<tr>
<td>Outstanding</td>
<td>Excellent</td>
<td>Average</td>
<td>Poor</td>
<td>Ineffective</td>
</tr>
</tbody>
</table>
Direct Measures

Piano Proficiency Examination
All music majors and minors will take various examinations and evaluations of learning in the music classes of their program. All music majors and minors will demonstrate their applied musicianship skills at the piano by taking a piano proficiency examination to determine their ability to perform scales, chord inversions and progressions, improvisation, sight-reading, harmonization and transposition, and repertoire. The music faculty evaluates these examinations.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Participants</th>
<th>Evaluators</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>all students</td>
<td>music faculty</td>
</tr>
<tr>
<td></td>
<td></td>
<td>using Piano Proficiency Examination</td>
</tr>
</tbody>
</table>

Student Teaching
Music education majors demonstrate competency of both music and professional education licensure standards during four (4) transition point evaluations. These include embedded assessments within music and general education coursework, and a faculty review of the candidate’s Teacher Work Sample (TWS). The TWS is a capstone work that encompasses research, classroom procedures, writing and evaluation skills.

All music education majors will demonstrate their understanding of music education in the public/private schools for a semester. The university supervisor and the cooperating music teacher evaluate several categories of the student’s work in the school setting: classroom management, planning and instructional strategies, professional practice, teaching behaviors, and classroom student behaviors.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Participants</th>
<th>Evaluators</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>all music education majors</td>
<td>university faculty and cooperating music teachers</td>
</tr>
</tbody>
</table>

Competition/Meets
Some music students will demonstrate their knowledge and skills in music and will be judged or rated by external expert evaluators in the field while in competition with other students through state and regional vocal and instrumental competitions of the National Association of Teachers of Singing (NATS), the Kansas Music Teachers Association (KMTA), and the Music Teachers National (MTNA), and the Annual Wichita State University College/High School Jazz Festival.
2.

Ensembles demonstrate their skills through invited performances and blind auditions at the state, regional, and national levels including: College Band Directors National Association (CBDNA), Music Educators National Conference (MENC), Mid-West International Band and Orchestra Clinic, Kansas Music Educators Association (KMEA), Music Teachers National Association (MTNA), Kansas Bandmasters Association (KBA), Kansas Association of Choral Directors Association (KACDA).

<table>
<thead>
<tr>
<th>Objective</th>
<th>Participants</th>
<th>Evaluators</th>
</tr>
</thead>
<tbody>
<tr>
<td>B, C</td>
<td>some students</td>
<td>external expert evaluators using forms such as</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NATS Adjudication Forms, Wichita Jazz Festival</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adjudication Forms.</td>
</tr>
</tbody>
</table>

**Juried Activities-Advanced Standing**

Each semester, during juries for private instruction, all music majors and minors will be evaluated in their abilities on the primary instrument or voice by the expert faculty in their area of concentration. The jurists comment on numerous aspects of the student’s performance such as intonation, technique, musicality, and expression. In the jury of a music major’s third semester of private instruction, the jurors will assess all music majors and minors as to their musical ability on their primary instrument or voice to recommend or deny Advanced Standing to their applied area. All music majors must achieve Advanced Standing before presenting a juried Senior Recital in their primary performance medium.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Participants</th>
<th>Evaluators</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, C</td>
<td>all music majors</td>
<td>faculty in area of concentration using the Jury</td>
</tr>
<tr>
<td></td>
<td>Majors</td>
<td>Recital Card</td>
</tr>
</tbody>
</table>

**Senior Recitals**

All music majors are required to declare a chief performance medium. BM and BME majors are required to present a public or jury recital prior to graduation. The decision as to the jury or public recital is made by an examining committee. Students present a projected senior recital program to the examining committee, and that committee determines (1) the suitability of the projected program, (2) the capability of the student to perform the program publicly, or (3) the advisability of performing the senior recital before a jury in lieu of a public recital.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Participants</th>
<th>Evaluators</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, C</td>
<td>All Music Majors</td>
<td>Faculty in area of concentration using the Senior recital evaluation card</td>
</tr>
</tbody>
</table>
3.

**Indirect Measures**

**Graduating Senior and Alumni Surveys**

The School of Music will collect information from recently graduated alumni about student learning outcomes through questionnaires administered by mail with a specific set of questions and a carefully constructed data collection instrument.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Participants</th>
<th>Evaluators</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, B, C, D</td>
<td>some alumni</td>
<td>faculty</td>
</tr>
<tr>
<td></td>
<td>using Alumni</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Survey</td>
<td></td>
</tr>
</tbody>
</table>

**Music Associates of the School of Music**

This is an external advisory council of community members supporting the School of Music in various endeavors.

**Music Education Program Advisory Committee**

This is comprised of area music educators and administrators who meet, review and assess music education programs.
WICHITA STATE UNIVERSITY
School of Music
Music Performance and Music Education

This alumni survey is to determine whether or not our students are properly prepared to earn a living in the professional fields of Music, Music Performance, and Music Education.

Academic programs at Wichita State University are required to assess the effectiveness of their instructional activities on a regular basis. The Alumni Survey is one element of the School's overall assessment plan. The intention of this survey is to learn what your perceptions are regarding the quality of your educational experiences during your tenure with the WSU Music & Music Education programs of the school.

Please do not write your name on this survey - your responses will remain anonymous. Responses provided by you and other alumni will be compiled, and a cumulative report will be generated. Copies of this report can be made available at your request.

Please take a few moments to complete this survey and return it to the WSU School of Music in the reply envelope provided.

1. I completed the following degree program at WSU:
   _ BA - Music
   _ BME - Music Education
   _ BM - Composition
   _ BM - Performance

2. I received my degree from WSU in _________________ (year).

3. Since receiving my degree from WSU, I have pursued the following formal education:
   
   _ not applicable
   _ some courses, but no degree program
   _ second bachelors degree
   _ teaching licensure
   _ M. M.
   _ M. M. E.
   _ other formal education
   
   institution/program

4. I plan to pursue additional formal education in the future. __ yes __ no

5. I read/utilize Music related journals and periodicals:
   _ always __ often __ sometimes __ never

6. I use libraries, the internet, or other sources of information to pursue professional enrichment, hobbies or topics of interest:
   _ always __ often __ sometimes __ never

7. I attend concerts, and musical theatre productions as indicated below:
always | often | sometimes | never
--- | --- | --- | ---
Professional | - | - | - | -
Regional | - | - | - | -
Community | - | - | - | -
College/University | - | - | - | -
High School | - | - | - | -

8. I am employed in a music performance or music education position. _yes_ _ no
   If yes, what type of position?

10. I am affiliated with community arts organizations.
   (youth orchestras, Wichita Winds, or other arts organizations).
   _yes_ _ no
   If yes, what type of organization(s)?

** Use the following scale to respond to statements 11-19 **

<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>strongly agree</td>
<td>agree</td>
<td>neutral</td>
<td>disagree strongly</td>
<td>disagree</td>
<td>not applicable</td>
</tr>
</tbody>
</table>

5 4 3 2 1 0

_ _ _ _ _ 11. I was prepared for additional formal education following my program of study.

_ _ _ _ _ 12. I developed the writing skills that I needed during my program of study.

_ _ _ _ _ 13. I developed the performance skills that I needed during my program of study.

_ _ _ _ _ 14. I developed the technical skills that I needed during my program of study.

_ _ _ _ _ 15. I developed an understanding of music performance and/or music education during my program of study.

_ _ _ _ _ 16. I am satisfied with my program of study in Music at WSU.

_ _ _ _ _ 17. I am satisfied with my overall education at WSU.

_ _ _ _ _ 18. I would advise others to complete a degree in music, performance and/or music education at WSU.

_ _ _ _ _ 19. I would advise others to complete a degree in any discipline at WSU.

** Use the following scale to complete statements 20-25 **

<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>outstanding</td>
<td>superior</td>
<td>good</td>
<td>fair</td>
<td>poor</td>
<td>not applicable</td>
</tr>
</tbody>
</table>

5 4 3 2 1 0

_ _ _ _ _ 20. The level of my learning in Music Performance at WSU was...

_ _ _ _ _ 21. The level of my learning in Music Education at WSU was...

_ _ _ _ _ 22. Overall level of my education at WSU was...

_ _ _ _ _ 23. The curriculum I completed at WSU was...

_ _ _ _ _ 24. The Bachelor of Music Education curriculum I completed at WSU was...

_ _ _ _ _ 25. I found the music facilities at WSU to be...
29. Since completing my degree, I have applied for, been offered, or accepted the following types of jobs:

<table>
<thead>
<tr>
<th>applied</th>
<th>offered</th>
<th>accepted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>music performance</td>
</tr>
<tr>
<td></td>
<td></td>
<td>teaching music grades K-12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>teaching other than music grades K-12</td>
</tr>
<tr>
<td></td>
<td></td>
<td>post-secondary teaching in music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>music position other than teaching</td>
</tr>
<tr>
<td></td>
<td></td>
<td>field outside music performance or teaching disciplines</td>
</tr>
</tbody>
</table>

27. I am currently employed at the following level of music education:

- elementary education
- middle-school education
- higher education
- secondary education
- graduate education

28. I typically teach the following subjects each: _ semester _ quarter _ other

Number of classes:

- Elementary Instrumental Band
- Elementary Instrumental Strings
- Elementary Vocal general
- Middle School Vocal
- Middle School Band
- Middle School Strings
- High School Band/Marching Band
- High School Strings
- High School Vocal
- High School Jazz Ensembles
- High School Theory
- High School Keyboard
- Other

29. Of the subjects I teach, I was best prepared for...

- Elementary Instrumental Band
- Elementary Instrumental Strings
- Elementary Vocal general
- Middle School Vocal
- Middle School Band
- Middle School Strings
- High School Band/Marching Band
- High School Strings
- High School Vocal
- High School Jazz Ensembles
- High School Theory
- High School Keyboard
- Other
30. Of the subjects that I teach, I was least prepared for...
- Elementary Instrumental Band
- Elementary Instrumental Strings
- Elementary Vocal general
- Middle School Vocal
- Middle School Band
- Middle School Strings
- High School Band/Marching Band
- High School Strings
- High School Vocal
- High School Jazz Ensembles
- High School Theory
- High School Keyboard
- Other

---

** Use the following scale to respond to statements 33-38 **

<table>
<thead>
<tr>
<th>5</th>
<th>strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>agree</td>
</tr>
<tr>
<td>3</td>
<td>neutral</td>
</tr>
<tr>
<td>2</td>
<td>disagree strongly</td>
</tr>
<tr>
<td>1</td>
<td>disagree</td>
</tr>
<tr>
<td>0</td>
<td>not applicable</td>
</tr>
</tbody>
</table>

Based on my program of study at WSU.

5 4 3 2 1 0

33. I have adequate knowledge of and skills in Music Performance.
34. I have adequate knowledge of and skills in Music Education.
35. I have an appropriate understanding of Music as a fine art.
36. I have a sufficient understanding of Music Theory.
37. I have adequate knowledge of Music History.
38. I have an understanding of people of different cultural backgrounds.

40. Based on my program of study, I was prepared for my current position in the following ways:

41. I could have been better prepared for my current position in the following ways:

42. Regarding your educational experiences in your course of study, what do you think could be improved in the WSU music performance/music education program?
43. Regarding your educational experiences in your course of study, what do you think the WSU music performance/music education program does well?

Additional Comments:
Appendix B
<table>
<thead>
<tr>
<th>Last Name</th>
<th>First Name</th>
<th>Class</th>
<th>Voice Part</th>
<th>Major</th>
<th>Professor</th>
<th>Tone</th>
<th>Intonation</th>
<th>Interp.</th>
<th>Technique</th>
<th>Rhy/Notes</th>
<th>Material Level</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>
WSU Voice Jury Form:

Name ___________________________ Date: ___________________________ Voice Type ___________________________

Class Standing:  C Freshman  C Sophomore  C Junior  O Senior  C Graduate

Level of Study:  C 232Y (perform 2, 3 for recital permission)
C 432Y (BME Jr. perform 2, BME recital permission & Sr. perform 3; BM perform 3, recital permission perform 4)
C 434Y (BM perform 3, recital permission perform 4)  C 732Y (MME year 1 perform 2, year 2 & recital permission perform 3)
C 734Y (MME, MM perform 3, MM recital permission perform 4)

How many semesters of study at this level? ___________________________ Degree sought: ___________________________

Repertoire studied this semester:

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
<th>In prep</th>
<th>Prep</th>
<th>Mem</th>
<th>Jury/Rec</th>
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</table>

(Please list any further repertoire on the back page)

Evaluation (based upon level): 5-Excellent; 4-Very Good; 3-Average; 2 Below Average; 1-Poor

____ Accuracy (Notes, Rhythm, etc.)
____ Breath & Intonation
____ Interpretation (Style, Phrasing, etc.)

____ Tone (Quality, Beauty, Control)
____ Language & Diction
____ Stage Presence and Posture

Further comments (see back page) ___________________________

Juror ___________________________
WSU Musical Theatre Jury revised 5/6/09

Name ________________________________
Email ________________________________
Phone ________________________________
Advisor ________________________________

Assessment Y/N ________________________________

Date ________________________________
Current GPA ________________________________
Standing: ________________________________

| Rating Categories: 5= Excellent; 4= Good; 3= Average; 2= Poor; 1= Deficient |
| Dance | 1 2 3 4 5 |
| Memory | 1 2 3 4 5 |
| Coordination | 1 2 3 4 5 |
| Technique | 1 2 3 4 5 |
| Rhythmic accuracy | 1 2 3 4 5 |
| Energy | 1 2 3 4 5 |
| Performance quality | 1 2 3 4 5 |
| Voice | 1 2 3 4 5 |
| Tone quality | 1 2 3 4 5 |
| Support | 1 2 3 4 5 |
| Pitch | 1 2 3 4 5 |
| Line | 1 2 3 4 5 |
| Diction | 1 2 3 4 5 |
| Communication | 1 2 3 4 5 |
| Variety | 1 2 3 4 5 |
| Acting | 1 2 3 4 5 |
| Honesty | 1 2 3 4 5 |
| Vulnerability | 1 2 3 4 5 |
| Immediacy | 1 2 3 4 5 |
| Clarity of interpretation | 1 2 3 4 5 |
| Projection & diction | 1 2 3 4 5 |
| Body language | 1 2 3 4 5 |
| Overall professionalism | 1 2 3 4 5 |
| Maturity | 1 2 3 4 5 |
| Concentration & focus | 1 2 3 4 5 |

Comments

Juror ________________________________
WSU VOICE /OPERA/CHORAL AREA

ASSESSMENTS, REQUIREMENTS & STANDARDS

Transition Points in Voice as it impacts degrees: BM, BME,

I. Completion of all level II requirements for particular degree
II. Completion of Junior Qualifying Recital for BM degree
III. Completion of Senior Recital (Capstone project)

Transition Points in Voice as it impacts degrees: MM, MME

I. Admission into a degree program by audition
II. Completion of Graduate Recital

Assessments are based on the following Documents and Guidelines:

Voice Area Student Handbook
Voice Area Repertoire and Jury Requirements (See grid)
Voice area Jury Form
School of Music Jury Examination and Recital Record (JE/RR)
At the end of every semester, every voice major (students in a BM, BME, MM, or MME) must pass a jury-an oral exam. See sample jury sheet. Below is a summarization of the last three years. Though the numbers were collated in 2007, since then we have collected the numbers without collating. We have agreed to collate every 5 years to see what trends might appear.

The following areas are adjudicated with numbers 1 (poor) through 5 (excellent). 3 is average: Accuracy, Breath/Intonation, Interpretation, Tone, Language/Diction, and Stage Presence.

**BM undergraduate summary**

Senior Performance Majors rated 4.1 in all categories.

Junior Performance Majors rated 4 or 5 in most categories with a 3 in breath and tone.

Sophomore Performance Majors rated 4 in most categories with a 3 in language/diction.

Freshman Performance majors rated 3 in all categories except tone which rated a 4.

**BME undergraduate summary**

Senior Music Education Majors rated 3 or 4 in all categories.

Junior Music Education Majors rated 3 in most categories and a 3.2 in language/diction.

Sophomore Music education Majors rated 3 in all categories with a 3.5 in tone and accuracy.

Freshman Music education Majors rated 3 in all categories.

**MM graduates in voice or opera**

Graduate Performance Majors rated a 3.8 in all categories with a 5 in Stage Presence.

**MME graduates in music education**

Graduate Music education Majors rated a 3.5 in all categories.

The grid below compiles the data differently: The average of all BM, BME, MM, MME over three years and in each area (Accuracy, Breath/Intonation, Interpretation, Tone, Language/Diction, Stage Presence)

<table>
<thead>
<tr>
<th>Column1</th>
<th>Undergrad Perf</th>
<th>Undergrad Ed</th>
<th>Grad Perf</th>
<th>Grad Ed</th>
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<tr>
<td>Accuracy</td>
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<td>3.5</td>
<td>4.8</td>
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<td>Breath &amp; Intonation</td>
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<td>3.5</td>
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<tr>
<td>Interpretation</td>
<td>3.8</td>
<td>3.8</td>
<td>4</td>
<td>3.8</td>
</tr>
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<td>Tone</td>
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<td>Language &amp; Diction</td>
<td>3.8</td>
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<td>4.1</td>
<td>4.3</td>
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<tr>
<td>Stage Presence &amp; Posture</td>
<td>3.6</td>
<td>3.1</td>
<td>4.9</td>
<td>4.4</td>
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</tbody>
</table>
WSU VOICE/OPERA/CHORAL AREA
Assessments, Requirements & Standards
BM, BME, MM & MME Degree Programs

The Voice/Opera/Choral Area utilizes an integrated plan of assessments, requirements and standards to prepare students to meet with success in the professional world of teaching and performance. Students receive advising, scrutiny and counseling throughout each degree program to ensure that they are not only qualified to fulfill all degree requirements, but that they are also capable of meeting the demands of the competitive nature of arts careers.

Assessment for acceptance to degree programs:
BM & BME Degrees: Students accepted into all undergraduate degree programs with vocal emphasis are pre-supposed to have as prerequisites a) innate vocal talent, and b) some formal training in the rudiments of musicianship and vocal technique. This may be in the form of high school choral training, private vocal study, and/or pre-college music theory classwork. Piano training, while not a required pre-requisite, is highly desirable, as it bodes well for successful advancement within university degree programs. Incoming students are assessed at scholarship auditions held throughout the academic year, and/or just prior to the beginning of the first semester of university study.

MM & MME Degrees: Students accepted into graduate degree programs are expected to possess as pre-requisites a) the high level of innate vocal and musical talent required for professional rigors and expectations in the field of performance and/or teaching; and b) an undergraduate degree with vocal emphasis. An earned degree in an equivalent or complimentary area of study may be considered. Incoming students are assessed by audition and review of undergraduate transcripts.

Assessment for continuation in degree programs:
Students are assessed each semester by a jury of appropriate vocal, opera and choral faculty on six essential criteria of musicianship and vocal technique, as found on the Voice Area Jury Form. Each criteria is assessed on a scale of 1 to 5 by each juror, and each juror assesses the total jury performance with a letter grade. At the time of each jury examination, the student’s major voice professor gives commentary re. the student’s ongoing work and ability to meet repertoire requirements. The student’s semester grade is derived by averaging the major professor’s grade for the student’s work throughout the semester with the composite grade earned on the semester jury examination.

Standards Levels & Transitions:

Undergraduate Students: Students proceed through a series of standards Levels (I-A, I-B, II-A, etc.) as outlined in the convenient chart of Voice Area Levels & Repertoire Requirements. Assessment requirements for transitions between levels are outlined in the tables beginning on page 2 of this document. In general, BME majors take seven semesters of voice, and must attain Level II-B standing and perform a BME Senior Recital. BM majors take eight semesters of voice, attain Level III-A standing and perform a Junior Recital, attain Level IV-B standing and perform a Senior Recital.

Undergraduate Transitions: Special scrutiny is given to the transition between Level I and Level II/Sophomore Standing, to evaluate that students are fully capable of continued success in their degree program; and to the transition between Level II and Level III/Junior Standing, to evaluate that students are fully capable of successful degree recitals and completion of all degree program requirements. Students not meeting all transition requirements are placed on probationary status. Students on two consecutive semesters of probationary status will be counseled out of the BME program or denied continuation in the BM program.

Graduate Students: All students enter at Level V. MME majors must obtain a Level VI standing and perform an MME Graduate Recital, which may be comprised of a solo vocal recital, a conducting recital or a combination thereof, as deemed appropriate by the faculty. MM majors must obtain a Level VIII standing and perform a MM Graduate Recital.

Graduate Transitions: Special scrutiny is given to the transition between Level V-A and V-B for MM majors, to evaluate that students are fully capable of continued success in their degree program and subsequent career field, and to the transition between Level V-B and VI-A for all students, to evaluate that they are fully capable of successful degree recitals and completion of all degree program requirements. In that sense, the first semester is a probationary status. With faculty approval to remain in the declared degree emphasis, a student may remain at Level V-B until all requirements for that level are met.

Other Area Documents & Guidelines:
Voice Area Student Handbook
Voice Area Levels & Repertoire Requirements
Voice Area Jury Form (Completed semester jury examination forms are housed in office of the SOM Records Secretary);
School of Music Jury Examination & Recital Record (JE/RR) (Maintained by major professor; housed in office of the SOM Records Secretary)
# Table 1

## BME & BM Undergraduate Degree Programs

<table>
<thead>
<tr>
<th>Course/Credit</th>
<th>Prerequisites/Academic Standing</th>
<th>Vocal &amp; Technique Expectations</th>
<th>Repertoire &amp; Jury Requirements</th>
<th>Jury/Recital</th>
<th>Assessments/Transitions</th>
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<tr>
<td>BME &amp; BM</td>
<td>Entry level, BME &amp; BM</td>
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<td>MUS232Y 2 hrs.</td>
<td>innate vocal talent</td>
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<td>Study: 5-9 pieces</td>
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<td></td>
<td>H.S. training in rudiments of</td>
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<td>Required Languages:</td>
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<tr>
<td></td>
<td>musicianship and vocal</td>
<td></td>
<td>English &amp; Italian</td>
<td>BME &amp; BM</td>
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<td></td>
<td>technique</td>
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<td>Performed: 2 pieces</td>
<td>Memorized: 3 pieces</td>
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<td>(1 of student's choice)</td>
<td>(min. Eng. &amp; Ital.)</td>
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<td>Performed: 2 pieces</td>
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<td>Performed: 2 pieces</td>
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<td>Required Languages:</td>
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<td></td>
<td>English, Italian &amp; German</td>
<td>Memorized: 4 pieces</td>
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<td></td>
<td>Performed: 2 pieces</td>
<td>(min. Eng., Ital.)</td>
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<td>1. Passing of jury with B- or better; scores of 3s or better on 3 of 6 assessment criteria</td>
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<td>3. Faculty support &amp; approval to schedule Junior Recital</td>
</tr>
</tbody>
</table>

**Transition to 400-Level Coursework & Junior Standing**

Student has completed all Level II requirements for their degree program. BM student may receive 4-yr. voice status w/o approval to schedule Junior Recital. Transition complete w/passing performance of Junior Recital.
### Level III-A

- **B**
  - MUS432Y
  - 2 hrs.
  - **To be determined...**

- **BM**
  - MUS434Y
  - 4 hrs.
  - Technical progress has been made regarding resonance, freedom & projection of tone.
  - Range has increased, with greater evenness of scale.
  - Proficiency in singing in German, including knowledge of Romantic style.
  - BM student begins study of French repertoire, & late Romantic & 20th style.
  - BM student explores more demanding repertoire, including arias, and development of characterization/acting.

- **BME**
  - Study: 7-9 pieces
  - Required Languages: English, Italian, German
  - Memorized: 4 pieces
    - Min. Eng., Ital., & Germ.
    - Performed: 2 pieces
      - (1 of student's choice)

- **BM**
  - Study: 8-12 pieces
  - Required Languages: Eng., Italian, German, French
  - Memorized: 5 pieces
    - Eng., Ital., Germ. & Fren.
    - Performed: 3 pieces
      - (1 of student's choice)

### Level III-B

- **B**
  - MUS432Y
  - 2 hrs.
  - **To be determined...**

- **BM**
  - MUS434Y
  - 4 hrs.
  - Significant technical progress has been made in resonance, freedom & projection.
  - Range has increased, with greater evenness of scale.
  - Proficiency in delineation of style periods.
  - Intonation issues are fully resolved.
  - BM student possesses the technical skill & musicality to successfully perform a Senior BME Recital within 1-2 semesters.
  - BM student making progress in French.
  - BM student becoming even more proficient in characterization/acting.
  - BM student possesses the technical skill, musicality & stage presence to successfully perform a Senior BM Recital within 2 semesters.
  - BM Junior Recital demonstrates innate & developed talent for a professional performing or university teaching career (20 min. min. of music)

- **BME**
  - Study: 7-9 pieces
  - Required Languages: English, Italian & German
  - Memorized: 4 pieces
    - Min. Eng., Ital., & Germ.
    - Performed: 3 pieces
      - (1 of student's choice)

- **BM**
  - Study: 8-12 pieces
  - Required Languages: Eng., Italian, German, French
  - Memorized: 5 pieces
    - Eng., Ital., Germ. & Fren.
    - Performed: 3 pieces
      - (1 of student's choice)

- **BME**
  - Junior Recital
    - (30 min. of music; E., I., & G.)
  - Memorized: 5 pieces
    - Eng., Ital., Germ. & Fren.
  - Performed: 3 pieces
    - (1 of student's choice)

### Level IV-A

- **B**
  - MUS432Y
  - 2 hrs.
  - **To be determined...**

- **BM**
  - MUS434Y
  - 4 hrs.
  - Continued technical progress continues, with increased freedom of tone, evenness of scale, and composure in performing.
  - Student demonstrates proficiency in all style periods.
  - Student has proficiency in at least three languages.
  - BME Senior Recital demonstrates the above, & the students ability to be a performing role model within a professional teaching career (30 min. min. of music)
  - BM student demonstrates the above, is proficient in French language, & is developing unique all-round artistry.

- **BME**
  - Study: Recital repertoire
    - Required Languages: English, Italian, German
  - Senior Recital
    - (min. 30 min. of music; incl. English, Italian & German)
  - Memorized: 5 pieces
    - Eng., Ital., Germ. & Fren.
  - Performed: 3 pieces
    - (1 of student's choice)

- **BM**
  - Study: 8-12 pieces
    - Required Languages: Eng., Italian, German, French
  - Memorized: 5 pieces
    - Eng., Ital., Germ. & Fren.
  - Performed: 3 pieces
    - (1 of student's choice)

### Level IV-B

- **BM**
  - MUS434Y
  - 4 hrs.
  - **To be determined...**

- **BM**
  - Senior Recital
    - Required Languages: Eng., Italian, German, French
  - Memorized: 5 pieces
    - Eng., Ital., Germ. & Fren.
  - Performed: 3 pieces
    - (1 of student's choice)

- **BM**
  - Senior Recital
    - (min. 40 min. of music; incl. Eng., Ital., Germ. & Fren.)
  - Memorized: 5 pieces
    - Eng., Ital., Germ. & Fren.
  - Performed: 3 pieces
    - (1 of student's choice)

- **BM**
  - Senior Recital
    - Memorized: 5 pieces
      - Eng., Ital., Germ. & Fren.
    - Performed: 3 pieces
      - (1 of student's choice)

### Notes

1. Passing of jury with "B" or better: scores of 3s or better on 3 of 6 assessment criteria.
2. Faculty support & approval to continue on Level IV.
3. Faculty support & approval to schedule Senior Recital.
### Table 2
#### MME & MM Graduate Degree Programs

<table>
<thead>
<tr>
<th>Course / Credit</th>
<th>Prerequisites/ Academic Standing</th>
<th>Vocal &amp; Technique Expectations</th>
<th>Repertoire &amp; Jury Requirements</th>
<th>Jury/Recital</th>
<th>Assessments/ Transitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>MME MUS732Y 2 hrs.</td>
<td>Exceptional innate &amp; acquired vocal talent Completed undergraduate degree with vocal emphasis Undergraduate transcript equivalency to WSU</td>
<td>Student demonstrates good fundamentals of technique, incl. breath application, with a mostly even scale and free tone production Voice is more secure in extremes of range Voice is developing a more mature resonance Student is mostly comfortable with performing from memory</td>
<td>MME Study: 7-10 pieces Required Languages: English, Italian, German</td>
<td>MME Memorized: 4 pieces (Eng, Ita, Germ. &amp; Fren.) Performed: 2 pieces (1 of student's choice)</td>
<td>MME 1. Passing of Jury with &quot;B-&quot; or better; scores of 3s or better on 2 of 6 assessment criteria 2. Faculty support &amp; approval to continue on Level V</td>
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<tr>
<td>MM MUS734Y 4 hrs.</td>
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#### MM Transition to Official Non-Probationary Degree Status

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<th>Course / Credit</th>
<th>Prerequisites/ Academic Standing</th>
<th>Vocal &amp; Technique Expectations</th>
<th>Repertoire &amp; Jury Requirements</th>
<th>Jury/Recital</th>
<th>Assessments/ Transitions</th>
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</thead>
<tbody>
<tr>
<td>MME MUS732Y 2 hrs.</td>
<td>Improvement of previous technical deficiencies; vocal maturation Major 4 languages are further polished; other languages may be explored Increase of all-round artistry, in all styles and repertoire, including facility with ornamentation Exploration of more advanced repertoire and development of greater command of characterization/acting</td>
<td>MME Study: 7-10 pieces Required Languages: Eng., Italian, German, French</td>
<td>MME Memorized: 4 pieces (Eng, Ita, Germ. &amp; Fren.) Performed: 2 pieces (1 of student's choice)</td>
<td>MME Memorized: 6 pieces (or 5 + major opera role) Performed: 3 pieces (4 max be heard for recital approval)</td>
<td>MME 1. Passing of Jury with &quot;B-&quot; or better; scores of 3s or better on 3 of 6 assessment criteria 2. Faculty support &amp; approval to transition to Level V</td>
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<td>MM MUS734Y 4 hrs.</td>
<td>(To be determined...)</td>
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#### Transition to Level VI & Preparation of Terminal Project or Recital

Student has completed all Level V-B requirements for their degree program. Student has permission to schedule Terminal Project/Recital. (Student may remain at Level V-B until permission is granted to schedule Terminal Project/Recital)
### LEVEL VI-A

| MME | MUS732Y 2 hrs. | (To be determined...) | Technical deficiencies are minimal  
Student exhibits depth & maturity of artistry  
Delineation & further study of repertoire specific to the individual's unique instrument (e.g., chamber, oratorio, opera, contemporary, etc.)  
Good command of 4 major languages; exploration of other languages  
Student exhibits ease & comfort with performing from memory | MME | Study: 7-10 pieces  
Required Languages; Eng., Italian, German, French | MME | Memorized: 4 pieces  
(Eng., Ital., Germ. & Fren.)  
Performed: 2 pieces  
(1 of student's choice) | MME | 1. Passing of Jury with "B-" or better; scores of 3s or better on 3 of 6 assessment criteria  
2. Faculty support & approval to continue on Level VI |  |
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### LEVEL VI-B

| MME | MUS732Y 2 hrs. | Work completed for terminal project or Graduate Recital  
Graduate Orals Exam scheduled | MME Graduate Recital demonstrates good technical security, and artistry to model within a career teaching position  
MM Graduate Recital demonstrates an advanced technique & artistry, capable of terminal degree/diploma &/or marketability as a performer &/or university teacher | MME Graduate Recital Option: 4 languages; 40-min. min. of music | (NA) | MM | 1. Passing of Graduate MME Recital Preview with grade of "p"  
2. Passing of Graduate Recital with grade of "B" or better |  |
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</table>

1. Passing of Graduate MM Recital Preview with grade of "p"  
2. Passing of Graduate Recital with grade of "B-" or better
**Learning Outcomes in the Voice/opera area:** Students are expected to achieve a professional level in the following areas specified for their individual degree program-musical accuracy, breath capacity of a trained singer, an ability to interpret a wide variety of musical vocal styles, a freely produced singing tone, proficiency in foreign languages specific to their degree program, and sufficient stage presence. The levels expected are shown in the tables outlining the following degree programs-BM,BME, MM, MME. Each student is assessed at the end of each semester with several major transitions listed below.

**BM and BME**

Transition I- Completion of all level 11 requirements for particular degree

Transition II-Completion of Junior qualifying recital for BM degree

Transition II-Completion of senior recital (Capstone project)

**MM and MME**

Transition I-Admission into a degree program by audition

Transition II- Completion of Graduate recital for particular degree

**Assessment Tools:**

Voice area Jury Form-a rubric of all the skills (see table on outcomes for 2010, 2011, 2012)

Voice Area Student Handbook – provides the requirements, standards and assessments used for all degrees and transition levels for voice degree

Voice Area Repertoire and Jury Requirements (see grid)

School of Music Jury examination and recital record (JE/RR)-form held in Music office

The voice area presently collects learning outcomes at each jury. We are discussing creating such a rubric for all recitals: Junior Qualifying, Senior, and Gradudate.

**Criterion/Target:** 95% of all students are expected to demonstrate satisfactory performance in the Capstone project-a recital.

**Result:** We will begin to tabulate from the JE/RR cards the percentage of students achieving a satisfactory passing of the recital.

**Analysis:** Looking at the table of jury outcomes over the last 3 years, several areas have begun to be addressed: stage presence and language are being addressed through 1) a study abroad program open to all students regardless of degree 2) adding of a language proficiency for graduate students.
Appendix C
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Appendix E
PROGRAM REVIEW

APPLIED KEYBOARD STUDY

WICHITA STATE UNIVERSITY  SPRING 2013

Individual instruction is given in piano to develop musicianship, performance skills, knowledge of historic practices, and reading knowledge of music literature. Specific requirements for each level are set by the piano faculty. Any student wishing to receive hours of credit for keyboard study must take some form of evaluative examination at the end of each semester of study such as a regular jury with a faculty panel, a studio jury with two faculty (for beginners and secondary enrollees), or a Recital-Jury performance for faculty, family and friends of the student.

Secondary Enrollments for Non – Music Majors

Applied students other than music majors must enroll in the appropriate non-major category (listed in the Schedule of Courses as 112P, for Undergraduate credit, and as 712P, for Graduate credit). Unfortunately, there is no enrollment for the undergraduate upper-division. However, any level of Applied Piano may be repeated as often as the student chooses. Non-major instruction is offered only on a self-funding basis (workshop) and is not available free to Senior citizens. With this enrollment the student will receive a 30-minute lesson per week and 2 hours credit each semester. Students with all levels of ability and experience are accepted in this enrollment; the goal is the same for all levels: to become a better pianist through careful study of his or her music. The student will gain technical knowledge of the piano through exercises such as scales, chords, arpeggios and assigned etudes and piano literature. The student will also acquire knowledge of the basic skills such as harmonizing, transposing, playing by ear, sight reading and memorization. For the beginning student, the recommended (not required) text is Keyboard Musician for the Adult Beginner by Francis Clark. Students will be expected to play an examination of one technical exercise and one memorized composition at the Mid-term and also at the Final exam. The Final Grade will be the result of the studio teacher’s grade (2/3) and the final Jury (1/3). Students will be expected to practice at least 5 hours per week. Students who are currently enrolled in High Schools or other institutions of learning must enroll as non-majors.

Secondary Enrollments for Non-Piano Music Majors

One-hour credit enrollments are provided to music majors studying secondary instruments. These enrollments in piano are offered primarily for students who do not fit into the regular Class Piano enrollment for some reason (permission must be obtained from the Director of Class Piano), and music students who have already passed the Piano Proficiency Examination and wish to pursue some further piano experience. This offering is listed in the Schedule of Courses as 231P, for Lower-division Undergraduates, 431P, for Upper-division Undergraduates, and 731P, for Graduates. With a 5 hour per week practice expectation, the student will receive a 30-minute lesson each week.
Piano Majors

Two-hour credit enrollments are provided for piano majors (listed as 232P, for Lower-division Undergraduates, 432P, for Upper-division Undergraduates, and 732P, for Graduates). These students receive either (1) a 30-minute private lesson (minimum) each week and a one-hour master class each week, or (2) a one-hour lesson per week. Students are required to practice a minimum of ten hours each week. BME piano Majors continue with a 2-hour enrollment until the completion of their degree requirements. The final recital requirement is a minimum of a twenty-five minute public or jury recital.

Four-hour credit enrollments are provided for undergraduate students who have Junior standing, after completing the Lower-division requirements within their Piano Major programs and passing the Piano Proficiency Examination, thereby designated as Piano Performance Majors, Piano Pedagogy Majors, Piano Accompanying Majors, or Graduate Piano Majors (with any emphasis). These students receive a one-hour lesson or two 30-minute lessons each week (minimum) and a one-hour master class each week, or two 1-hour lessons each week. Students are required to practice a minimum of 20 hours per week.

Upper-Division Piano Performance majors present a minimum of a twenty-five minute public recital at the conclusion of their Junior year; the program may include a complete concerto, or one movement thereof. At the conclusion of their Senior year, the Senior Recital should be a minimum of fifty minutes of music. All degree recitals will be completely memorized. Piano Accompanying Majors will present a memorized recital of 25 minutes of music at the conclusion of their Junior year. During their Senior year, the Piano Accompanying Major will accompany one vocal recital and one instrumental recital in different semesters. The Piano Pedagogy Major only performs one recital in the senior year of a length of a minimum of fifty minutes of music.

Note: Students receive academic credit for applied music instruction only when they are taught on the University campus by approved music faculty.

Proficiency Levels of Music and Performance

Prior to graduation all piano majors must achieve an acceptable level of performance proficiency, which is determined by the faculty according to each student's degree program. This use of the term “Proficiency Level” has nothing to do with the passing of minimum music skills and keyboard harmony which are taught in Class Piano. The greatest expectation in performance maturity, difficulty and amount of literature, performing experience would follow this outline (moving progressively from the easiest to the most advanced):

- Undergraduate in Music Education
- Undergraduate in Piano Pedagogy
- Graduate in Piano Pedagogy
- Graduate in Music Education (Recital Option)
- Undergraduate in Piano Accompanying
- Graduate in Piano Accompanying
- Undergraduate in Piano Performance
- Graduate in Piano Performance
Piano Proficiency (Class Piano) examination requirements must be passed before admittance to Performance Proficiency Level 200. This means that Piano Performance Majors cannot enroll in Applied Concerto (250, or 251) and Piano Accompanying Majors cannot enroll in Applied Accompanying (223, or 224) until they have passed the Piano Proficiency (Class Piano) examination requirements.

While the specific literature examples are not required, the suggested Literature Performance Skill Levels are presented as a guideline:

FRESHMAN PERFORMANCE SKILL: Technical material and studies adapted to the needs of the student from the experience of the teacher. Suggested for BME Piano majors: major scales through four octaves in 16th notes and major triadic arpeggios, with inversions through four octaves in 16th notes, both a quarter note at 92=MM. For BM Piano Majors: same as for BME, plus scales in 6ths and 3rds at 100=MM. Suggested level of literature: two-voiced contrapuntal baroque compositions (e.g. Bach Two Part Inventions, Telemann Fantasias, a complete sonata in classic style, character pieces from the romantic period, or modern works such as Kabalevsky Preludes Op. 38. Suggested level of sight reading: Bach Anna Magdelena Notebook, Beethoven Sonatinas, Dorfel Choralbuch (Peters Edition), Bartok Mikrokosmos, Bk. II. For ensemble reading: 2nd piano parts to Clementi Sonatinas, Op. 36. (Tim)

SOPHOMORE PERFORMANCE SKILL: Technical material and studies adapted to the needs of the student. Suggested for BME Piano Majors: same as the freshman proficiency level, plus harmonic minor scales, minor arpeggios with inversions, and diminished 7th arpeggios with inversions. BM for Piano Majors: same as for BME, plus scales in 6ths and 3rds, and chromatic scales, quarter note at 120=MM. Suggested level of literature: 3-voiced contrapuntal baroque compositions (e.g. Bach French Suites, Scarlatti Sonatas, Beethoven Sonata in G Major, Op. 14 No. 2, Schubert Impromptus, Chopin Nocturnes, Debussy Preludes. Suggested level of sight reading: Bach Little Preludes, Kuhlau Sonatinas, Schumann Album for the Young, Kabalevsky Variations, Op. 51. For ensemble reading: Brahms or Dvorak.


SENIOR PERFORMANCE SKILL: Technical materials and studies adapted to the needs of the student. Suggested BM Piano Majors: same as junior proficiency level, plus double-note harmonic minor scales in 3rds, modulating 7th chord arpeggios, major and minor double-note harmonic minor scales in 6ths. Suggested level of literature: Bach Partitas, Chromatic Fantasia and Fugue, Mozart Sonata in c minor, K.457, Beethoven Sonata in E Flat Major, Op. 81a, larger works of Brahms, Chopin, Ravel, or Prokofiev. Suggested level of sight reading: Scarlatti Sonatas, Haydn Sonatas, Mendelssohn Songs Without Words, Persichetti Poems. For ensemble reading; Poulenc Sonata for Four Hands. Recital preparation as appropriate as all Piano Majors must present some form of Senior Recital. The only exception are those students seeking a Bachelor of Arts degree.
ADDITIONAL REQUIREMENTS FOR PIANO MAJOR

1. Each piano major should study at least one work from each of the four periods each term. The number and of works chosen to be performed on the final exam will vary and should be chosen on the basis of best representing the range of achievement for the semester within the confines of the jury time. It is hoped that students will have covered more material than what is performed on the final exam.

2. A four-hour enrollment should cover approximately twice as much material as a two-hour enrollment; the level of performance should be taken into consideration on this point also.

3. Within a four year course of study, the student is expected to have studied at least one movement from a concerto from the classic, romantic, or contemporary period.

4. Some working experience with contemporary notation is encouraged and advised.

5. Students will be encouraged to prepare and enter on-and off-campus auditions, but this work should coincide with the examination material and not take precedence over the normal degree requirements.

Applied Piano Accompanying – Lower Division
Music P 223 – 2 hours credit
Music P 224 – 2 hours credit

This offering is only for the Undergraduate Accompanying Major. Individual private study of standard accompaniment literature, with and without a soloist. Recommended text: The Art of Accompanying by Robert Spillman (Schirmer Books). The student receives a minimum of one 30-minute lesson each week. This course does not replace the 211J or 411J ensemble required course for Piano Majors. Prerequisites: successful completion of two semesters of piano study, the passing of the Piano Proficiency Examination, and sophomore proficiency level standing. For the credit for this course the student plays a juried exam as a 2-hour piano student.

Applied Piano Accompanying – Upper Division
Music P 423 – 4 hours credit
Music P 424 – 4 hours credit

This offering is only for the Upper-Division Undergraduate Accompanying Major. Individual private study of standard accompaniment literature, specifically directed towards the two required recitals for which the student is the collaborator, one in voice and the other in instrumental music. The student receives a minimum of one one-hour lesson each week. Prerequisite for the enrollment of these courses: completion of the Music P 223 and 224 Applied Piano Accompanying courses and successful completion of the solo, memorized junior recital.

Graduate Applied Accompanying
Music P 723 – 4 hours credit
Music P 724 – 4 hours credit

This offering is only for the Graduate Accompanying Major. Individual study of standard accompaniment literature, specifically directed towards the two required recitals for which the student is the collaborator, one in voice and the other in instrumental music. The student receives a minimum of one one-hour lesson each week. Prerequisite for the enrollment of these courses: completion of two semesters of graduate applied piano (732P) with a solo jury examination each semester.
Applied Piano Concerto

Music P 250 - 2 hours credit
Music P 251 - 2 hours credit

These offerings give the student performance experience in the literature for soloist with orchestra. The order of the courses may be reversed. Normally enrollment in these courses would be during the Sophomore year; if delayed, the student may not enroll in both Applied Piano Concerto (2 hours credit) and Music A 434P (4 hours credit) at the same time, amounting to a total of six hours of applied piano. Prerequisites: successful completion of two semesters of piano study, the passing of the Piano Proficiency (Class Piano) Examination, Sophomore standing, and admittance to the BM Piano Performance Program. The student presents a Concerto movement along with their piano juried exam.

Ensemble – Music Performance 211J, 411J, 711J

Piano Accompaniment – 1 hour credit

Piano Majors are expected to enroll eventually in 4 hours of Piano Accompanying 211J and/or 411J. Keyboard (Piano and Organ) scholarship holders are expected to be enrolled in Piano Accompanying 211J or 411J until they have completed their total accompanying requirement of 4 hours; after that has been completed, as scholarship students they must either enroll in accompaniment 411J or an appropriate LARGE ensemble for each semester that they are on scholarship. For enrolling in this enrollment, they receive one hour of credit. The 711J offering is for graduate students as an elective. The piano student is assigned to a teacher of another applied instrument of voice, or to an ensemble director. That teacher will give the grade at the end of the semester based on attendance and progress. Each piano student is to accompany two students for the term: this will include some rehearsal time, lesson time, master classes, and the final jury exam, and recital performances are possible. This should be comparable to the four hours of rehearsal for other ensembles. If the student is playing for a choir, they cannot receive credit for choir and accompanying the same choir. The assigned applied teacher should make the assignment of a student instrumentalist or vocalist and get the music to the piano student. The accompanist's piano teacher is to help the accompanist in sight reading and on the literature assigned.
Piano Repertoire Class

Music P 207 – 1 hour credit
Music P 407 – 1 hour credit
Music P 707 – 1 hour credit

1. Class purpose: to provide formal performance experiences for piano majors while simultaneously broadening listening skills and building acquaintance with the literature of the piano.

2. Textbooks: It is recommended that all participants own the book History of Keyboard Literature by Stewart Gordon or Guide to the Pianist's Repertoire by Maurice Hinson.

3. Performance scheduling: It is required that names of performers and repertoire be submitted in writing to the class coordinator by Tuesday 5:00 each week. The responsibility for meeting required number of performances rests with the student. Because of time limitations there is no guarantee that all names submitted will get to perform. Students are advised to begin performing each semester as early as possible.

4. Grading is based on the number of successful performances, attendance record, and participation in class assignments.

5. Number of Performances required: To be eligible to receive an “A” for the semester, students must perform successfully the following number of class days (according to degree):
   5 – MM Performance, BM Performance, BM Accompanying
   4 – All Pedagogy Degrees
   3 – BME, BM Theory/Composition

   For each performance less than the above, student grade eligibility is lowered one letter.
   A work may be repeated once for credit toward grade.
   Acceptability of works performed are at the discretion of the class coordinator.

6. Attendance Record: The effect of absences is as follows:
   1-2 absences: no effect
   3-4 absences: lowers one letter grade
   5-6 absences: lowers two letter grades
   7-8 absences: lowers three letter grades

7. Class assignments as developed during the semester.
Applied Organ Study

Individual instruction is given in organ to develop musicianship, performance skills and historic practices, and reading knowledge of music literature. The choice of methodology, technical approach, and recommended literature is from the provenance of the professor teaching the various courses.

For non-music majors the offerings are 112M (Undergraduate Level) and 712M (Graduate Level), for two hours credit, each with a minimum of a 30-minute lesson per week. Unfortunately, there is no enrollment for the undergraduate Upper-division. One-hour credit enrollments are provided for Music Majors studying secondary instruments. These offerings are listed in the Schedule of Courses as 231M, 431M, or 731M, for which the student receives a minimum of a 30-minute lesson per week. The one-hour enrollments are only for Music Majors. Non-Music Majors must enroll in 112M or 712M for two hours credit.

Organ Majors

Two-hour credit enrollments are provided for Organ Majors (listed as 232M, for Lower-division Undergraduates, 432M, for Upper-division Undergraduates, and 732M, for Graduate students). These students receive either (1) a 30-minute private lesson (minimum) each week and a one-hour master class each week, or (2) a one-hour lesson per week. BME Organ Majors continue with 2-hour enrollments until the completion of their degree requirements.

Four-hour credit enrollments are provided for Organ Majors who have Junior standing, having completed the Lower-division requirements within their Organ Major Program, having passed their Piano Proficiency (Class Piano) Examination, and are designated as Organ Performance Majors, or Graduate Organ Majors. These students receive (1) two 30-minute lessons each week (minimum) and a one-hour master class each week, or (2) two 1-hour lessons each week.

All students receiving credit for keyboard study each semester are expected to perform a semester jury at the end of the semester, at the recommendation of the instructor.
Assessments of Performances

The Keyboard Area maintains the policy of requiring performance juries (examinations) for all students enrolling in studio applied piano. The secondary students of graduate assistants, adjunct instructor and regular faculty play for full-time faculty, perform on a jury-recital, or take the piano proficiency test administered by the class-piano teachers.

Up until recently the chief evaluative tool used for assessment was the “Semester Assessment Report.” This report was organized on the following system:
Evaluation (based on proficiency level): 5-Excellent 4-Very Good 3-Average 2-Below Average 1-Poor. Two or more checks in 2-Below Average or 1-Poor column retained student at current level for at least one additional semester. Rubrics used were: Technic, Artistic Attainment, Basic Musicianship, Repertoire, Tone Quality, Relaxation, Pedaling, Interpretation. Additionally faculty were required to write commentary on strengths and weaknesses. Keyboard has for the longest time had a “player intensive” jury experience at the end of each semester’s study. Pianists (with the exception of Accompanying Juries) play juries entirely from memory and always include a range of performance styles and periods. The Organ students are featured in an actual recital setting before an invited audience. Students receive feedback from the above assessment sheets made available to them almost immediately after the final exam period ends.

Supplementary aspects of student growth and skill development were assessed in relation to the three pivotal transition points: namely Piano-Class Proficiency, the passing of which is required for advancement to sophomore performance skill level, Junior Standing, required to be allowed to continue in the program and determination of Performance Skill Level. Performance-Skill Level is designated as one of four levels, 100 “Freshman,” 200 “Sophomore,” 300 “Junior,” 400 “Senior.” Literature appropriate to these levels is described above on Page 3. In order for a piano major to be allowed to perform a junior recital they must reach the 300 Performance Skill level at the time of their 2nd semester sophomore jury. In order for a piano major to be allowed to perform their senior recital they must reach the 400 Performance level at the time of their 2nd semester junior jury.

Since 2011 with the goal of unifying the School of Music assessment tools and being able to more precisely evaluate, measure and collate results from performance examinations keyboard has moved to a spreadsheet basis for jury evaluations that are synchronized to a greater extent with the other areas of the school. Six rubrics are currently being used in keyboard: Tone, Memory, Interpretation, Technique, Rhythm/Notes, and Material Level. These have been slightly amended for Organ. The Semester Assessment Report is being retained as a supplement to the newer assessment sheet to function as an explanatory tool to balance out the more quantitative nature of the spreadsheet tabulated assessment.

Goals for assessment include using the assessment sheets at the time of auditions prior to matriculation as a basis for comparison as students proceed through the curriculum. Often the baseline abilities of the student are forgotten once enrollment begins, using a rubric/spreadsheet system at the very beginning of a student’s study will function as a useful set of indicators for goals, structuring and sequencing of assignments. Also greater thought and emphasis will need to be given for utilization of all assessments both in terms of giving feedback to students and their instructors as well as providing a pool of data for gauging departmental strengths and weaknesses.
SEMESTER ASSESSMENT REPORT

Student's Name: 

Instructor: 

SEASON YEAR

Current Prof. Level: 

Credit Hours: 

MAJOR PROGRAM:

Evaluation (based upon Prof.Level): 5-Excellent; 4-Very Good; 3-Average; 2-Below Average; 1-Poor. Two or more checks in 2-Below Average or 1-Poor column retains student at current level for at least one additional semester.

FACTORS:

___technic
___artistic attainment
___basic musicianship
___repertoire
___amount covered
___level of difficulty
___jury preparation
___Piano Proficiency Date taken and passed
___Retain on current proficiency Level: Reason:
___Jr. Standing Date taken and passed
___Pass to Level 

COMMENTS:

STRENGTHS NOTED

WEAKNESS NOTED

JURY GRADE:

JUROR'S SIGNATURE:
Appendix F
WSU Musicology-Composition Area
Assessment Standards for BM in Theory-Composition

**Entry into program as a potential theory-composition major:**
Enrollment in MusC 259 (Beginning Composition): MusC 127 (Theory 1) recommended.
Assessment by instructor only, rubric* level 2 or higher to progress to 260.

**Continuation in program as a potential theory-composition major:**
Enrollment in MusC 260 (Beginning Composition): completion of 259 and achievement of standards in rubric, assessment level 2 minimum required to enter 260.
Student is expected to complete at least one composition per semester, including a recorded performance. Class recitals are set up by the instructor for this purpose.
Assessment by instructor only, level 3 or higher to continue in 260. (260 is repeatable.)

**Entry into 500-level (upper-division) phase of the program:**
Required: submission of portfolio of works and recordings developed in 259/260.
Assessment by entire composition faculty, level 4 or more of rubric is expected for entry.
Student is then permitted to enroll in 2 semesters each of 560 and 660.

**Graduation requirement (from catalog):**
Theory-Composition majors are required to present for public performance a selection of their compositions representing large and small forms, totaling a minimum of 20 minutes. (Catalog outlines a few other specific requirements.)
Assessment by entire composition faculty, level 5 or 6 of rubric is expected for graduation.

*See separate document for assessment rubric with 6 levels of achievement in each of 6 areas.*
# Composition Rubric

<table>
<thead>
<tr>
<th>Composition Rubric</th>
<th>Superior 6</th>
<th>Excellent 5</th>
<th>Above Average 4</th>
<th>Average 3</th>
<th>Fair 2</th>
<th>Poor 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestration</td>
<td>Demonstrates an advanced understanding and creativity in idiomatically writing for and combining instruments, voices, or electronics. Mature knowledge of fundamental and extended techniques.</td>
<td>Demonstrates an advanced understanding but is lacking the final mature creativity in writing for and combining instruments, voices, or electronics. Largely complete knowledge of fundamental and extended techniques, but some elements missing.</td>
<td>Knowledge and creativity slightly unsophisticated in some manner regarding instruments, voices, or electronics. Knowledge of fundamental and extended techniques mostly but not entirely complete.</td>
<td>Basic but not sophisticated understanding of instruments, voices, or electronics. Fundamental knowledge is mostly there but understanding of extended techniques is lacking. Writing is not always idiomatic.</td>
<td>Fundamental knowledge of writing for and combining instruments, voices, or electronics exists but is essentially unsophisticated or unimaginative. Writing is often not especially idiomatic.</td>
<td>Knowledge of writing for and combining instruments, voices, or electronics is crude, non-idiomatic, and frequently includes errors.</td>
</tr>
<tr>
<td>Presentation</td>
<td>Quality of notation and presentation of materials gives the impression of professionalism and an astute attention to detail.</td>
<td>Quality of notation and presentation of materials generally very good. Attention to detail is not perfect but what few errors or inconsistencies exist are easily corrected.</td>
<td>Attention to detail is generally good, but there are frequent minor errors or inconsistencies. There are no or very few large problems.</td>
<td>Attention to detail is generally good, but there are frequent minor errors or inconsistencies, and occasional large problems. Professionalism not obvious.</td>
<td>Numerous small and large errors or inconsistencies in presentation. Details are there, but not sufficient for a professional product.</td>
<td>Presentation is crude, messy, unsophisticated, or very inconsistent.</td>
</tr>
<tr>
<td>Compositional Technique</td>
<td>Musical language demonstrates a high degree of craft, consistency, and organization.</td>
<td>Musical language demonstrates a high degree of consistency, but is not as technically accomplished, thoroughly organized,</td>
<td>Musical craft is evident, but there are some minor inconsistencies or fundamental weaknesses in organization.</td>
<td>Musical language shows basic knowledge or craft, but is generally unpolished. Musical language</td>
<td>Basic organizational skills are lacking. Musical language is essentially inconsistent.</td>
<td>Crude, thoughtless, disorganized.</td>
</tr>
<tr>
<td>Aesthetics/Creativity</td>
<td>The composer’s scores show an abundance of creative ideas and the composer demonstrates an astute awareness of the aesthetics of contemporary music. Knowledge and craft are consistently reformulated into new musical ideas.</td>
<td>Some small degree of naïveté towards salient issues of contemporary music aesthetics or a very slight amount of derivate musical thinking exists.</td>
<td>Basic naïveté but with apparent interest and curiosity to learn more. Occasional, conspicuously derivate musical thinking.</td>
<td>Musical ideas are more often clichéd than not. Some basic ignorance or lack of curiosity regarding aesthetics.</td>
<td>Musical ideas are primarily clichéd or obviously derivative. Little to no understanding or interest in contemporary musical aesthetics.</td>
<td>Real creativity is minimal. An awareness or curiosity of issues in contemporary music aesthetics is absent.</td>
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<tr>
<td>Literacy</td>
<td>The composer demonstrates a wide and very thorough understanding and knowledge of music history and repertoire across multiple genres and musical eras. History and repertoire of a variety of 20th and 21st century musical genres are known thoroughly.</td>
<td>The composer demonstrates a wide understanding and knowledge of music history and repertoire across multiple genres and musical eras, but with some minor gaps.</td>
<td>The composer demonstrates a wide understanding and knowledge of music history and repertoire across multiple genres and musical eras, but with some significant gaps.</td>
<td>The composer’s knowledge of music history and repertoire is limited to only a few eras or genres.</td>
<td>Basic ignorance or excessively narrow understanding of music history and repertoire, particularly regarding the 20th and 21st centuries.</td>
<td>Knowledge of music history and repertoire is essentially absent or extremely narrow (e.g. confined mainly to recent popular music.).</td>
</tr>
<tr>
<td>Musical form</td>
<td>A sophisticated knowledge of the processes that comprise form in music at basic and advanced levels is well conceived and consistently demonstrated. Demonstrates expertise beyond basic forms and</td>
<td>Demonstrates an expertise in advanced and basic musical forms, but not always in the most sophisticated way. Ability to extend musical forms in new directions exists but is of inconsistent quality.</td>
<td>Understanding of basic formal processes in music is clear but not usually realized in an especially sophisticated way.</td>
<td>Use of basic forms is demonstrated but of inconsistent quality.</td>
<td>Struggles to successfully make use of even the most basic small forms in music.</td>
<td>No knowledge of musical form is apparent.</td>
</tr>
</tbody>
</table>
Appendix G
Wichita State University
Music Education Program Committee
Annual Report
Fall, 2011-Summer, 2012
Submitted March 8, 2013

The Music Education Program Committee oversees the Bachelor's and Master's of Music Education programs. This report covers calendar year 2012. It provides the answers to the questions identified in the Rubrics for Reviewing the Work of Program Committees and ends with the recommendations that were made based upon its review work.

The Music Education Program Committee consists of Professor Tom Wine (Program Chair), Professor Elaine Bernstorf, Professor John Paul Johnson, Assistant Professor Jeanne Vance (fall 2012), Assistant Professor Trudy Burkholder (spring 2012), and Assistant Professor Steve Oare and met monthly during Calendar Year 2012. The primary foci of those meetings were on course scheduling, program assessment changes, delegation of project responsibilities, and decisions related to the current reduction in school funding. The Music Education Program Committee is advised by the Music Education Advisory Council. The Advisory Council consists of five practitioners of whom one is a graduate of the program, and one current student. During Calendar Year 2012 the Advisory Council met once. The primary foci of this meeting was a review of the assimilation of WSU music education graduates into their first jobs.

NOTE: If the Program Committee oversees more than one program, under each of the questions listed below, have a subsection answering the question for each of the programs labeled with the names of the programs.

Core Questions

1. Is the program overall effective in preparing candidates to meet the expected outcomes:
   a. program standards and;
   b. Unit Conceptual Framework Guiding Principles; and
   c. NCATE Knowledge standards (for education personnel program only)?

Assessment Outcomes
(refer to the alignment table for the list of assessments and alignment information)

<table>
<thead>
<tr>
<th>Name of Assessment</th>
<th>Standard Assessed</th>
<th>Transition Point Where Used</th>
<th>Conceptual Framework Proficiency/Disposition</th>
<th>Type of NCATE Knowledge Assessed</th>
<th>N (or score count)</th>
<th>% Pass</th>
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<tbody>
<tr>
<td>1a. Praxis test (if applicable)</td>
<td></td>
<td>4</td>
<td></td>
<td>37</td>
<td>100</td>
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<tr>
<td>2. KPTP Task 2</td>
<td></td>
<td>III</td>
<td>T, PR</td>
<td>37</td>
<td>100</td>
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</tr>
<tr>
<td>Name of Assessment</td>
<td>Standard Assessed</td>
<td>Transition Point Where Used</td>
<td>Conceptual Framework/Proficiency/Disposition</td>
<td>Type of NCATE Knowledge Assessed</td>
<td>N (or score count)</td>
<td>% Pass</td>
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<td>3. Candidate/Student Teaching Evaluation Item 9 Item 14</td>
<td>6, 9</td>
<td>III</td>
<td>C</td>
<td>SL</td>
<td>63</td>
<td>99</td>
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<tr>
<td>4. Lesson Planning Literacy Rubric</td>
<td>8</td>
<td>II</td>
<td>CKS</td>
<td>PCK</td>
<td>12</td>
<td>100</td>
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<tr>
<td>5. Music Proficiency Exam</td>
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<td>II</td>
<td>CKS</td>
<td>CK, PPKS</td>
<td>4</td>
<td>100</td>
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<tr>
<td>6. Orchestration Final Project</td>
<td>3, 4</td>
<td>II</td>
<td>CKS</td>
<td>CK</td>
<td>15</td>
<td>92</td>
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<td>7. Music History Listening Guide Evaluation</td>
<td>5, 7</td>
<td>II</td>
<td>HDD</td>
<td>CK</td>
<td>28</td>
<td>96</td>
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<td>8. Teaching Video Self Evaluation</td>
<td>1, 5, 6, 9</td>
<td>III</td>
<td>CTA, da</td>
<td>PPKS</td>
<td>25</td>
<td>100</td>
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</table>

Note: The minimum percent of candidates passing assessments approved by the Unit Assessment Committee is 80%.

Based on available data, 90% – 100% of candidates in the Bachelor of Music Education program met the criteria for each of the assessments. This range exceeds the minimum percent of candidates passing established by the unit and the program.

2. **Is the program effective in preparing graduates for state licensure exams (if required) in both total scores and the category scores?**

Yes. 100% of the students passed their Praxis tests.

3. **Are the assessments in Table 2 administered by faculty in every section and every semester the course is taught?**

The professors in charge of the proficiency examinations have been inconsistent in recording data. The music education department is currently in discussion with the piano faculty in order to rectify the situation. We also have a search in progress for a new music history
professor. Currently, we have an interim professor teaching the class. We plan to inform the new faculty member of the assessment requirement once the hire has been made.

4. **How are data used by candidates and faculty to improve candidate performance? Have changes made by the Program Committee in prior years led to desired improvements?**

   Assessment scores have consistently met defined criteria. The assessments in Table 2 were changed in the fall of 2012. With further experience and data, analysis of results will provide us with a more realistic view of our students’ growth. Faculty continues to assess student progress in multiple ways and adapt teaching to meet student needs. For example, KPTP scores have been used to inform faculty of weaknesses in student preparation, and there have been changes made in the music methods courses.

5. **What changes, if any, do data and/or information suggest for (a) the program, (b) the assessments and/or criteria/rubrics, and (c) operational elements—advisement, instruction, faculty, field/clinical placements, field/clinical supervision, record keeping, or resource?**

   This Core Question is considered three times, once for each of the following:

   a. **the program**
      Pass rates for each of the assessments have been consistently high and therefore do not suggest that changes need to be made.

   b. **the assessments and/or criteria/rubrics,** and
      We are having difficulty obtaining proficiency exams scores for all music education students. This is in part due to the fact that proficiency exams are required of all students within the school of music, but data is recorded only for music education majors, causing confusion for piano faculty. With the school of music currently preparing for NASM accreditation, we believe this problem will be corrected because NASM now requires assessments for all music students. We believe the piano proficiency exams will be one of the assessments adopted by the whole school of music.

   c. **operational elements**
      No changes are suggested.
MUSIC EDUCATION ADVISORY COUNCIL MEETING MINUTES
MARCH 5, 2013

In attendance:
Faculty: Tom Wine, department chair; JohnPaul Johnson, Steve Oare
Practicing Teachers: Troy Fisher, Collegiate School; Dori Jones, Maize MS; Shawn Chastain, USD259 fine arts chair
Absent (will respond via email): Amanda Kennedy, student teacher; Katie Dresser, grad student

1. General Introductions
2. Description of interaction with WSU music education program – Tom discussed the purpose of the meeting
3. Awareness of basic education issues – Tom discussed three topics of importance to the WSU education program: transition points in the degree program, conceptual framework, the reduction in credit hours for the music education program. Teachers expressed concern over the reduction in courses and asked why the hours were reduced. We explained that this was due to a requirement to bring the credit requirements closer to 124. In the past, the music education degree required over 140 credits.
4. Review of annual report – Steve explained that our Table 2 was once again revised and condensed to eight assessments. Student performance on all of the assessments has exceeded minimum requirements. Steve described the four tasks in the KPTP assessment.
5. Identify strengths of the program for preparation of pre-service teachers. --- The teachers acknowledged the strength of the faculty and the many field experience opportunities for students. JohnPaul recognized the new field work course that allows students more time in music classes in the public schools.
6. Identify concerns related to the program – Shawn suggested more rigorous screening of students prior to student teaching. He expressed concern that, though most student teachers seem well prepared, some students are not. We discussed the need for clear criteria for students in sophomore level juries and ISAM classes. Shawn also expressed concern about compensation that mentor teachers receive for taking on student teachers. He reminded us that Friends University offers one graduate credit to their mentor teachers.
7. Suggestions – 8 suggestions were made
   a. Shawn stated that we need to look into developing students who can integrate arts with the common core curriculum. He suggested exposing the students to the Arts Partners program to help with this.
   b. Dori stated that students need a strong knowledge of the state assessments and strategies to address them in music classes
   c. Shawn encouraged us to stress to students that the more disciplines they feel comfortable teaching, the more marketable they will be in this environment in which music education takes a back seat to other subject areas.
   d. Troy stressed that preservice teachers need more experience with music technology
e. All of the teachers agreed that students need even more opportunities for field experiences.

f. Troy mentioned that more and more opportunities for teaching early childhood music are available. We need to address early childhood teaching in our courses.

g. Troy wondered if we should address the unique aspects of private school teaching in our courses.

h. Dori stated that her student teaching was at Robinson MS and East HS – two schools with outstanding music programs. Because of this Shangri-La type of experience, she was not as well prepared for teaching in an average school. She emphasized the need for multiple placements to allow teachers to experience various school environments.

8. Meeting adjourned at 6:15
## Music Education

### Assessment #3

**Candidate/Student Teaching Evaluation**

**Course:** MUSE 451 And MUSE 469

**Passing Score:** Candidates must score in the “acceptable” or “target” areas on all items of the Student Teaching Evaluation Form

<table>
<thead>
<tr>
<th>Traits/Subjects</th>
<th>Level of Performance</th>
<th>Music Ed Standard</th>
<th>Transition Point</th>
<th>CF Prof</th>
<th>NCATE Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unacceptable 1-2 Points</td>
<td>Acceptable 3 points</td>
<td>Target 4-5 points</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Instructional Planning and Design</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. This educator demonstrates the ability to use the central concepts, tools of inquiry, and structures of each discipline he or she teaches and can create opportunities that make these aspects of the subject matter meaningful for all students.</td>
<td>Dependent; requires a great deal of support</td>
<td>Performs well</td>
<td>Exceeds Expectations; performs with ease, effective</td>
<td>1</td>
<td>III CKS CK</td>
</tr>
<tr>
<td>2. This educator plans effective instruction based upon the knowledge of all students, community, subject matter, curriculum outcomes, and current methods of teaching reading.</td>
<td></td>
<td></td>
<td></td>
<td>III</td>
<td>CKS PCKS</td>
</tr>
<tr>
<td>3. This educator demonstrates an understanding of how individuals learn and develop intellectually, socially, and personally and provides learning opportunities that support this development.</td>
<td></td>
<td></td>
<td></td>
<td>III</td>
<td>HDD SL</td>
</tr>
<tr>
<td>4. This educator uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.</td>
<td></td>
<td></td>
<td></td>
<td>8</td>
<td>III HDD PPKS</td>
</tr>
<tr>
<td><strong>Instructional Implementation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. This educator demonstrates the ability to provide different approaches to learning and creates instructional opportunities that are equitable, that are based on developmental levels, and that are adapted to diverse learners, including those with exceptionalities.</td>
<td></td>
<td></td>
<td></td>
<td>III</td>
<td>HDD PPKS</td>
</tr>
<tr>
<td>6. This educator understands and uses a variety of</td>
<td></td>
<td></td>
<td></td>
<td>III</td>
<td>HDD PPKS</td>
</tr>
</tbody>
</table>

2/12/13
<table>
<thead>
<tr>
<th>Traits/Subjects</th>
<th>Level of Performance</th>
<th>Music Ed Standard</th>
<th>Transition Point</th>
<th>CF Prof</th>
<th>NCATE Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unacceptable (1-2 Points)</td>
<td>Acceptable (3 points)</td>
<td>Target (4-5 points)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>appropriate instructional strategies to develop various kinds of students' learning including critical thinking, problem solving, and reading.</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>7. This educator demonstrates the ability to integrate across and within content fields to enrich the curriculum, develop reading and thinking skills and facilitate all students' abilities to understand relationships between subject areas.</td>
<td></td>
<td></td>
<td>5, 7</td>
<td>III</td>
<td>CKS CK</td>
</tr>
<tr>
<td>8. This educator uses a variety of effective verbal and non-verbal communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.</td>
<td></td>
<td></td>
<td></td>
<td>III</td>
<td>C PPKS</td>
</tr>
<tr>
<td>9. This educator understands and uses formal and informal assessment strategies to evaluate and ensure the continual intellectual, social, and other aspects of personal development of all learners.</td>
<td></td>
<td></td>
<td>6</td>
<td>III</td>
<td>CTA SL</td>
</tr>
<tr>
<td>10. This educator understands the role of technology in society and demonstrates skills using instructional tools and technology to gather, analyze, and present information, enhance instructional practices, facilitate professional productivity and communication, and help all students use instructional technology effectively.</td>
<td></td>
<td></td>
<td></td>
<td>III</td>
<td>T PPKS</td>
</tr>
</tbody>
</table>

**Reflective Practitioner**

<table>
<thead>
<tr>
<th></th>
<th>Music Ed Standard</th>
<th>Transition Point</th>
<th>CF Prof</th>
<th>NCATE Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. This educator is a reflective practitioner who continually evaluates the effects of his or her choices and actions on others (e.g. students, parents, and other professionals in the learning community), actively seeks out opportunities to grow professionally, and participates in the school improvement process.</td>
<td></td>
<td>III</td>
<td>PR</td>
<td>D</td>
</tr>
<tr>
<td>12. This educator fosters collegial relationships with school personnel, parents, and agencies in the larger community to support all students' learning and well-being.</td>
<td></td>
<td>III</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>13. This educator is a reflective practitioner who uses an</td>
<td></td>
<td>III</td>
<td>PR</td>
<td>PPKS</td>
</tr>
<tr>
<td>Traits/Subjects</td>
<td>Level of Performance</td>
<td>Music Ed Standard</td>
<td>Transition Point</td>
<td>CF Prof</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------------</td>
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<td>-------------------</td>
<td>-----------------</td>
<td>--------</td>
</tr>
<tr>
<td>understanding of historical, philosophical, and social foundations of education to guide educational practices.</td>
<td>Unacceptable 1-2 Points</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. This educator reflects the values, commitments, and professional ethics that influence behaviors toward students, families, colleagues, and communities and affect student learning, motivation, and development as well as the educator’s own professional growth.</td>
<td>Acceptable 3 points</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pass the assessment (underline the answer): Yes  No</td>
<td>Target 4-5 points</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2/12/13
Unit Conceptual Framework and Guiding Principle Proficiencies Coding

(1) Professionalism and reflection on the vocation (PR): The WSU teacher preparation program uses a reflective model to develop professional dispositions in candidates for the improvement of professional practice. Candidates are expected to value knowledge and continuous learning to improve professional practice (dl)*. Candidates understand and implement the legal and ethical practices of the profession. Candidates are familiar with major learning theories and strategies to enhance educational knowledge and are able to evaluate instructional decisions for their impact on students/clients.

(2) Human development and respect for diversity (HDD): Candidates demonstrate a commitment to the basic principles and theories of human development, learning, and diversity and apply this knowledge to their own learning, teaching, guiding, and clinical situations which includes a commitment to “fairness” in all aspects of their work and the expectation that all students/clients can learn (df)*. Candidates consider family, community, and school in advocating for students and clients (da)* and have knowledge of relevant historical, philosophical, social and cultural factors.

(3) The connection of teaching and assessment (CTA): Candidates know and understand current theory, research and practice that inform the cyclical and interactive processes of good teaching (e.g., analysis, preparation, instruction, assessment [qualitative and quantitative], and decision making based on assessment results). The candidates apply this knowledge across all facets of their work. The candidates develop skills to plan, implement, and evaluate developmental, cultural, and ethically appropriate techniques and strategies for addressing student and client needs. Respects and holds high expectations and fairness for all learners (df)*.

(4) Technology integration (T): Candidates can demonstrate skills in the use of technology appropriate to the respective disciplines. Technology is used to enhance professional productivity in planning, teaching, student learning, and assessment. The candidates seek opportunities to continually learn and improve professional practice (dl)*.

(5) Understanding content knowledge and pedagogical content knowledge and their alignment with standards (CKS): Candidates identify, understand, and use and continue to build knowledge in the disciplinary field(s). Candidates apply this knowledge to teaching within the structure of the standards and seek opportunities to continually learn and improve professional practice (dl)*.

(6) Collaboration with stakeholders (C): Candidates identify, understand, and use processes to work, and advocate cooperatively and professionally, with students/clients, colleagues, parents and community to move toward mutual goals. Candidates collectively plan, gather, and build resources to create innovative solutions to existing problems. Candidates demonstrate effective communication and interpersonal skills and attitudes. The candidates plan, implement and sustain an appropriate environment that promotes effective professional practices. Candidates value working cooperatively with colleagues and others to advance best interest of students and clients (dc)*.

*Underlined portions designate dispositions
Music Education
Assessment #3
Candidate/Student Teaching Evaluation
Conceptual Framework Proficiency Coding

Guiding Principles:
- Professionalism and reflection on the vocation (PR)
- Human Development and respect for diversity (HDD)
- Connection of teaching and assessment (CTA)
- Technology integration (T)
- Understanding content knowledge and pedagogical content knowledge and their alignment with standards (CKS)
- Collaboration with stakeholders (C)

Dispositions:
- Values knowledge and continuous learning to improve professional practice (dl)
- Respects and holds high expectations and fairness of all learners (df)
- Considers family, community and school in advocating for students/clients (da)
- Values working cooperatively with colleagues and others to advance the best interests of students/clients (dc)

NCATE Knowledge Coding

For Teacher Ed Program
- Content Knowledge (CK)
- Dispositions (D)
- Student Learning (SL)
- Pedagogical Content Knowledge & Skills (PCKS)
- Professional and Pedagogical Knowledge and Skills (PPKS)

For Other School Professional
- Dispositions (D)
- Student Learning (SL)
- Professional Knowledge and Skills (PKS)
### Music Education

**KSDE Assessment #5**

**Music Proficiency Exam**

**Course #MUS A 116**

Student _____________________________ myWSU# __________ Mus. Ed./Mus. Perf. Instructor ________________

Level of performance: Target (4 or 5), Acceptable (3), Unacceptable (2 or 1)

Passing Criteria: Pass 80%, 28 points.

<table>
<thead>
<tr>
<th>Traits/Subjects</th>
<th>Level of Performance</th>
<th>Program Standard</th>
<th>Transition Point</th>
<th>Primary CF Prof</th>
<th>NCATE Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unacceptable 1-2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key</td>
<td>Inconsistent knowledge and skill with key signatures.</td>
<td>2</td>
<td>II</td>
<td>CKS</td>
<td>CK</td>
</tr>
<tr>
<td>SCORE =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>Difficulty with harmonic choices</td>
<td>2</td>
<td>II</td>
<td>CKS</td>
<td>PPKS</td>
</tr>
<tr>
<td>SCORE =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interpretation</td>
<td>Inconsistent use of expressive elements or Lacks meaningful expression</td>
<td>2</td>
<td>II</td>
<td>CKS</td>
<td>CK</td>
</tr>
<tr>
<td>SCORE =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technique / Fingering</td>
<td>Inconsistent technique that obviously detracts from the performance</td>
<td>2</td>
<td>II</td>
<td>CKS</td>
<td>PPKS</td>
</tr>
</tbody>
</table>

For all students of Col. 1 Ed.
<table>
<thead>
<tr>
<th>Rhythm / Notes</th>
<th>Inconsistent rhythmic and/or note accuracy</th>
<th>Most rhythms and/or notes are performed correctly</th>
<th>Rhythms and/or notes are performed correctly</th>
<th>Score</th>
<th>Continuity</th>
<th>Improvisation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SCORE =</strong></td>
<td>Pulse is inconsistent and stops often to correct inaccuracies</td>
<td>Pulse is fairly consistent even with a few mistakes</td>
<td>Pulse is consistent throughout</td>
<td>2</td>
<td>II</td>
<td>CKS</td>
</tr>
<tr>
<td><strong>SCORE =</strong></td>
<td>Improvised melody and accompaniment are not logically developed. Much difficulty with harmonic language</td>
<td>Improvised melody and accompaniment have a good ear for harmony with only a few mistakes</td>
<td>Improvised melody and accompaniment are logically developed with creative expression</td>
<td>2</td>
<td>II</td>
<td>CKS</td>
</tr>
</tbody>
</table>

**TOTAL SCORE**

Passing Criteria: Pass 80%, 28 points,

Signature of Adjudicator

**ADJUDICATOR COMMENTS:**
Level of performance: Target (Student’s work is appropriate for performance), Acceptable (Student’s work conveys sufficient understanding of Composing and Arranging), Unacceptable (student’s work lacks understandings of tools for Composing and Arranging).

Passing Criteria: 70% (minimum score 17.5).

<table>
<thead>
<tr>
<th>Traits/Subjects</th>
<th>Level of Performance</th>
<th>Program Standard</th>
<th>Transition Point</th>
<th>CF Prof</th>
<th>NCATE Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unacceptable (1 or 2)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acceptable (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Target (4 or 5)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writes for appropriate ranges.</td>
<td>Many notes are not within the expected ranges of each instrument and at least one part is transposed incorrectly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Score =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriate Challenge</td>
<td>Music is too challenging for the targeted performance group</td>
<td></td>
<td></td>
<td>CKS</td>
<td>CK</td>
</tr>
<tr>
<td>Score =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valid Content</td>
<td>The arrangement/composition sufficiently addresses less than 3 of the criteria</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Score =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transcribes /Arranges</td>
<td>Composition exhibits numerous inappropriate chord choices</td>
<td></td>
<td></td>
<td>CKS</td>
<td>CK</td>
</tr>
<tr>
<td>Score =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imaginative</td>
<td>Composition holds little interest in musical content</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Score =</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Easy to expand for all students.
Total score

Reviewer's plan for remediation plan (if needed)

Remediation completion date

Comments

(For STEP programmer only) Pass the assessment: Yes  No

Criteria: 70% (minimum score 17.5)
Music Education

Music History Listening Guide Evaluation

KSDE Assessment #7
Course #MUS C 335: History of Music II

Level of performance: Target (Advanced understanding of music in relation to various historical periods and cultures.), Acceptable (acceptable understanding of music in relation to various historical periods and cultures.) Unacceptable (Limited understanding of music in relation to various historical periods and cultures.)

Passing Criteria: 60% (minimum 21 of 35)

<table>
<thead>
<tr>
<th>Traits/Subjects</th>
<th>Level of Performance</th>
<th>Program Standard</th>
<th>Transition Point</th>
<th>CF Prof</th>
<th>NCATE Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technical/Symbolic Vocabulary</strong></td>
<td>The candidate demonstrates a limited vocabulary or inappropriate use of terms for analysis and description of music.</td>
<td>5</td>
<td>II</td>
<td>HDD</td>
<td>CK</td>
</tr>
<tr>
<td>Score =</td>
<td>The candidate demonstrates an acceptable level of music vocabulary for analysis and description of music.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>The candidate does not demonstrate understanding of musical organization/form.</td>
<td>7</td>
<td>II</td>
<td>HDD</td>
<td>CK</td>
</tr>
<tr>
<td>Score =</td>
<td>The candidate demonstrates appropriate skills in analyzing and describing musical organization/form.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Genre</strong></td>
<td>The candidate does not demonstrate acceptable skills in analyzing and describing musical genre.</td>
<td>7</td>
<td>II</td>
<td>HDD</td>
<td>CK</td>
</tr>
<tr>
<td>Score =</td>
<td>The candidate demonstrates appropriate skills in analyzing and describing musical genre.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>History</strong></td>
<td>The candidate lacks an acceptable level of understanding of music characteristics related to various historical periods.</td>
<td>7</td>
<td>II</td>
<td>HDD</td>
<td>CK</td>
</tr>
<tr>
<td></td>
<td>The candidate demonstrates some understanding of musical characteristics related to various historical periods.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The candidate describes the principal stylistic features associated with specific historical contexts by comparing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Score =</td>
<td>Cultures</td>
<td>The candidate lacks an acceptable level of understanding of music related to various historical periods.</td>
<td>The candidate demonstrates an acceptable understanding of music related to various historical periods.</td>
<td>The candidate demonstrates an understanding of the political and cultural roles of the music by placing pieces in a historical context.</td>
<td>7</td>
</tr>
<tr>
<td>--------</td>
<td>----------</td>
<td>------------------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------------------------------------</td>
<td>---</td>
</tr>
<tr>
<td>Score =</td>
<td>Evaluation of music and performances (Part 1)</td>
<td>The candidate is limited in ability to evaluate music or performance skills or cannot evidence objective criteria for his/her evaluation.</td>
<td>The candidate demonstrates the ability to evaluate music and performances using one or more objective criteria.</td>
<td>The listening guide demonstrates the candidate's ability to evaluate music and performances with well-developed criteria based on well documented objective information.</td>
<td>7</td>
</tr>
<tr>
<td>Score =</td>
<td>Evaluation of music and performances (Part 2)</td>
<td>The candidate is limited in ability to evaluate music or performance skills or cannot evidence subjective criteria for his/her evaluation.</td>
<td>The candidate demonstrates ability to evaluate music and performances using one or more subjective criteria.</td>
<td>The candidate demonstrates an ability to evaluate music and performances with well-developed criteria based on subjective information (affective qualities).</td>
<td>7</td>
</tr>
</tbody>
</table>

Total score

Passing Criteria: 60% (minimum 21 of 35)

Reviewer's plan for remediation plan (if needed)

Remediation completion date

Comments

(For STEP programmer only) Pass the assessment: Yes  No
Appendix H
GRADUATE PROGRAM ASSESSMENT PLAN
WICHITA STATE UNIVERSITY
School of Music
Program Name: Master of Music, Master of Music Education
Date: 5/1/2013
School/College: Music/Fine Arts Campus Box: 53

A. Mission Statement
To provide trained musicians and music educators by preparing students for careers and further
graduate study in Music, Music Education and related fields.

B. Constituents
The graduate students in the School of Music are the program constituents.

C. Program Objectives
1. To recruit and maintain a community of qualified music graduate students.
2. To recruit and maintain a qualified faculty.
3. To maintain a curriculum that reflects the skills and knowledge necessary for
   employment in music and/or further graduate study.
4. To support the curriculum by regularly providing appropriate courses.
5. To provide suitable research tools and facilities.
6. To maintain graduates’ satisfaction with the program.
7. To place a reasonable number of graduates into jobs or further study within one year.

D. Educational Student Outcomes
Graduating students will:
1. Demonstrate proficiency in their chosen field.
2. Students will be able to demonstrate the ability to conduct research in their chosen area of
   study.
3. Students will be able to demonstrate a working understanding of music theory.
4. Students will be able to demonstrate a working understanding of music history.
5. The students will demonstrate the potential to discuss and solve contemporary problems in
   various aspects of music.

E. Assessment of Program Objectives
Program Objective 1. To recruit and maintain a community of qualified music graduate students.
Assessment: The graduate coordinator will certify that all students accepted into the “full
standing” category will meet GPA requirements and that international students will meet TOEFL
requirements.

Program Objective 2. To recruit and maintain a qualified faculty.
Assessment: The Director will certify that the School of Music adheres to WSU employment,
tenure and promotion policies; the Director will also conduct an annual review of each faculty
member, according to school procedure.
The graduate coordinator will certify that at all final project committees will be chaired by graduate faculty members.

**Program Objective 3.** To maintain a curriculum that reflects the skills and knowledge necessary for employment in music and/or further graduate study.
Assessment: The School of Music will follow National Association of Schools of Music (NASM) guidelines for music curricula and will regularly undergo NASM accreditation.

**Program Objective 4.** To support the curriculum by offering appropriate courses in a timely manner.
Assessment: Graduate exit survey item “Course offerings enabled me to complete my degree in a timely manner”
target number: at least 80% agree
Assessment: The director will certify that the School of Music course offerings will adhere to the WSU definition of credit hours.

Here is Russ’ verbiage regarding credit hours:
Our course credit hours are assigned as typical face-to-face courses. The time in class is comparable to the number of credit hours assigned. The online courses we have correspond to our face-to-face courses; so the credit hours are the same. Our private instruction is as follows: a music major receives a 30-minute lesson and an hour master class per week for 2 credit hours. (Most, if not all, our professors do not consider 30 minutes long enough and teach longer lessons for music majors—without extra load credit.) Non-majors receive a 30-minute lesson per week and are not required to attend a master class—for 2 credit hours. (A proposal in under way to allow non-majors to have the 30-minute lesson for 1 credit hour—to encourage more students to study privately.) Professors require various amounts of practice for these courses. Some instrumentalists are physically able to practice longer than others. (Brass and wind players cannot physically endure as long as those performing on keyboard or stringed instruments.)

**Program Objective 5.** To provide suitable research tools.
Assessment: to score at least 80% “Satisfied or higher” in graduate exit survey items “Library: Resources for research” and “Library: Overall satisfaction”

**Program Objective 6.** To maintain graduates’ satisfaction with the program.
Assessment: on the graduate exit survey item: “On a scale of one (very dissatisfied) to five (very satisfied), rate your overall satisfaction with your program of graduate studies at WSU,” the School of Music should score at least 80% “satisfied or higher”
Assessment: on the SNAAP (Strategic National Arts Alumni Project) survey question: “Overall, how would you rate your experience at WSU while pursuing your graduate degree?,” the School of Music should score at least 3 on a 4-point scale.

**Program Objective 7.** To place a reasonable number of graduates into jobs or further study within one year.
Assessment: in the SNAAP survey item "After leaving your program at WSU, how long did it take for you to obtain your first job or work experience?", most graduates should respond 1, 2, 3, or 7 on the following scale:

1. Obtained work prior to leaving [INSTITUTION]
2. Obtained work in less than four months
3. Obtained work in four to twelve months
4. Obtained work after more than a year
5. Have not yet found work
6. Did not search for work after leaving program
7. Pursued further education

Assessment: in the SNAAP survey item "How closely related was your first job or work experience to your training at WSU?", most graduates should respond "Closely related."

F. Assessment of Educational Student Outcomes

**Educational Student Outcome 1.** Graduating students will demonstrate proficiency in their chosen field.

Assessment:

Every Masters student will complete a recital, thesis, or terminal project before graduation, as follows.

- **Music performance:** graduate recital
- **Piano Pedagogy:** Terminal project (choose one) Recital-Lecture or Professional In-service Presentation
- **History/Literature:** Thesis
- **Theory-Composition:** Thesis
- **Piano accompanying:** Terminal Project
- **Music Ed:** Terminal project

These will be assessed by a committee of three faculty, chaired by a graduate faculty member, using a standardized rubric.

**Educational Student Outcome 2.** Graduating students will be able to demonstrate the ability to conduct research in their chosen area of study.

Assessment:

Students will be assessed by their work in a sample project for a required course, Mus C 852, Intro to Bibliography and Research, such as: "Develop a thesis statement utilizing facts to support an opinion you have formed regarding some aspect of music history. The facts MUST be the foundation for the opinion. Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.

**Educational Student Outcome 3.** Graduating students will be able to demonstrate a working understanding of music theory.

Assessment:

Students will be assessed by their work in a sample project for a required course, Mus C 830, Seminar in Music Theory, such as: "Using ‘Divertimento for Band, op. 42’ by Vincent Persichetti,
listen to movement three, 'Dance' using the score. Based on the listening, analyze the score for formal structure, discussing form, harmonic analysis, and musical expression.” Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.

**Educational Student Outcome 4.** Graduating students will be able to demonstrate a working understanding of music history.

**Assessment:**

Students will be assessed by their work in a sample project for a course in Music History/Literature chosen from the following: Mus C 893, 894, 895, 896, 897), such as “Analyze a work appropriate to the musical time period you are studying. Identify the techniques used in the specific time period, such as modality, counterpoint, tonality, figured bass, partwriting, modulation, chromatic harmony, and form.

**You must have the professor’s approval of the musical work to be analyzed."**

Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.

**Educational Student Outcome 5.** Graduating students will demonstrate the potential to discuss and solve contemporary problems in various aspects of music.

**Assessment:** Every Master’s student will successfully complete an aural examination before graduation. These will be assessed by a committee of three faculty, chaired by a graduate faculty member, using a standardized rubric.

**G. Feedback into the Program**

**Process:**

The graduate coordinator will collect the graduate program assessment data for School of Music assessment reports. Review of the assessment plan will be an annual agenda item for the Music Activity Counsel (MAC), the committee of all music area heads. Any amendments to the mission, objectives, outcomes and plan will be disclosed in assessment reports.

**H. Annual Report:**

The Assessment Report will contain:

1. The Graduate Program Assessment plan
2. Results from data collection for the previous academic year
3. Dates and results of meetings with MAC and the faculty regarding assessment results and any proposed changes to the assessment plan
I. The Graduate Program Assessment plan

A. Mission Statement
To provide trained musicians and music educators by preparing students for careers and further graduate study in Music, Music Education and related fields.

B. Constituents
The graduate students in the School of Music are the program constituents.

C. Program Objectives
1. To recruit and maintain a community of qualified degree-bound music graduate students.
2. To recruit and maintain a qualified faculty.
3. To maintain a curriculum that reflects the skills and knowledge necessary for employment in music and/or further graduate study.
4. To support the curriculum by regularly providing appropriate courses.
5. To provide suitable research tools and facilities.
6. To maintain graduates' satisfaction with the program.
7. To place a reasonable number of graduates into jobs or further study within one year.

D. Educational Student Outcomes
Graduating students will:
1. demonstrate proficiency in their chosen field.
2. be able to demonstrate the ability to conduct research in their chosen area of study.
3. be able to demonstrate a working understanding of music theory.
4. be able to demonstrate a working understanding of music history.
5. demonstrate the potential to discuss and solve contemporary problems in various aspects of music.

E. Assessment of Program Objectives
Program Objective 1. To recruit and maintain a community of qualified degree-bound music graduate students.
Assessment: To admit 10-15 students in the the program each year. The graduate coordinator will certify that all students accepted into the “full standing” category will meet GPA requirements and that international students will meet TOEFL requirements.

Program Objective 2. To recruit and maintain a qualified faculty.
Assessment: The Director will certify that the School of Music adheres to WSU employment, tenure and promotion policies; the Director will also conduct an annual review of each faculty member, according to school procedure. The graduate coordinator will certify that at all final project committees will be chaired by graduate faculty members.

Program Objective 3. To maintain a curriculum that reflects the skills and knowledge necessary for employment in music and/or further graduate study. Assessment: The School of Music will follow National Association of Schools of Music (NASM) guidelines for music curricula and will regularly undergo NASM accreditation.

Program Objective 4. To support the curriculum by offering appropriate courses in a timely manner. Assessment: Graduate exit survey item “Course offerings enabled me to complete my degree in a timely manner” target number: at least 80% agree Assessment: The director will confirm that the School of Music course offerings will adhere to the WSU definition of credit hours.

Program Objective 5. To provide suitable research tools. Assessment: to score at least 80% “Satisfied or higher” in graduate exit survey items “Library: Resources for research” and “Library: Overall satisfaction”

Program Objective 6. To maintain graduates’ satisfaction with the program. Assessment: on the graduate exit survey item: “On a scale of one (very dissatisfied) to five (very satisfied), rate your overall satisfaction with your program of graduate studies at WSU,” the School of Music should score at least 80% “satisfied or higher” Assessment: on the SNAAP (Strategic National Arts Alumni Project) survey question: “Overall, how would you rate your experience at WSU while pursuing your graduate degree?,” the School of Music should score at least 3 on a 4-point scale.

Program Objective 7. To place a reasonable number of graduates into jobs or further study within one year. Assessment: in the SNAAP survey item “After leaving your program at WSU, how long did it take for you to obtain your first job or work experience?,” most graduates should respond 1, 2, 3, or 7 on the following scale: <1> Obtained work prior to leaving WSU <2> Obtained work in less than four months <3> Obtained work in four to twelve months <4> Obtained work after more than a year <5> Have not yet found work <6> Did not search for work after leaving program <7> Pursued further education
Assessment: in the SNAAP survey item "How closely related was your first job or work experience to your training at WSU?", most graduates should respond "Closely related."

**F. Assessment of Educational Student Outcomes**

**Educational Student Outcome 1.** Graduating students will demonstrate proficiency in their chosen field.

Assessment:
Every Masters student will complete a recital, thesis, or terminal project before graduation, as follows.

- **Music performance:** graduate recital
- **Piano Pedagogy:** Terminal project (choose one) Recital-Lecture or Professional In-service Presentation
- **History/Literature:** Thesis
- **Theory-Composition:** Thesis
- **Piano accompanying:** Terminal Project
- **Music Ed:** Terminal project

These will be assessed by a committee of three faculty, chaired by a graduate faculty member, using a standardized rubric.

**Educational Student Outcome 2.** Graduating students will be able to demonstrate the ability to conduct research in their chosen area of study.

Assessment:
Students will be assessed by their work in a sample project for a required course, Mus C 852, Intro to Bibliography and Research. Example: "Develop a thesis statement utilizing facts to support an opinion you have formed regarding some aspect of music history. The facts MUST be the foundation for the opinion. Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.

**Educational Student Outcome 3.** Graduating students will be able to demonstrate a working understanding of music theory.

Assessment:
Students will be assessed by their work in a sample project for a required course, Mus C 830, Seminar in Music Theory, such as: "Using a sonata-form movement of Haydn, Mozart, or Beethoven, analyze the score for formal structure, discussing form, harmonic analysis, and musical expression." Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.

**Educational Student Outcome 4.** Graduating students will be able to demonstrate a working understanding of music history.

Assessment:
Students will be assessed by their work in a sample project for a course in Music History/Literature chosen from the following: Mus C 893, 894, 895,
896, 897). Example: “Analyze a work appropriate to the musical time period you are studying. Identify the techniques used in the specific time period, such as modality, counterpoint, tonality, figured bass, partwriting, modulation, chromatic harmony, and form.

"You must have the professor's approval of the musical work to be analyzed."

Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.

**Educational Student Outcome 5.** Graduating students will demonstrate the potential to discuss and solve contemporary problems in various aspects of music.
Assessment: Every Master's student will successfully complete an oral examination before graduation. These will be assessed by a committee of three faculty, chaired by a graduate faculty member, using a standardized rubric.

**G. Feedback into the Program**
Process:
The graduate coordinator will collect the graduate program assessment data for School of Music assessment reports. Review of the assessment plan will be an annual agenda item for the Music Activity Counsel (MAC), the committee of all music area heads. Any amendments to the mission, objectives, outcomes and plan will be disclosed in assessment reports.

**H. Annual Report:**
The Assessment Report will contain:
1. The Graduate Program Assessment plan
2. Results from data collection for the previous academic year
3. Dates and results of meetings with MAC and the faculty regarding assessment results and any proposed changes to the assessment plan

II. Results from data collection for the previous academic year.

**E. Assessment of Program Objectives**

**Program Objective 1.** To recruit and maintain a community of qualified degree-bound music graduate students.
Assessment: To admit 10-15 students in the program each year. The graduate coordinator will certify that all students accepted into the "full standing" category will meet GPA requirements and that international students will meet TOEFL requirements.

Admissions:
2010-11 36
2011-12 30
2012-13 45

**Program Objective 2.** To recruit and maintain a qualified faculty.
Assessment: The Director will certify that the School of Music adheres to WSU employment, tenure and promotion policies; the Director will also conduct an annual review of each faculty member, according to school procedure.
Result: Certified
Assessment: The graduate coordinator will certify that at all final project committees will be chaired by graduate faculty members.
Result: Certified

Program Objective 3. To maintain a curriculum that reflects the skills and knowledge necessary for employment in music and/or further graduate study.
Assessment: The School of Music will follow National Association of Schools of Music (NASM) guidelines for music curricula and will regularly undergo NASM accreditation.
Results: NASM accreditation process is underway; final accreditation will occur in 2015.

Program Objective 4. To support the curriculum by offering appropriate courses in a timely manner.
Assessment: Graduate exit survey item “Course offerings enabled me to complete my degree in a timely manner”
target number: at least 80% agree
Results:
2012 100% (data from previous years is unavailable)

Assessment: The director will confirm that the School of Music course offerings will adhere to the WSU definition of credit hours.
Results: Confirmed

Program Objective 5. To provide suitable research tools.
Assessment: to score at least 80% “Satisfied or higher” in graduate exit survey items “Library: Resources for research” and “Library: Overall satisfaction”
Results, "Resources for research"
2012 85% (data from previous years is unavailable)
Results, "Overall satisfaction"
2012 85% (data from previous years is unavailable)

Program Objective 6. To maintain graduates’ satisfaction with the program.
Assessment: on the graduate exit survey item: “On a scale of one (very dissatisfied) to five (very satisfied), rate your overall satisfaction with your program of graduate studies at WSU," the School of Music should score at least 80% "satisfied or higher"
Results:
2012 62% (data from previous years is unavailable)

Assessment: on the SNAAP (Strategic National Arts Alumni Project) survey question: “Overall, how would you rate your experience at WSU while pursuing your graduate degree?,” the School of Music should score at least 3 on a 4-point scale.
Results: Data has not yet been collected.
Program Objective 7. To place a reasonable number of graduates into jobs or further study within one year.

Assessment: in the SNAAP survey item “After leaving your program at WSU, how long did it take for you to obtain your first job or work experience?”, most graduates should respond 1, 2, 3, or 7 on the following scale:

<1> Obtained work prior to leaving WSU
<2> Obtained work in less than four months
<3> Obtained work in four to twelve months
<4> Obtained work after more than a year
<5> Have not yet found work
<6> Did not search for work after leaving program
<7> Pursued further education

Assessment: in the SNAAP survey item “How closely related was your first job or work experience to your training at WSU?”, most graduates should respond “Closely related.”

Results: Data has not yet been collected.

F. Assessment of Educational Student Outcomes

Educational Student Outcome 1. Graduating students will demonstrate proficiency in their chosen field.

Assessment:
Every Masters student will complete a recital, thesis, or terminal project before graduation, as follows.
Music performance: graduate recital
Piano Pedagogy: Terminal project (choose one) Recital-Lecture or Professional In-service Presentation
History/Literature: Thesis
Theory-Composition: Thesis
Piano accompanying: Terminal Project
Music Ed: Terminal project

These will be assessed by a committee of three faculty, chaired by a graduate faculty member, using a standardized rubric.

Results: Rubric has not yet been implemented

Educational Student Outcome 2. Graduating students will be able to demonstrate the ability to conduct research in their chosen area of study.

Assessment:
Students will be assessed by their work in a sample project for a required course, Mus C 852, Intro to Bibliography and Research. Example: “Develop a thesis statement utilizing facts to support an opinion you have formed regarding some aspect of music history. The facts MUST be the foundation for the opinion. Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.

Results: Rubric has not yet been implemented
Educational Student Outcome 3. Graduating students will be able to demonstrate a working understanding of music theory.

Assessment:
Students will be assessed by their work in a sample project for a required course, Mus C 830, Seminar in Music Theory, such as: "Using a sonata-form movement of Haydn, Mozart, or Beethoven, analyze the score for formal structure, discussing form, harmonic analysis, and musical expression." Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.
Results: Rubric has not yet been implemented

Educational Student Outcome 4. Graduating students will be able to demonstrate a working understanding of music history.

Assessment:
Students will be assessed by their work in a sample project for a course in Music History/Literature chosen from the following: Mus C 893, 894, 895, 896, 897). Example: "Analyze a work appropriate to the musical time period you are studying. Identify the techniques used in the specific time period, such as modality, counterpoint, tonality, figured bass, partwriting, modulation, chromatic harmony, and form. **You must have the professor's approval of the musical work to be analyzed."
Passing Criteria: Student must score at least 3 on a 5-point scale on the proficiency rubric.
Results: Rubric has not yet been implemented

Educational Student Outcome 5. Graduating students will demonstrate the potential to discuss and solve contemporary problems in various aspects of music.

Assessment: Every Master's student will successfully complete an oral examination before graduation. These will be assessed by a committee of three faculty, chaired by a graduate faculty member, using a standardized rubric.
Results: Rubric has not yet been implemented

III. Dates and results of meetings with MAC and the faculty regarding assessment results and any proposed changes to the assessment plan

The MAC met weekly in February and March, 2013 to discuss the overall music assessment plan. They met 3/26 to approve the graduate program assessment plan and discuss implementation of program and educational assessment outcome rubrics.
Appendix I
Oboe Studio Syllabus and Study Guide 2011-12

Professor Andrea E. Banke
Office: B211-DFAC
Office phone: 978-6606 Mobile: 300-5043
Email: andrea.banke@wichita.edu (best method of communication)

OBJECTIVES - Freshman and Sophomore Year

* Major goals depend on your background and experience. All students will:
  * define and develop musical and technical skills
  * develop a daily practice routine (1.5-2 hours minimum)
  * develop reed making skills; you should be able to produce a functional reed with a basic crown on your own, at the end of your second year. I will assist in refinement.
  * develop a personal music library (works and recordings)
  * assemble notebook: copy interesting articles, notes from lessons/master classes, keeping a record of your progress. This is required for majors and non-majors.
* Basic Skills
  * Tone production, breathing, posture, hand position, articulation, dynamic range, pitch range, and vibrato
  * Long tones, scales, arpeggios as found in “Oboe Scales for Reading” by Christopher Weait, “Basic Scale and Arpeggio Studies for Oboe” by Antony Lamotte, and Barret Oboe Method, pp.54-56.
* Specific technical requirements you will be held responsible for include
  * All Major and minor scales with a range of Bb1 to F5, with articulation patterns
  * Chromatic scale the range of the instrument
* Required texts
  * Barret, Oboe Method
    * 12 Etudes with various articulations pp.54-56
    * 40 Progressive Melodies all, detailed study

* Solo Literature - for jury examinations, studio class performance, recitals, and independent study. Minimum of 3 studied each term. Typical repertoire for freshman and sophomore level include, but are not limited to:

Handel Sonatas
Handel Concerti
Cimarosa Concerto
Albinoni Concerti
Mozart Concerto
Schumann Romances
Faure Piece
Vivaldi Concerti

Telemann Sonatas
Haydn Concerto
Saint-Saens Sonata
Poulenc Sonata
Palaihe Solo de Conc.
Hindemith Sonata
Jacob Sonatina
Nielsen Fantasy Pieces
Orchestral excerpts - as assigned (in packet from Ms Banke). Excerpts will be prepared and discussed with professor and colleagues in studio class
  * Mozart Oboe Concerto in C Major (exposition, 1st pg)
  * Rossini La Scala di Setta
  * Brahms Violin Concerto
  * Ravel Le Tombeau de Couperin
  * Strauss Don Juan
  * Tchaikovsky Symphony No.4

* Performances
  * Studio class performance for peers
  * Studio recital hour, or shared mini-recital

OBJECTIVES - Junior and Senior Year: Masters Level** as above, AND.....
* Specific requirements:
  * Scales in thirds
  * Whole-tone scale patterns; dominant, augmented and diminished arpeggios
  * Ornamentation
* Reed making:
  * Goal of timed reed making, more advanced concepts (discussion of gouging cane, experimenting with shaper tips, cane diameter, etc.)
* Texts
  * Barret Grand Studies, Ferling 48 Studies, Bozza 18 Etudes
  **Representative Literature -- Translating technical concepts into musical expression; focus on stylistic period contrasts, performance practice, extended techniques

Telemann Partitas
CPE Bach Sonata
Mozart Oboe Quartet
Hummel Adagio, Theme + Var
Bozza Fantasie Itallienne
Poulenc Sonata
Hindemith Sonata
  * Orchestral excerpts
    * As assigned; a required binder of the Top 25 (see Ms Banke)
  * Performances
    * Studio class, shared recital, graduation recital

LESSON REQUIREMENTS and GRADING
****NEW_NEW_NEW_NEW_NEW****
One lesson per month (or every fourth lesson) will be recorded. This recording will have 5-15 minutes of your performance repertoire. A link will be sent to you within 24 hours for you to listen to and comment on by your next scheduled lesson. Prof. Banke will also listen to this recording, and will discuss with student at next lesson.
1) The student is expected to prepare a minimum of 14 lessons per semester
2) Your lessons should be considered of equal importance to your other classes, and adequate
   preparation for each lesson is expected.
3) Lesson and studio grade evaluation will be based on attendance, evidence of preparation
   and practice time, attitude, improvement, performance level and amount of repertoire covered.
   Additionally, maintaining a notebook of all lesson assignments, handouts, sheets, master class
   papers, and any other material you find relevant and useful will have a positive influence on
   your grade.
4) Your FINAL grade is based on the following:
   50% - the weekly lesson (see above for specific breakdown)
   30% - weekly studio class. Scheduled time: Tuesday at 11:30 AM
   20% - Jury performance (graded by myself and the woodwind faculty)
5) And, of course, the student must comply with any and all School of Music jury, recital and
   performance requirements relevant to your registered section or degree program.

ATTENDANCE:
One (1) missed lesson is accepted without penalty. In the event of illness, it is your
responsibility to contact me or the department secretary 24-hours in advance of your scheduled
lesson time. I will give 48-hours or more notice if I must miss a lesson due to outside conflicts.
Two (2) or more absences constitute a reduction of a letter grade. As with all things, discuss
potential problems with me before they occur. I am usually very accommodating. You are
required to attend all oboe recitals, chamber music recitals given by the Lieurance
Woodwind Quintet, and faculty recitals given by your double reed professors. You must
attend at least two (2) Wichita Symphony Orchestra concerts per semester. I often have
comp tickets available. Please ask!

All students with disabilities who need reasonable accommodations in this class are
encouraged to speak with me as soon as possible.

Academic Integrity
Students are responsible for knowing and following the Student Code of Conduct http://webs.wichita.edu/
inaudit/ch8_05.htm and the Student Academic Honesty policy http://webs.wichita.edu/inaudit/ch2_17.htm.
[If your department or college has a policy on academic integrity, insert it here. Also, be sure to specify which penalties you
will pursue under the above policies when you discover cases of academic dishonesty. Be aware that instructors can only directly apply
academic sanctions (re-do assignment, fail assignment, fail course) and/or begin proceedings against a student under the Code of
Conduct.]

Disabilities
If you have a physical, psychiatric/emotional, or learning disability that may impact on your ability to carry
out assigned course work, I encourage you to contact the Office of Disability Services (DS). The office is
located in Grace Wilkie Annex, room 150, (316) 978-3309 (voice/tty). DS will review your concerns and
determine, with you, what academic accommodations are necessary and appropriate for you. All information
and documentation of your disability is confidential and will not be released by DS without your written
permission.
Counseling & Testing
The WSU Counseling & Testing Center provides professional counseling services to students, faculty and staff, administers tests and offers test preparation workshops; and presents programs on topics promoting personal and professional growth. Services are low cost and confidential. They are located in room 320 of Grace Wilkie Hall, and their phone number is (316) 978-3440. The Counseling & Testing Center is open on all days that the University is officially open. If you have a mental health emergency during the times that the Counseling & Testing Center is not open, please call COMCARE Crisis Services at (316) 660-7500.

SUPPLEMENTAL/RECOMMENDED READING:

- **International Double Reed Society Journal**
- Barry Green *The Inner Game of Music*
- Eloise Ristad *A Soprano on Her Head*
- A. Weisberg *The Art of Wind Playing**
- Phillip Bate *The Oboe*
- Quantz *On Playing the Flute**
- David Cope *New Directions in Music*
- Goossens/Roxburgh *Oboe: the Yehudi Menuhin Music Guides*
- David Weber *The Reedmaker's Manual*
- Pablo Casals *Interpretation of Music*
- Igor Stravinsky *The Poetics of Music*
- Allen Forte *The Structure of Atonal Music*
- Bruno Bartolozzi *New Sounds for Woodwinds*
- Jackie LeClair  nuoboe@cs.com extended techniques, multiphonics, etc.,

**David McGill Sound in Motion: A Performer's Guide to Greater Musical Expression**

**highly recommended!
Syllabus for Applied Voice-Fall 2013

Dr. Dorothy Crum

1. Attend weekly master class. 10 points
2. Maintain a 3 ring binder of all music for the semester. 10 points
3. Memorize a minimum of 4 songs. Depending on your major and vocal proficiency, you will be assigned specific songs and languages. For example, BME students need to complete English, German and Italian before given recital approval. BM students need to complete English, German, Italian and French before given recital approval. Senior undergraduate students need 5 memorized songs/arias. Graduate students need 6 memorized song/arias. 40 points
4. On all songs/arias assigned the following needs to be written on the text and kept in the binder:
   A word by word translation 5 points
   IPA for all text 5 points
5. Perform at least 3 times in master class on Fridays at 12:30pm. 10 points
6. Perform in 1 studio and/or special musical event as a soloist. 10 points
7. Keep record in the 3 ring binder of vocalizes given to improve vocal technique. 10 points

Grading

1. The jury is 25%
2. Memorization of assigned literature and attention to performance details (correct style, interpretation, language accuracy) 50%
3. Progress made in vocal technique 25%

Credit Hour Definition for Voice Study: One credit hour is defined as a minimum of 2 class hours under the supervision of the instructor and an expectation of a minimum of 3 hours weekly of individual work, alone or with an accompanist.
MUS 231/232/431/432/434/731/732, Saxophone, Spring 2013

Instructor: Dr. Geoffrey Deibel
Office Location: 415 Jardine Hall
Telephone: (316) 978-6273
Email: geoffrey.deibel@wichita.edu
Office Hours: By appointment only
Classroom; Days/Time: 415 Jardine Hall, Times TBD
Studio Class 2:30 pm 116 DFAC

How to use this syllabus
This syllabus provides you with information specific to this course, and it also provides information about important university policies. This document should be viewed as a course overview; it is not a contract and is subject to change as the semester evolves.

Course Goals and Student Learning Objectives
Wichita State University Saxophone students are expected to work at developing the highest level of musicianship, performance skills, pedagogical concepts, and critical thinking possible. Taking ownership of the ideas presented in lessons and studio class, as well as being proactive about developing your musical life and career will ensure success at the professional level. At the conclusion of this course of study (four years for undergraduates, two years for graduates), the student should have a solid command of the technique of the saxophone, and be able to apply the practice and study techniques learned here in preparing new repertoire. The student should know a certain canon of saxophone repertoire well enough to: identify particular performance problems in the works, know a few details of the composer's life, know the form of the works, and be familiar with the musical language of the pieces. The student will also gain first-hand knowledge of a wide variety of performing situations. He/she should be able to anticipate problems which might be encountered in these situations, and provide well thought-out approaches to solving these problems. The student will learn effective practice techniques, and will know basic pedagogical approaches to teaching the fundamentals of saxophone playing. Aside from performance practice, we work to prepare for the rigors of a teaching career in music.

Students at Wichita State University will pursue the study of the concert saxophone in the following pedagogical areas:

A. Interpretive and Technical Materials
   1. Etude and method books
   2. Memorized scales and arpeggios
   3. Basic and advanced techniques
   4. Tonal modeling of other saxophonists and other musicians

B. Repertoire
   1. Concerti
   2. Sonatas
      a. Transcribed early sonatas
b. Original sonatas

3. Solo literature
   a. Saxophone with piano
   b. Unaccompanied

4. Chamber Ensemble
   a. Saxophone with other instruments
   b. Saxophone quartet

5. Works with electronics or tape

C. Regular Listening Studies
Students are expected to engage in a regular schedule of listening, making use of YouTube, iTunes, Pandora, Spotify, and other digital resources (including the WSU library, and Dr. Deibel's personal library) to all musical styles focusing on the students' current curriculum.

   Studio Activities to consist of the following:

Private lessons with Dr. Deibel (or in the case of music minors, with one of the graduate assistants) will take place weekly. Individual instruction will include the development of a comprehensive saxophone technique to enable the student to progress most efficiently. The student will gain a broad knowledge of the saxophone repertoire in the preparation of several performances and recitals. Teaching techniques will also be studied, especially as related to teaching the technique of the saxophone and musical communication.

   Studio classes will be held weekly. Studio class time will consist of student performances, master classes and pedagogical and performance-related presentations and discussion. Typical topics of study will include: Performance issues (working with an accompanist, chamber music preparation and performance, orchestral playing, and concerto performances), how to practice, reed making and adjusting, repair and maintenance of the instrument, repertoire for the saxophone, saxophone quartet repertoire, rehearsal techniques, recital preparation, foreign study, pedagogy, and an overview of professional performing and teaching opportunities.

Solo performances are strongly encouraged, at least one per semester in addition to jury performances. Opportunities to perform will be discussed but are also available in Studio Class each semester, as assigned. Practical performance experience is essential to the development of a strong performing musician.

Performance examinations (juries) will take place at the end of each semester. You will be responsible for a program of repertoire and etudes studied during the current semester.

Student recitals are required of all music majors in the junior and senior years. Additional non-required recitals are encouraged. Graduate students are encouraged to perform one recital during each year of residence.

Large ensemble participation is strongly encouraged during each semester of applied music registration, as space allows, and as assigned by the ensemble directors. It is expected that you will make a positive contribution to the ensemble to which you are assigned. Make the most of this opportunity.

Materials and Resources
All students are expected to have the following materials for practice, performance, and musical study:
Metronome
Tuner
Manuscript Paper
Reed-working materials (sandpaper, Vandoren tools, etc.)
Recording devices (if not a flash recorder, Audacity on computer)

Suggested Books/Reference Materials
1. 48 Studies, by Ferling, pub. Leduc
2. 18 Studies, by Beribiguiere arr. Mule, pub. Schirmer
3. Les Gamines, by Jean-Marie Londeix, pub. Trier
6. Top Tones for the Saxophone by Sigurd Rascher, pub. Carl Fischer
7. Bach for the Saxophone transcribed and edited by Ronald Caravan, pub. Ethos

Eble Music Company - Iowa City, IA www.eblemusic.com
Vandoren, Inc. - Paris www.vandoren.com
Sheet Music Plus www.sheetmusicplus.com
Dorn Publications www.dornpub.com

Class Protocol
Policies, General expectations of study in the saxophone class

Every lesson should be treated as a performance. Consistent practice and listening during the week will result in a fine, well-prepared lesson. Individual practice sessions and lessons themselves require exceptional mental concentration; this, combined with adequate rest, will enable your creative, technical and musical abilities to flourish. As well, it is important to maintain your instrument in top condition. The reeds you choose also need to be performance ready at any given time. A substandard reed or saving the best reed for another performance is not acceptable. In order for students to be successful in their saxophone studies at WSU they must be willing to receive critical instruction and give full effort to the comments and suggestions made by Dr. Deibel and their colleagues in the studio.

Attendance Policy
Students should make every effort to inform Dr. Deibel of any absence a minimum of 24 hours in advance. If a known conflict arises, students should make every attempt to trade lesson times with other studio members before contacting the professor. The professor is under no obligation to wait for tardy or late students or provide make-up times for lessons that are cancelled at the last minute by the student. Instructors are not required to make up lessons resulting from an unexcused absence of the student. Students who do not take the appropriate steps to cancel a lesson will be given a grade of zero for the missed lesson and this will be averaged into the final grade. Every effort will be made to provide make-up times for scheduled lessons that must be cancelled by the professor.

STUDENT RESPONSIBILITIES SUMMARY, ASSIGNMENT DUE DATES

I. Performance

* You must be prepared for your lessons. Daily practice is essential.
* You must sign up for and present a solo performance each semester. (Music majors must perform on one of the Area Recitals, Guest Master Classes or Convocations. Music minors must perform in studio class or on an area recital, as assigned.)

* You must perform in studio class, if assigned.

* Unless specifically indicated, all required performances must be accompanied. Pianist’s expenses are the student’s responsibility.

II. Performance Exams/Juries

Times TBA

PERFORMANCE EXPECTATIONS

Repertoire
A minimum of two separate solo works for saxophone should be studied each semester. At least one of these should be a major work (sonata, concerto, or other extended work). During a year in which the student is preparing a recital, more repertoire will be required.

Approximately 10 etudes should be perfected each semester. During semesters in which the student is preparing a recital, fewer etudes will be required.

Technique
Scales should make marked improvement each semester. In order to stay on schedule, at least one set of twelve scales/intervals should be checked off (in sixteenth-notes at 152) each semester. Additional sets should be learned over winter and summer breaks.

Practice
Regular practice will be required to meet the above expectations. Daily practice commensurate with your number of credit hours is the norm. Performance majors will want to practice at least 3 hours per day. Other music majors should plan on at least 2 hours per day. Music minors will need at least one hour per day to succeed in studio. Graduate students will want to practice more. Progress is made in the practice room. The more you practice the easier it is to play the instrument. Remember, somewhere else there are saxophonists who are practicing, and even as a professional, you will still be striving to better yourself each and every day.

Notebook or Journal Log
Students are required to maintain a notebook or journal log containing weekly lesson assignments, written comments from lessons, studio class performances, juries, recitals and concerts attended, materials provided by the instructor, listening log, and materials obtained through internet research. Also, at times, students will be asked to provide written critiques of colleagues’ performances in studio class. These comments are an aid to individual progress and development as a musician. The notebook must be brought to every lesson and studio class.

Grading Scale
WSU uses a +/- grading scale for final grades and to calculate grade point averages. In this class, grades are assigned according to the following chart. (Note, other classes might assign grades differently: Be sure to understand the different grading scales in all of your classes.)
To ensure a successful lesson, it is expected that students are warmed up and ready to play at the start of their lesson. Promptness, professionalism, general attitude and attendance directly affect the student's grade. Students will have a goals meeting/discussion as part of their first lesson with Dr. Deibel at the start of each semester. A weekly lesson grade will be given and charted on each student's individual progress sheet.

Students may see their grades at any time and should ask for suggestions on how to improve or maintain the final grade. Dr. Deibel reserves the right to dismiss any student who is unprepared for her/his lesson if that student is not working according to studio standards. This dismissal will result in a grade of zero for the lesson.

**Saxophone Studio Grade**

Final grades will be based on the student portfolio in combination with a studio grade. It is essential that the student portfolio be complete at the end of the semester. Attendance will also be required at all saxophone recitals and major performances (performances to be announced throughout the semester).

Studio Grades will be based on the following weighting system:

**Preparation for lessons 55**

**Attendance at saxophone recitals/concerts/master classes 15**

**Required solo performance 20**

**Studio class/Area recital attendance 10**

<table>
<thead>
<tr>
<th>Points/percentages, as instructor chooses</th>
<th>Letter grade</th>
<th>Grade Points</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>94-100</td>
<td>A</td>
<td>4.00</td>
<td>The A range denotes excellent performance.</td>
</tr>
<tr>
<td>91-93</td>
<td>A-</td>
<td>3.70</td>
<td></td>
</tr>
<tr>
<td>88-90</td>
<td>B+</td>
<td>3.30</td>
<td></td>
</tr>
<tr>
<td>84-87</td>
<td>B</td>
<td>3.00</td>
<td>The B range denotes good performance.</td>
</tr>
<tr>
<td>81-83</td>
<td>B-</td>
<td>2.70</td>
<td></td>
</tr>
<tr>
<td>78-80</td>
<td>C+</td>
<td>2.30</td>
<td></td>
</tr>
<tr>
<td>74-77</td>
<td>C</td>
<td>2.00</td>
<td>The C range denotes satisfactory performance.</td>
</tr>
<tr>
<td>71-73</td>
<td>C-</td>
<td>1.70</td>
<td></td>
</tr>
<tr>
<td>68-70</td>
<td>D+</td>
<td>1.30</td>
<td></td>
</tr>
<tr>
<td>64-67</td>
<td>D</td>
<td>1.00</td>
<td>The D range denotes unsatisfactory performance.</td>
</tr>
<tr>
<td>60-63</td>
<td>D-</td>
<td>0.70</td>
<td></td>
</tr>
<tr>
<td>Below 60</td>
<td>F</td>
<td>0.00</td>
<td>F denotes failing performance.</td>
</tr>
</tbody>
</table>
Important Dates for Spring 2013:

February 16-17 Wichita Symphony Orchestra: American Rhapsody. WSO performs music of George Gershwin and Leonard Bernstein. Dr. Deibel performs on saxophone.

February 21-23 Kansas Music Educators Association (KMEA) In-Service Workshop Thursday-Saturday Century II/All Day - NOTE: Kansas Bandmasters Association Intercollegiate Band (KIB) will rehearse on Thursday and Friday, February 21-22, with a performance on Friday, February 21. 
Luke Young performs on KsMTA winners' recital 12:30pm.

Friday/February 22 • WSU Chamber Winds Performance at the Kansas Music Educators Association (KMEA) In-Service Workshop/Century II/10:30-11:05 AM • No rehearsals for CB, CW SWE, and JzA/Attend KMEA

March 26/Tuesday WSU Jazz Arts and Guitar Ensemble Concert/MCH/7:30 PM

March 27/Wednesday • SWE, CW and CB Rehearsals in MCH/1:30-4:50 PM • WSU Concert Band and Jazz Combos Concert/MCH/7:30 PM

March 28/Thursday WSU Symphonic Wind Ensemble & Chamber Winds Performance at the WSU Contemporary Music Festival Concert/MCH/7:30 PM

April 11 – Student Recital: Luke Young

April 12-14 Region IV NASA Conference - Texas Christian University, Dallas TX

April 18-20 Wichita Jazz Festival Thursday-Saturday • All Day/MCH/WH/CACT/DFAC • CB and SWE/No rehearsal Friday, April 19

May 6/Monday • SWE, CW and CB Rehearsals in MCH/1:30-4:50 PM • WSU Chamber Winds and Symphonic Wind Ensemble Awards Concert MCH/7:30 PM

May 8/Wednesday • CB rehearsals in MCH/3:30-6:15 PM • WSU Concert Band Concert with Rose Hill High School Band, David Bartley - Conductor/MCH/7:30 PM

TBA: Dr. Deibel recital

JAZZ ARTS DATES:

Cabaret Theater: February 26, April 2
Dance Events: February 20, March 13, April 10
UNIVERSITY POLICIES
About this Syllabus
This syllabus is not a contract. The instructor reserves and retains the right to alter the course requirements and/or assignments based on new materials, class discussions, current events or other legitimate pedagogical objectives.

Inclusive Excellence
Wichita State University is committed to achieving "Inclusive Excellence" and institutional strength through curricula, co-curricula, and other practices, which promote and encourage the intermingling of its students, faculty, and staff from different backgrounds, in a challenging intellectual and multicultural climate that is marked by respect and appreciation for the spectrum of human diversity. The University is also committed to an "all-inclusive" diversity and does not discriminate on the basis of race, ethnicity, gender, gender identity/expression, sexual orientation, age, socioeconomic status, disability, religion, national origin, or military status.

Academic Integrity
Students are responsible for knowing and following the Student Code of Conduct http://webs.wichita.edu/inaudit/ch8_05.htm and the Student Academic Honesty policy http://webs.wichita.edu/inaudit/ch2_17.htm.
[If your department or college has a policy on academic integrity, insert it here. Also, be sure to specify which penalties you will pursue under the above policies when you discover cases of academic dishonesty. Be aware that instructors can only directly apply academic sanctions (re-do assignment, fail assignment, fail course) and/or begin proceedings against a student under the Code of Conduct.]

Intellectual Property
Wichita State University students are subject to Board of Regents and University policies (see http://webs.wichita.edu/inaudit/ch9_10.htm) regarding intellectual property rights. Any questions regarding these rights and any disputes that arise under these policies will be resolved by the President of the University, or the President's designee, and such decision will constitute the final decision.

Disabilities
If you have a physical, psychiatric/emotional, or learning disability that may impact on your ability to carry out assigned course work, I encourage you to contact the Office of Disability Services (DS). The office is located in Grace Wilkie Annex, room 150, (316) 978-3309 (voice/tty). DS will review your concerns and determine, with you, what academic accommodations are necessary and appropriate for you. All information and documentation of your disability is confidential and will not be released by DS without your written permission.

Counseling & Testing
The WSU Counseling & Testing Center provides professional counseling services to students, faculty and staff; administers tests and offers test preparation workshops; and presents programs on topics promoting personal and professional growth. Services are low cost and confidential. They are located in room 320 of Grace Wilkie Hall, and their phone number is (316) 978-3440. The Counseling & Testing Center is open on all days that the University is officially open. If you have a mental health emergency during the times that the Counseling & Testing Center is not open, please call COMCARE Crisis Services at (316) 660-7500.
Shocker Alert System
Get the emergency information you need instantly and effortlessly! With the Shocker Alert System, we will contact you by email the moment there is an emergency or weather alert that affects the campus. Sign up at www.wichita.edu/alert.

Student Health Services
WSU's Student Health clinic is located in Ahlberg Hall. Hours are 8:00am to 4:00pm (3:00pm on Fridays), though the clinic may be closed occasionally on Wednesdays from noon to 1:30pm. In addition to outpatient and preventive care (including immunizations, a prescription service, and testing/counseling for sexually transmitted infections), Student Health can handle minor injuries. All services are confidential. For more information see www.wichita.edu/studenthealth.

The Heskett Center and Campus Recreation
Whether you are wanting to be active on campus, relieve the stress from classes or take care of your body, Wichita State Campus Recreation is the place for you. Campus Recreation, located inside the Heskett Center, contributes to the health, education, and development of Wichita State University students, faculty, staff, alumni, and community members by offering quality programs and services. With many programs and facilities which are free to all students and members, Campus Recreation offers its members limitless opportunities. For more information about our services see www.wichita.edu/heskett.

Copyright Notice
Course materials prepared by the instructor, together with the content of all lectures presented by the instructor, are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. Unless explicit permission is obtained from the instructor, recordings of lectures may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course.

Important Academic Dates
In fall 2012, classes begin Tuesday, January 22, 2013, and end Thursday, May 8, 2013. The last date to drop a class and receive a W (withdrawn) instead of F (failed) is April 5th, 2013. There are no classes from March 18-24 (Spring Break).
Syllabus - Assistant Professor Leonid Shukaev

Duerksen Fine Arts Center B-116

MUSA 232B, 432B, 434B, 732B, and 734B

Applied instruction for music major who have cello as their primary instrument.

Office Hours: by Appointment.

Course Description: Instrumental and musical instruction on cello.

Course Objective: To assist each student in finding his or her voice and style through the fundamental training in cello technique, as well as music communication skills. The goal is for the student to become versatile musicians, who are not only dependable instrumentalist but also unique and creative in their interpretive process.

Course Requirements: Students will learn to be well-prepared with an assigned repertoire, and to obtain efficient, intelligent and thoughtful practice habits. Students are also encouraged to develop an intellectual way of reading, preparing and making music.

EXPLANATION OF A CREDIT HOUR:
According to the U.S. Department of Education a "credit hour" is a measure of graduate or undergraduate academic work represented in intended learning outcomes and verified by evidence of student achievement that reasonably approximates not less than one hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work for each week of instructional time for approximately 15 weeks for one semester, or an equivalent amount of work over a different amount of time.

Course Policies: According to the WSU faculty handbook an applied professor is obligated to give students the following amount of instruction during the course of a 16 week semester:

1. Non-major, 2 hour enrollment.
   16x30 minute lessons for a total of 8 hours.
2. Non-major, secondary instrument, 1 hour enrollment.

   16x30 minute lessons for a total of 8 hours.

3. Major, 2 hour enrollment.

   16x30 minute lessons for a total of 8 hours.

4. Major, 4 hour enrollment.

   More than 16 hours of instruction.

   Students are given weekly scheduled lessons; attendance is required for all the lessons. If a student cancels a scheduled lesson due to illness or other conflicts their professor is not required to make up the lesson. If the professor cancels a lesson, the lesson time will be made up on a different date if necessary to ensure the minimum requirements of instruction are met.

   There will be weekly Studio Classes and all students from the studio are required to attend, participate in performing as well as making constructive comments to their peers.

   **Attitude:** Each student is expected to be cooperative and compatible with myself and with fellow students. For your lesson: come prepared, have specific goals and questions in mind, stay focused, ask for clarifications if I say something you find confusing, be open-minded towards new ideas and approaches. A student is expected to practice at least 3 hours a day on his own.

   **Lesson Expectations:** Students should prepare enough material to fill one hour lesson demonstrating a knowledge of style, historical period, and technical preparation. The student is expected to apply all comments and discussions from previous lessons. This should accumulate in a prepared artistic interpretation and performance for juries and recitals.

   **Performance Expectations:**
1. Students will play in cello master class. All students are required to play scales during one of the master classes before the jury for the string faculty at the end of each semester.

2. Students will perform on the cello class recital.

3. Students will be expected to play a 12 minute jury for the string faculty at the end of each semester to demonstrate the repertoire and skills worked on in lessons.

**Evaluation:** Grades will be determined by the professor's evaluation of the individual progress by each student. Students performances during the juries at the end of each semester or recitals will also demonstrate the abilities to perform under pressure and to understand what it takes to be ready to present the music to the audience. Grading considerations will also include student effort, willingness to learn, and the drive to improve.

**Grading Scale:**

- Attendance: 20%
- Repertoire studied: 20%
- Learning attitude and improvements: 20%
- Properness for lessons: 20%
- Jury/Recital: 20%

90%-100% - "A"
80%-90% - "B"
70%-80% - "C"
60%-70% - "D"
0%-59% - "F"
Students will be allowed two absences without lowering their semester grades. Each additional absence will be constitute a lesson grade of "F".

**Accompanist:** There are not enough qualified pianists available to perform with all of the instrumentalists at the WSU. Finding a pianist is solely your responsibility. As soon as possible, find a pianist you can work with during the semester lessons, for all recitals and performances in master class. This school does not cover accompanying fees. You will need to pay your pianist.
Wichita State University  
Course Syllabus, Fall 2012  
Applied Music – Private Study – Clarinet  
MUSA112C, MUSA 231C

Dr. Sarunas Jankauskas  
E-mail: sarunas.jankauskas@wichita.edu  
Office: Jardine Hall, room 415  
Phone: 316-978-6191  
Office Hours: by appointment

Course Description: Individual clarinet instruction for music minors and non-majors.  

1. Course Goals and Objectives:  
- To develop skills, strategies and knowledge for productive, effective practice that lead to prepared successful performances and overall progress in musicianship.  
- To expand familiarity with method, solo, chamber and orchestral literature of clarinet in all styles and time periods.  
- To provide performing opportunities, together with environment and strategies for performance preparation.  
- To prepare each student for independent and motivated critical thinking, planning and work in the performance and/or education area after the course work.  
- To develop the ability to articulate (verbally and in writing) personal ideas, opinions and reasoning about technical and expressive clarinet performance and education aspects.  

2. Course Requirements:  
- Attendance of weekly lessons.  
- Demonstration of progress in technical and expressive elements of clarinet performance during the course of the semester.  
- Demonstration of preparation of the assigned literature (scales, etudes, solo works, excerpts, etc.) during each lesson, Studio Recital, Jury and Recitals.  
- Completion of the 'Objectives Statement' and 'Term Review.'

Descriptions of Course Requirements  

Lessons  
Please be prepared for every lesson to your best ability – we will be closely following individual lesson plans, so each unprepared or missed lesson will contribute towards the disruption of your potential progress. Please, be on time and ready to play. If a lesson is missed for an excused reason and/or the advanced notice is given, best efforts will be made to accommodate a make-up lesson. Always have your equipment in the best possible shape.

'Objectives Statement' and 'Term Review'  
During the first week of the term each of you will be asked to write a 1-2 page statement addressing your goals and expectations for the current semester and your long term professional goals. During the final week of the semester, you will be
asked to write a statement summarizing your experiences of the term. These exercises should help you set continuous defined goals and develop strategies to accomplish them.

Note: all written assignments should be typed. Both, hard or electronic copies will be accepted.

Due dates:
Objectives Statement - September 4
Term Review - December 10

Attendance Policy: Students are allowed one unexcused absence. Each additional unexcused absence will result in a grade dropped by one letter. Four or more unexcused lesson absences will result in a failing grade for the course. Please notify me in advance, whenever possible, if you know that you will have to miss a lesson. No make up lessons will be scheduled for unexcused absences. Your grade may be reduced for frequent late arrivals to lessons or studio classes.

3. Grading:
Every part under the ‘Course Requirements’ will be evaluated and will act as a part of your final grade:
A will be given for completing all of the requirements with competence and accuracy.
A-, B+ or B will be given for completing all of the requirements with deficiencies.
B-, C+ or C will be given for completing most of the requirements with deficiencies.
F will be given if several of the requirements are incomplete.
Grade Points: A = 4.00, A- = 3.70, B+ = 3.30, B = 3.00, B- = 2.70, C+ = 2.30, C = 2.00, F = 0.00

4. Course Materials:
- Baermann scales
- Selected materials from the following and, possibly, other literature:
  - Rose - 32 Etudes, 40 Studies, 20 Grand Studies
  - Kell - 17 Staccato Studies
  - Cavallini - 30 Caprices

Note: Students are not required to purchase all of the materials at once, but will be playing selected studies from most of these books at some point during the course of their studies.
- Assigned literature of concert works (solas, sonatas, concerti, etc.)
- Notebook and writing device for each lesson and Studio Class
- Metronome and tuner
- Instrument(s), reeds and maintenance tools.
Clarinet sheet music:
vcisinc.com
luybenmusic.com
eble.com
sheetmusicplus.com
jeanne-inc.com

Equipment:
1stopclarinet.stores.yahoo.net
Wwbw.com
Shop.wienermusic.com
Muncywinds.com

Repairs: Lighthousemusicservices.com ph.: 316-744-8530

Ethics: No food in lessons or Studio classes, please. Water or soft drinks are allowed if consumed in an appropriate manner. Cell phone use (texting included) will not be tolerated during classes.

UNIVERSITY POLICIES
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Syllabus (Trumpet Portion)
MUSE 239

Through the trumpet portion of MUSE 239, future music educators will learn the necessary information needed to teach trumpet students in their respective music programs.

**Required Materials**
B-flat trumpet/B-flat cornet

**Practice**
The student's main responsibility in this class is to gain enough proficiency on the trumpet to teach the instrument. Learning to play the trumpet is necessary in achieving this proficiency. Practice outside of class may be necessary to satisfy expectations.

**Attendance and Participation**
Daily Participation and attendance is mandatory. Unexcused absences will directly and negatively affect your grade. Absences are excused at the instructor's discretion. Absences must be reported in advance or may be excused with a doctor's note. Students are expected to actively participate in class. Lack of participation will adversely affect the final grade. In the event of a pop quiz (written or playing) the result will be included in this grade.

**Listening Assignments**
It is important that a teacher can identify elements of performance (articulation, sound production, dynamics, etc.) vital to various styles of music. There will be one listening assignments required during the trumpet portion of MUE 327. A one-page (double-spaced) review of the listening assignment will be turned in and placed in your notebook after grading.

**Final Exam**
The final will contain written and playing exams

**Make-up Quizzes/Exams/Assignments**
Make-up quizzes, exams, or assignments will only be given to students with legitimate excused absences approved by the instructor. An unexcused absence will not be given a make-up opportunity.

The WSU Student Code of Conduct will be strictly enforced in MUSE 239. Any student caught cheating, plagiarizing or otherwise violating this agreement with the University will be forced to comply with the regulations set by Wichita State University.
<table>
<thead>
<tr>
<th>Date</th>
<th>Class Contents/Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/21</td>
<td>Pass out and review syllabus, check out instruments</td>
</tr>
<tr>
<td>8/23</td>
<td>Trumpet anatomy, proper posture, hand position, breathing, embouchure, producing a buzz, sound production, fingering chart, harmonic series (partials)</td>
</tr>
<tr>
<td>8/28</td>
<td>Sound production, articulation, instrument maintenance, discuss B-flat concert and B-flat trumpet</td>
</tr>
<tr>
<td>8/30</td>
<td>Intonation (slides), scales, dynamics, G Scale, begin chromatic scale</td>
</tr>
</tbody>
</table>
| 9/4   | **Listening Assignment #1 Due @ Beginning of Class**  
Warm-up, C scale, transposition, multiple tonguing, vibrato |
| 9/6   | Mutes, various keyed trumpets, cornets, flueghorn, history of the trumpet, important artists |
| 9/11  | Solo literature, method books, equipment choice for jazz |
| 9/13  | **Written/Playing Exam** |
SYLLABUS:

APPLIED KEYBOARD STUDY

WICHITA STATE UNIVERSITY  FALL 2012

Individual instruction is given in piano to develop musicianship, performance skills, knowledge of historic practices, and reading knowledge of music literature. Specific requirements for each level are set by the piano faculty. Any student wishing to receive hours of credit for keyboard study must take some form of evaluative examination at the end of each semester of study such as a regular jury with a faculty panel, a studio jury with two faculty (for beginners and secondary enrollees), or a Recital-Jury performance for faculty, family and friends of the student.

Secondary Enrollments for Non – Music Majors

Applied students other than music majors must enroll in the appropriate non-major category (listed in the Schedule of Courses as 112P, for Undergraduate credit, and as 712P, for Graduate credit). Unfortunately, there is no enrollment for the undergraduate upper-division. However, any level of Applied Piano may be repeated as often as the student chooses. Non-major instruction is offered only on a self-funding basis (workshop) and is not available free to Senior citizens. With this enrollment the student will receive a 30-minute lesson per week and 2 hours credit each semester. Students with all levels of ability and experience are accepted in this enrollment; the goal is the same for all levels: to become a better pianist through careful study of his or her music. The student will gain technical knowledge of the piano through exercises such as scales, chords, arpeggios and assigned etudes and piano literature. The student will also acquire knowledge of the basic skills such as harmonizing, transposing, playing by ear, sight reading and memorization. For the beginning student, the recommended (not required) text is Keyboard Musician for the Adult Beginner by Francis Clark. Students will be expected to play an examination of one technical exercise and one memorized composition at the Mid-term and also at the Final exam. The Final Grade will be the result of the studio teacher’s grade (2/3) and the final Jury (1/3). Students will be expected to practice at least 5 hours per week. Students who are currently enrolled in High Schools or other institutions of learning must enroll as non-majors.

Secondary Enrollments for Non-Piano Music Majors

One-hour credit enrollments are provided to music majors studying secondary instruments. These enrollments in piano are offered primarily for students who do not fit into the regular Class Piano enrollment for some reason (permission must be obtained from the Director of Class Piano), and music students who have already passed the Piano Proficiency Examination and wish to pursue some further piano experience. This offering is listed in the Schedule of Courses as 231P, for Lower-division Undergraduates, 431P, for Upper-division Undergraduates, and 731P, for Graduates. With a 5 hour per week practice expectation, the student will receive a 30-minute lesson each week.
Piano Majors

Two-hour credit enrollments are provided for piano majors (listed as 232P, for Lower-division Undergraduates, 432P, for Upper-division Undergraduates, and 732P, for Graduates). These students receive either (1) a 30-minute private lesson (minimum) each week and a one-hour master class each week, or (2) a one-hour lesson per week. Students are required to practice a minimum of ten hours each week. BME piano Majors continue with a 2-hour enrollment until the completion of their degree requirements. The final recital requirement is a minimum of a twenty-five minute public or jury recital.

Four-hour credit enrollments are provided for undergraduate students who have Junior standing, after completing the Lower-division requirements within their Piano Major programs and passing the Piano Proficiency Examination, thereby designated as Piano Performance Majors, Piano Pedagogy Majors, Piano Accompanying Majors, or Graduate Piano Majors (with any emphasis). These students receive a one-hour lesson or two 30-minute lessons each week (minimum) and a one-hour master class each week, or two 1-hour lessons each week. Students are required to practice a minimum of 20 hours per week.

Upper-Division Piano Performance majors present a minimum of a twenty-five minute public recital at the conclusion of their Junior year; the program may include a complete concerto, or one movement thereof. At the conclusion of their Senior year, the Senior Recital should be a minimum of fifty minutes of music. All degree recitals will be completely memorized. Piano Accompanying Majors will present a memorized recital of 25 minutes of music at the conclusion of their Junior year. During their Senior year, the Piano Accompanying Major will accompany one vocal recital and one instrumental recital in different semesters. The Piano Pedagogy Major only performs one recital in the senior year of a length of a minimum of fifty minutes of music.

Note: Students receive academic credit for applied music instruction only when they are taught on the University campus by approved music faculty.

Proficiency Levels of Music and Performance

Prior to graduation all piano majors must achieve an acceptable level of performance proficiency, which is determined by the faculty according to each student's degree program. This use of the term "Proficiency Level" has nothing to do with the passing of minimum music skills and keyboard harmony which are taught in Class Piano. The greatest expectation in performance maturity, difficulty and amount of literature, performing experience would follow this outline (moving progressively from the easiest to the most advanced):

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<td>Undergraduate</td>
<td>in Piano Pedagogy</td>
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<td>Graduate</td>
<td>in Music Education (Recital Option)</td>
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<tr>
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<tr>
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<td>Undergraduate</td>
<td>in Piano Performance</td>
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<tr>
<td>Graduate</td>
<td>in Piano Performance</td>
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</table>
Piano Proficiency (Class Piano) examination requirements must be passed before admittance to Performance Proficiency Level 200. This means that Piano Performance Majors cannot enroll in Applied Concerto (250, or 251) and Piano Accompanying Majors cannot enroll in Applied Accompanying (223, or 224) until they have passed the Piano Proficiency (Class Piano) examination requirements.

While the specific literature examples are not required, the suggested Literature Proficiency Levels are presented as a guideline:

FRESHMAN PROFICIENCY: Technical material and studies adapted to the needs of the student from the experience of the teacher. Suggested for BME Piano majors: major scales through four octaves in 16th notes and major triadic arpeggios, with inversions through four octaves in 16th notes, both a quarter note at 92=MM. For BM Piano Majors: same as for BME, plus scales in 6ths and 3rds at 100=MM. Suggested level of literature: two-voiced contrapuntal baroque compositions (e.g. Bach Two-Part Inventions, Telemann Fantasias, a complete sonata in classic style, character pieces from the romantic period, or modern works such as Kabalevsky Preludes Op. 38. Suggested level of sight reading: Bach Anna Magdelena Notebook, Beethoven Sonatinas, Dorfel Choralbuch (Peters Edition), Bartok Mikrokosmos, Bk. II. For ensemble reading: 2nd piano parts to Clementi Sonatinas, Op. 36. (Tim)

SOPHOMORE PROFICIENCY: Technical material and studies adapted to the needs of the student. Suggested for BME Piano Majors: same as the freshman proficiency level, plus harmonic minor scales, minor arpeggios with inversions, and diminished 7th arpeggios with inversions. BM for Piano Majors: same as for BME, plus scales in 6ths and 3rds, and chromatic scales, quarter note at 120=MM. Suggested level of literature: 3-voiced contrapuntal baroque compositions (e.g. Bach French Suites, Scarlatti Sonatas, Beethoven Sonata in G Major, Op. 14 No. 2, Schubert Impromptus, Chopin Nocturnes, Debussy Preludes. Suggested level of sight reading: Bach Little Preludes, Kuhlau Sonatinas, Schumann Album for the Young, Kabalevsky Variations, Op. 51. For ensemble reading: Brahms or Dvorak.


SENIOR PROFICIENCY: Technical materials and studies adapted to the needs of the student. Suggested BM Piano Majors: same as junior proficiency level, plus double-note harmonic minor scales in 3rds, modulating 7th chord arpeggios, major and minor double-note harmonic minor scales in 6ths. Suggested level of literature: Bach Partitas, Chromantic Fantasia and Fugue, Mozart Sonata in c minor, K.457, Beethoven Sonata in E Flat Major, Op. 81a, larger works of Brahms, Chopin, Ravel, or Prokofieff. Suggested level of sight reading: Scarlatti Sonatas, Haydn Sonatas, Mendelssohn Songs Without Words, Persichetti Poems. For ensemble reading: Poulenc Sonata for Four Hands. Recital preparation as appropriate as all Piano Majors must present some form of Senior Recital. The only exception are those students seeking a Bachelor of Arts degree.
ADDITIONAL REQUIREMENTS FOR PIANO MAJOR

1. Each piano major should study at least one work from each of the four periods each term. The number and of works chosen to be performed on the final exam will vary and should be chosen on the basis of best representing the range of achievement for the semester within the confines of the jury time. It is hoped that students will have covered more material than what is performed on the final exam.

2. A four-hour enrollment should cover approximately twice as much material as a two-hour enrollment; the level of performance should be taken into consideration on this point also.

3. Within a four year course of study, the student is expected to have studied at least one movement from a concerto from the classic, romantic, or contemporary period.

4. Some working experience with contemporary notation is encouraged and advised.

5. Students will be encouraged to prepare and enter on-and off-campus auditions, but this work should coincide with the examination material and not take precedence over the normal degree requirements.

Applied Piano Accompanying – Lower Division

Music P 223 – 2 hours credit
Music P 224 – 2 hours credit

This offering is only for the Undergraduate Accompanying Major. Individual private study of standard accompaniment literature, with and without a soloist. Recommended text: The Art of Accompanying by Robert Spillman (Schirmer Books). The student receives a minimum of one 30-minute lesson each week. This course does not replace the 211J or 411J ensemble required course for Piano Majors. Prerequisites: successful completion of two semesters of piano study, the passing of the Piano Proficiency Examination, and sophomore proficiency level standing. For the credit for this course the student plays a juried exam as a 2-hour piano student.

Applied Piano Accompanying – Upper Division

Music P 423 – 4 hours credit
Music P 424 – 4 hours credit

This offering is only for the Upper-Division Undergraduate Accompanying Major. Individual private study of standard accompaniment literature, specifically directed towards the two required recitals for which the student is the collaborator, one in voice and the other in instrumental music. The student receives a minimum of one one-hour lesson each week. Prerequisite for the enrollment of these courses: completion of the Music P 223 and 224 Applied Piano Accompanying courses and successful completion of the solo, memorized junior recital.

Graduate Applied Accompanying

Music P 723 – 4 hours credit
Music P 724 – 4 hours credit

This offering is only for the Graduate Accompanying Major. Individual study of standard accompaniment literature, specifically directed towards the two required recitals for which the student is the collaborator, one in voice and the other in instrumental music. The student receives a minimum of one one-hour lesson each week. Prerequisite for the enrollment of these courses: completion of two semesters of graduate applied piano (732P) with a solo jury examination each semester.
Applied Piano Concerto

Music P 250 - 2 hours credit
Music P 251 - 2 hours credit

These offerings give the student performance experience in the literature for soloist with orchestra. The order of the courses may be reversed. Normally enrollment in these courses would be during the Sophomore year; if delayed, the student may not enroll in both Applied Piano Concerto (2 hours credit) and Music A 434P (4 hours credit) at the same time, amounting to a total of six hours of applied piano. Prerequisites: successful completion of two semesters of piano study, the passing of the Piano Proficiency (Class Piano) Examination, Sophomore standing, and admittance to the BM Piano Performance Program. The student presents a Concerto movement along with their piano juried exam.

Ensemble – Music Performance 211J, 411J, 711J

Piano Accompaniment – 1 hour credit

Piano Majors are expected to enroll eventually in 4 hours of Piano Accompanying 211J and/or 411J. Keyboard (Piano and Organ) scholarship holders are expected to be enrolled in Piano Accompanying 211J or 411J until they have completed their total accompanying requirement of 4 hours; after that has been completed, as scholarship students they must either enroll in accompaniment 411J or an appropriate LARGE ensemble for each semester that they are on scholarship. For enrolling in this enrollment, they receive one hour of credit. The 711J offering is for graduate students as an elective. The piano student is assigned to a teacher of another applied instrument of voice, or to an ensemble director. That teacher will give the grade at the end of the semester based on attendance and progress. Each piano student is to accompany two students for the term: this will include some rehearsal time, lesson time, master classes, and the final jury exam, and recital performances are possible. This should be comparable to the four hours of rehearsal for other ensembles. If the student is playing for a choir, they cannot receive credit for choir and accompanying the same choir. The assigned applied teacher should make the assignment of a student instrumentalist or vocalist and get the music to the piano student. The accompanist’s piano teacher is to help the accompanist in sight reading and on the literature assigned.
Piano Repertoire Class

Music P 207 – 1 hour credit
Music P 407 – 1 hour credit
Music P 707 – 1 hour credit

1. Class purpose: to provide formal performance experiences for piano majors while simultaneously broadening listening skills and building acquaintance with the literature of the piano.

2. Textbooks: It is recommended that all participants own the book *History of Keyboard Literature* by Stewart Gordon or Guide to the *Pianist's Repertoire* by Maurice Hinson.

3. Performance scheduling: It is required that names of performers and repertoire be submitted in writing to the class coordinator by Tuesday 5:00 each week. The responsibility for meeting required number of performances rests with the student. Because of time limitations there is no guarantee that all names submitted will get to perform. Students are advised to begin performing each semester as early as possible.

4. Grading is based on the number of successful performances, attendance record, and participation in class assignments.

5. Number of Performances required: To be eligible to receive an “A” for the semester, students must perform successfully the following number of class days (according to degree):
   5 – MM Performance, BM Performance, BM Accompanying
   4 – All Pedagogy Degrees
   3 – BME, BM Theory/Composition

   For each performance less than the above, student grade eligibility is lowered one letter.
   A work may be repeated once for credit toward grade.
   Acceptability of works performed are at the discretion of the class coordinator.

6. Attendance Record: The effect of absences is as follows:
   1-2 absences: no effect
   3-4 absences: lowers one letter grade
   5-6 absences: lowers two letter grades
   7-8 absences: lowers three letter grades

7. Class assignments as developed during the semester.
Applied Organ Study

Individual instruction is given in organ to develop musicianship, performance skills and historic practices, and reading knowledge of music literature. The choice of methodology, technical approach, and recommended literature is from the provenance of the professor teaching the various courses.

For non-music majors the offerings are 112M (Undergraduate Level) and 712M (Graduate Level), for two hours credit, each with a minimum of a 30-minute lesson per week. Unfortunately, there is no enrollment for the undergraduate Upper-division. One-hour credit enrollments are provided for Music Majors studying secondary instruments. These offerings are listed in the Schedule of Courses as 231M, 431M, or 731M, for which the student receives a minimum of a 30-minute lesson per week. The one-hour enrollments are only for Music Majors. Non-Music Majors must enroll in 112M or 712M for two hours credit.

Organ Majors

Two-hour credit enrollments are provided for Organ Majors (listed as 232M, for Lower-division Undergraduates, 432M, for Upper-division Undergraduates, and 732M, for Graduate students). These students receive either (1) a 30-minute private lesson (minimum) each week and a one-hour master class each week, or (2) a one-hour lesson per week. BME Organ Majors continue with 2-hour enrollments until the completion of their degree requirements.

Four-hour credit enrollments are provided for Organ Majors who have Junior standing, having completed the Lower-division requirements within their Organ Major Program, having passed their Piano Proficiency (Class Piano) Examination, and are designated as Organ Performance Majors, or Graduate Organ Majors. These students receive (1) two 30-minute lessons each week (minimum) and a one-hour master class each week, or (2) two 1-hour lessons each week.

All students receiving credit for keyboard study each semester are expected to perform a semester jury at the end of the semester, at the recommendation of the instructor.
WICHITA STATE UNIVERSITY
APPLIED VIOLIN
SYLLABUS FOR FALL 2012

Course Numbers: MUSA 112, 231, 232, 431, 432, 434, 712, 731, 732, 734
Course Title: Violin (Non-Major, Music Major, and Major)
Multiple Credit Hours
Time: Master Classes are on Mondays from 2:30 to 3:30 p.m. Lesson times are TBA
Room: Duerksen Fine Arts Center, C120
Instructor: Selim Giray, DM
Office: Duerksen Fine Arts Center, C120
Office Phone: 316-978-3449
Cellular Phone: 316-253-5265
Home Phone: 316-361-0698
Dr. Giray’s Schedule
E-mail: selim.giray@wichita.edu
Office Hours: Mondays from 8:00 to 10:30 a.m. or by appointment

Objectives: 2 hours for students in the B.M. and the B.M.E. programs*, all others 1 hour**. May be repeated. Prerequisite: Permission of instructor. (**For the degree of Bachelor of Music Education, the student declares an applied emphasis upon entering and is expected to continue this subject with a one-hour lesson each week for seven semesters. Daily practice of two hours is expected.) (*This may be a beginning subject or may be a continuation of an instrument previously studied. Frequently this instrument has a functional purpose for music teaching such as piano, organ, or voice. Consistent progress is expected but the level of performance is not specified and no recital is required. The student is expected to practice one hour per day.)

These Objectives Will Be Met Through:
1) Dedication.
2) The physical acts that define dedication: Practicing and preparing for your lesson is your first responsibility. For music majors: At least an hour of practice a day is required, two hours is suggested. For music minors, or non-majors: Half an hour of practice a day is required, an hour is suggested. This does not include the time you spend in the orchestra, ensembles etc.

Attendance: Attendance for lessons is required. All absences must be cleared with me before they occur. You may e-mail me, call the office or come by to tell me about your illness or personal reason. Your attendance to recitals/concerts is strongly suggested. Attending concerts is the best learning tool and the best way to support your friends. If the student is absent three times (without prior arrangement due to an excuse), the student will receive an F. Evaluation: Students will be graded on their efforts and in their improvements on the instrument. It is helpful to stress that your attendance is a part of your grade. But showing up without sufficient preparation is not considered good attendance and therefore will negatively affect your grade. At least five times the length of the lesson is minimum preparation for the lesson (i.e. two and half hours for a half-hour lesson for a non-major is considered minimum). For majors, one to two hours of practice a day is considered minimum maintenance work. This is excluding any other ensemble or chamber practice.
Daily Grading: Each student, both undergraduate and graduate, will receive a grade for each lesson. The lesson grade will depend on whether the student was prepared for the lesson and for his or her improvement throughout the semester. Both student and the instructor will grade the lesson on the attendance sheet provided below. Cumulatively, lesson grades—on the instructor's column—midterm, jury, attendance, and overall improvement will make the semester grade.

Recital Hour/Master Class (for majors): Every student should keep his or her schedule free on Mondays 2:30 to 3:30 p.m. master class. Each week we will either hear and play or talk about strings. Students will be assigned to play on master classes and recital hours. Each student must perform at least one solo work within a semester for the recital hour, and will perform every other week on master class (the recital hour performance is not required in the first semester of studies).

Midterm (for majors): The midterm exam will be a mid-semester jury for all majors (B.M. and B.M.E.) and will comprise the following:
1. Three octave scales in major and melodic minor keys, and their seven forms of arpeggios as found in Carl Flesch's Scale System book (found in section number five in all keys). Your major professor will determine the expected metronome markings.
2. Double-stops from Carl Flesch's Scale System, Otakar Ševčík's Opus 1, or Opus 9
3. Shifting exercises from Ševčík Opus 8

Jury (for majors): Each major will play a jury at the end of the semester. The exception: students who are playing a full recital that fulfills a requirement toward their degree (e.g. Junior, Senior or Graduate Recital), will play a specific jury prior to their recital, therefore are exempt from the jury for that semester.

Acknowledgement and Agreement of the Student: By signing below, I hereby acknowledge and agree to the terms and conditions stated in this syllabus. I further agree to keep a copy of this syllabus in my possession and keep a record of my improvement.

Signature: ________________________________________________

If you have a physical, psychiatric/emotional, or learning disability that may impact on your ability to carry out assigned course work, I encourage you to contact the Office of Disability Services (DS).

The office is located in Grace Wilkie Annex, room 150, or you can call 978-3309 (voice) or 854-3032 (videophone). DS will review your concerns and determine, with you, the academic accommodations that are necessary and appropriate for you.

All information and documentation of your disability is confidential and will not be released by DS without your written permission.
WEEKLY GRADE AND ATTENDANCE REPORT FOR APPLIED LESSONS

STUDENT'S NAME ____________________________

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<tr>
<th>STUDENT'S GRADE</th>
<th>INSTRUCTOR'S GRADE</th>
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Syllabus – violin majors 2012-2013

Course Syllabus
Applied violin classes of Alla Aranovskaya

Purpose:
100 level enrollments: To provide a thorough introduction to violin performance.
Emphasis will be on practical application of basic skills.
200 level enrollments: To provide well-rounded pre-professional training in violin performance. Emphasis will be on mastery of basic technique and repertoire, using methods and materials applicable to a career in music education.
400 and 700 level enrollments: To prepare the student for a career in professional music performance.

Lessons: Students enrolled in 400 and 700 levels will have a weekly one or two one hour lesson. All other students will have a weekly one hour lesson. Lesson material will always consist of:
1. Scales
2. Etudes
3. Prepared music. (Solo, Chamber, Orchestral Excerpts)
All students are also required to attend and participate in weekly 50 min. Master classes.

Practice: 400 and 700 level enrollment carries an expectation of four hours a day of practice. All other violin major students are expected to practice at least three hours a day.

Attendance and Weekly Grade: Every student will receive a grade for each scheduled lesson, graded as follows:
A. Evidence of good practice for the week. Good improvement in playing.
B. Evidence of some practice for the week. Some improvement in playing.
C. Student shows up to lesson.
D. Student is late to lesson/no evidence of practice.
F. Unexcused absence.
Master class attendance (when required) will be factored as part of the weekly lesson grade.

Important: Lessons cannot be rescheduled less than 24 hours prior to appointment! If you cannot make a time, try to switch times with another student first.

Midterm technical exam will be held by the end of midterm and will consist of:
1. 1 Scale with 7 arpeggios and double stops
2. 1 Etude

Jury: Every violin students must play a final jury. All materials should be memorized. Juries will be held during finals week. Jury programs will reflect the material studied in lessons, consisting of:
1. Scales
2. Etudes
3. Prepared music (with accompaniment, if applicable)

Grading: The final grade for all violin majors is two-thirds average weekly grade (see “attendance”) and one-third jury grade.

All students required to attend at least 4 faculty concerts per semester.
Appendix J
STUDENT AWARDS – Recent Graduates

Stephanie Gilmore (MM, 2010) -
1) This year: Opening on Broadway in 2 weeks (don't know/remember name of show)
2) Last year: Touring Broadway show (US & Canada)

Daxton Bloomquist (BFA, Music Theatre, 2011) -
1) This year: Currently performing a lead on Broadway (The Book of Mormon)
2) Last year: Lead roles in regional theaters in Florida, Connecticut & New York

Leanne Scaggs (MM, 2010) -
1) Lead role with Weimar Opera Co. (Germany)
2) Had 2 summer Young Artist Apprenticeships (FAVA in France—note: FAVA operates internationally in France & in the US in Texas; Lyric Opera of Oklahoma)
3) Lead roles with Opera Kansas
4) Held Opera Fellowship at WSU

Stephanie Goodwin (MM, 2012) -
Adjunct teaching position at Emporia State University

Sarah Diller (MM, 2013) -
1) Roster Artist/Apprentice with Ohio Light Opera (starting summer, 2013)

Danielle Rohr (MM, 2010) -
1) Last year: lead roles with Weimar Opera (Germany)
2) This year: lead roles in various regional opera companies (US)

Justin Krueger, MM Piano Pedagogy, 2011
1) Granted entrance to the DMA program at West Virginia University
2) Awarded “Nationally Certified Teacher of Music” from MTNA

Melissa Hendra, MM Pedagogy May 2010
1) Awarded “Nationally Certified Teacher of Music” from MTNA
2) Hired to develop and teach an International Baccalaureate music program in Jakarta, Indonesia.

Graduate student Mirella Gable (MM 2014)
1) Accepted to the prestigious Aspen Music Festival where she studied with David Wakefield of the American Brass Quintet
2) Performed in a WW Quintet with Per Hannevold, bassoonist in the famed Bergen Quintet.

3) She also received a privately funded scholarship of $5,000 plus travel.
   Summer 2012

Graduate student Dan Nebel (MM 2011)
1) Accepted into DMA program at the University of Northern Colorado. Fall 2012
2) One of four students accepted nationally to attend the Colorado College Music Festival from June 2012, Colorado Springs, CO.

Graduate student, Jordan Robert
1) Accepted to audition for the 4th horn position for the Milwaukee Symphony in October, 2011

Former graduate student Jeffery Whaley (MM 2008)
1) Won the Principal Horn Position with the Knoxville, TN Symphony while continuing his full-time teaching position at Eastern Tennessee State University in Johnson City, TN.

Former student & graduate student Andrew Tryon (MM 2009)
1) Won a position with the U.S. Army Field Band of Europe in Heidelberg, Germany, considered the best band in Europe.
Student Accomplishments

Krista Kopper was accepted to the Eastern Music Festival this year.
Brian Simpson was awarded a KCT grant to study gamelan music this Summer.

The following students went to NATS-
Sean Foster, Alyson Galloday, Luke Walker, Katie Klock, Anthony Perkins

The following students were chosen by audition to participate in the Study Abroad Program-Canta in Italia
Sean Foster, Charissa Memrick, Anthony Perkins, Alyson Golladay, Katie Klock,
Kevin Mitchell, Andrew Simpson,
Isabel Velasquez

Chosen for Joyce DiDonato masterclass- Andrew Simpson, Lily Guerrero, and Isabel Velasquez
Chosen to sing at DiDonato dinner-Kendra Rios and Aliyah Richling

Mirella Gable to Aspen 2012

Howard Jones-won a permanent position with the WSO
Howard Jones-attended, with scholarship the Quartet Program (two summers 2011 and 2012)
Caroline Anderson-awarded a teaching assistantship at Brevard Music Camp to teach Music History, she also attended the festival
Nichole Feryok- won a two year position with Chicago Civic Orchestra
Michael Garland-accepted to grad school at Cincinnati Conservatory

From Goering:
My student Gustavo del Pino (jazz pianist, Jazz Arts I etc) has been accepted to graduate school in Jazz Studies at Berklee School of Music in Boston, and will begin studies there with Danilo Perez in Fall 2013.

My student Angela Parrish just completed a Masters in Jazz Studies at UNC Greeley where she was a GTA in the Jazz Department, and is now pursuing a solo career in Los Angeles.

My former student Emily Deaver (BM Jazz Studies is a now a well-known television personality in Wichita!
From Deibel:
- Gustavo Del Pino (2012 BM – Piano Performance), improvisation student, received $20,000 scholarship for masters degree study at Berklee College of Music, Boston, MA
Lucas Young (2014 BM – Saxophone Performance) was the winner of the state round of the KMEA Young Artists Solo competition.

From Scholl:

2013-
Alexander Petrenko accepted to McGill as a doctoral candidate in Musicology

2012 -
Justin Hall received a $3000 award from the Koch Cultural Trust
WSU Percussion Ensemble – WS – UP - 2nd Prize Wolff Bing Chamber Music Competition
Alexander Petrenko – won a position with the National Youth Orchestra of Canada, and $5000 audition excellence prize
Ashley Carpenter – Senior hired as music teacher for Wichita Public Schools

2011
Justin Hall WSU - Concerto Aria Winner, Runner up for the Hays Symphony Orchestra Young Artists Concerto Competition

2010
Joseph Mikelait – Winner of the WSU URCAF competition
Andrew Gilstrap – accepted as doctoral candidate and GTA at Southern Mississippi University

From Crum

Brian Yeakley-winner of Concerto-Aria; winner at NATS; accepted into Houston Lyrica program and Houston grad. school
Erin Mundus-Marcellina with Wichita Grand Opera- Marcellina in Marriage of Figaro...Nats
Theodore Dvorak- hired for professional opera in Germany as Tamino in Magic Flute by Mozart..NATS winner
Yung Jin Lai-leading roles in professional opera company
Stephen Hitchcock-director of Mosley Street
Nick Severine-professional opera and music theater performer...teacher at Oklahoma College

From Marie:
Great – I think I’ll add a couple for Paul Smith’s kids:
Aaron Short – grad studies at Manhattan School of Music after WSU; performed at Wolf Trap Opera (Sam in “Susannah” and Chautauqua Opera (Peter Grimes and
Falstaff
Erin Mundus – Wichita Grand Opera, Marcellina Marriage of Figaro
Theodore Dvorak – Weimar Germany, cosi fan tutte
Abigail Rose Whittle – Graduate work at CCM; Hansel and Gretel at Heartland Opera Theatre
2011/2012

Graduate student Mirella Gable (MM 2014) is accepted to the prestigious Aspen Music Festival where she studied with David Wakefield of the American Brass Quintet and performed in a WW Quintet with Per Hannevold, bassoonist in the famed Bergen Quintet. She also received a privately funded scholarship of $5,000 plus travel. Summer 2012

Graduate student Dan Nebel (MM 2011) accepted into DMA program at the University of Northern Colorado. Fall 2012

Graduate student Dan Nebel (MM 2011) is one of four students accepted nationally to attend the Colorado College Music Festival from June 2012, Colorado Springs, CO.

Graduate student, Jordan Robert is accepted to audition for the 4th horn position for the Milwaukee Symphony in October, 2011

Undergraduate student, Ashley Baysinger wins the 4th horn position with the Wichita Wind Ensemble for the 2011-12 season.

Former graduate student Jeffery Whaley (MM 2008) wins the Principal Horn Position with the Knoxville, TN Symphony while continuing his full-time teaching position at Eastern Tennessee State University in Johnson City, TN.

Former student & graduate student Andrew Tryon (MM 2009) wins a position with the U.S. Army Field Band of Europe in Heidelberg, Germany, considered the best band in Europe.

Undergraduate student, Wyatt Smith wins a position with the elite Phantom Regiment Drum Corps for the summer of 2012 in November.

Graduate student, Nicholas Gilmore (MM 2011) wins teaching positions at Crowder College in Neosho, MO and Missouri Western State University in Joplin, MO. August 2011

Graduate student, Jordan Robert (MM 2012) as a member of the Graduate Woodwind Quintet, wins first prize at the Wolff-Bing Chamber Music Competition in March, 2011.

2010/2011

Former student JD Shaw (BM 1993) is appointed Professor of Horn at the University of New Mexico in Albuquerque, NM. Fall 2010
Graduate student Dan Nebel is awarded a $3,000.00 Kansas Cultural Trust Grant to attend the International Horn Society Conference in Brisbane, Australia in June, 2011.

Graduate Student Dan Nebel is one of five finalists (world-wide) for the International Horn Society's Solo Competition at its conference in Brisbane, Australia in June, 2011.

**Graduate Student Dan Nebel wins 1st prize at the International Horn Society's High Horn Excerpt competition at Brisbane, Australia in June, 2011**

Undergraduate student Stevi Jo Roberts is accepted to the Eastern Music Festival for summer 2010 season with scholarship but does not attend due to lack of funds. She also won a Kansas Cultural Trust Grant in the amount of $1,500.00 to help with the cost of the festival but could not come up with the total necessary funding (over $4,000) to attend.

2009/2010

Graduate students Dan Nebel and Andrew Tryon are two of eight finalists from the nation to be invited to the US Army Field Band audition in February with other candidates from Indiana University, CCM, Northwestern, Yale, and the New World Symphony.

Graduate student Dan Nebel makes the substitute list for the New World Symphony (conducted by Michael Tilson Thomas) after his audition in February, 2010.

Graduate students Dan Nebel and Andrew Tryon are invited to audition for the Associate Principal Horn position of the Kansas City Symphony in May.

Graduate student Andrew Tryon is one of eight nation-wide finalists for the West Point Academy band audition in June with the other candidates from Juilliard, Indiana University, and Southern Methodist University in June.

**Graduate student Andrew Tryon wins a position with the U.S. Army Field Band at Ft. Lee Virginia in June, 2010**

Graduate student Dan Nebel is invited to the second horn audition for the Kansas City Symphony in October.

Undergraduate student Stevi Jo Roberts wins the permanent assistant first Horn audition of the Wichita Symphony in September.
Baxter: Selected Student Accomplishments:

Stephanie Gilmore (MM, 2010)---
1) This year: Opening on Broadway in 2 weeks (don't know/remember name of show)
2) Last year: Touring Broadway show (US & Canada)
3) Last year: Lead roles with Heartland Opera (Springfield, MO)
4) 2009-2011: Taught adjunct for WSU
4) Held GTA at WSU

Daxton Bloomquist (BFA, Music Theatre, 2011)---
1) This year: Currently performing a lead on Broadway (*The Book of Mormon*)
2) Last year: Lead roles in regional theaters in Florida, Connecticut & New York

Leanne Scaggs (MM, 2010)---
1) Lead role with Weimar Opera Co. (Germany)
2) Had 2 summer Young Artist Apprenticeships (FAVA in France—note: FAVA operates internationally in France & in the US in Texas; Lyric Opera of Oklahoma)
3) Lead roles with Opera Kansas
4) Held Opera Fellowship at WSU

Stephanie Goodwin (MM, 2012)---
1) Adjunct teaching position at Emporia State University
2) Administrative position (coordinating all arts events) for community near Wichita (sorry, don't remember which)
3) Winner/Performer on WSU Concerto-Aria Concert (2012)
4) Held Opera Fellowship at WSU

Emily Moore (MM, 2012)---
1) Winner/Performer on WSU Concerto-Aria Concert (2011)
2) Last year: lead roles with Heartland Opera (MO) & Opera Kansas
3) 2 different Young Artist programs (Opera in the Ozarks & ??/forgot)
4) Held Opera Fellowship at WSU

Sarah Diller (MM, 2013)---
1) Roster Artist/Apprentice with Ohio Light Opera (starting summer, 2013)
2) Lead roles with Opera Kansas
3) Holds GTA at WSU

**Krystal Nelson (BME, 2010)**
1) Teaching position in Olathe school district (H.S.)
2) Winner/Performer on WSU Concerto-Aria Concert (2010)
3) Received GTA from WSU (starting fall, 2013)

**Danielle Rohr (MM, 2010)**
1) Last year: lead roles with Weimar Opera (Germany)
2) This year: lead roles in various regional opera companies (US)
3) Young Artist Program---Opera in the Ozarks
4) Held GTA at WSU

**Natasha Olinetchouk (MM, 2010)**
1) Accepted to (& has since completed) Artist Diploma program at UMKC-Conservatory
2) Vocal winner of the Naftzger Competition (2010)
3) Accepted to the Songfest summer program (San Francisco; the one started by Jake Heggie, Martin Katz, etc.)

**Jesan Barnes (MM, 2010)**
1) 2010: Lead roles with Weimar Opera
2) 2011: Young Artist with FAVA program (Texas)
3) Last year & this year: lead roles in 2-3 regional companies

**Stephen Cox (MM, 2012)**
1) Teaching at private conservatory in NYC
2) Young Artist Program (Lyric Opera of Oklahoma)
3) Held GTA at WSU

**General:**
1) All of the above (plus other) students have done 26 (or more) lead roles in WSU Opera Theatre & Music Theatre productions, and 15 (or more) supporting roles
2) 3 have sung with Wichita Grand Opera
3) 8 GTAs or Opera Fellows at WSU

**From:** <Widener>, Russ Widener <russ.widener@wichita.edu>
For our Program Review, we need to list student accomplishments for the past three years. Please let me know if you know of a student who has won an award, won an audition, been accepted to a graduate school, been accepted to a national or regional festival, etc. I need this by Thursday, Thanks, Russ

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Guen Hwa Lee, Graduate Performance major 2010—present

Awarded a $500 fellowship and recital performance from Thursday Afternoon Music Club, performance on April 19, 2012.

Won the WSU Concerto Aria Competition. She will perform Stravinsky's Concerto for Piano and Wind Instruments in February 2013.

Libby Chippeaux (B.M., 2012; Graduate Teaching Assistant, M.M. Performance, beginning Fall 2012):

Won Concerto Aria Auditions Nov. 23, 2010. She performed the first movement of the Ravel Piano Concerto in G Major with the Wichita State University Orchestra in February 2011.

Performed Ravel Piano Concerto in G as concerto winner, with Sewanee Music Festival (Tennessee) Orchestra, July 21, 2011. She won a scholarship to attend the Festival.

Awarded a $500 fellowship and recital performance from Thursday Afternoon Music Club, performance scheduled April 11, 2013.

Awarded $200 for her presentation at the Undergraduate Research and Creative Activity Forum, April 3, 2012.

Awarded $500 from the Sam Ramey Professional Development Fund to attend the 2012 Piano Texas International Academy and Festival in Fort Worth, Texas, June 7–July 1, 2012.

Inna Moiseeva, Graduate Performance major, 2011-2012:

Won first prize ($6,000 for the group, and a professional recital at Chamber Music at the Barn, Prairie Pines) with her Piano Trio "Flying Trio," in the 2012 Konrad Wolff-Ilse Bing Endowed Chamber Music Award Competition, April 21, 2012. The Trio was coached by Leonid Shukaev. Chamber Music at the Barn performance May 10, 2012.

Won the annual Wichita Area Piano Teachers League Frances Wallingford Scholarship Award Competition ($500) held at Newman University, April 21, 2012.

Patrick Harms, sophomore piano performance major.
Won first prize ($6,000 scholarship) in the annual Stephen Imbler Piano Scholarship competition, Wiedemann Hall, WSU, April 21, 2012.

**Julie Taylor** (B.M. in progress, anticipated completion Spring 2013):

Won the Wichita Area Piano Teachers League Scholarship Competition, Piano Pedagogy scholarship, April 10, 2010

Won the Stephen Imbler Piano Performance Scholarship Audition April 17, 2010

Attended the 2010 New Orleans Piano Institute, held in conjunction with the 2010 New Orleans International Piano Competition for Young Artists July 18-25, 2010 at Loyola University.

Participated in the 2012 New Orleans Piano Institute, Loyola University, July 22-29, 2012.
Coats Student Accomplishments

Justin Krueger, MM Piano Pedagogy, 2011 -- granted entrance to the DMA program at West Virginia University and awarded “Nationally Certified Teacher of Music” from MTNA

Melissa Hendra, MM Pedagogy May 2010, awarded “Nationally Certified Teacher of Music” from MTNA and was hired to develop and teach an International Baccalaureate music program in Jakarta, Indonesia.


Wendy Stevens, BM Pedagogy, MM Composition, had several publications of compositions with Hal Leonard Publishing.
Robyn Jones, BM Piano Pedagogy and Performance May 2011, awarded GTA and entrance to MM pedagogy program at Ohio University
STUDENT ACCOMPLISHMENTS
Professor Frances Shelly

2010

• High School private student, SETH MESSNER, winner of First Prize in Tack Award for Excellence, April 2010

• Graduate flute performance major, SARAH JOHNSON, third place winner of Wolff Bing Chamber Music Competition; winner of WSU Concert-Aria Competition and performed with WSU Orchestra

• Former Student and WSU Alumna, ERIN SUNDQUIST, chosen by taped audition to perform at Opera in the Ozarks, summer festival

2011

• High School private student, ARDYS WOODWARD, first chair in district band, member of youth symphony, recipient of the Charles Olson Memorial Scholarship to provide private lessons

• Graduate flute performance major, SARAH JOHNSON, first place winner of Wolff Bing Chamber Music Competition; awarded a FULBRIGHT SCHOLARSHIP to study in Norway

• Former Student and WSU Alumna, ERIN SUNDQUIST, Hired to teach at Southwestern College, Winfield Kansas, RECIPIENT of a Kansas Cultural Trust Enabling Grant for $2500

• Senior flute major, ALISON REHAK, awarded full scholarship to graduate school at University of New Mexico

• Junior flute major, TRACY TRAVIS, winner of Concerto/Aria competition

• Freshman flute major, SETH MESSNER invited to participate in the Sunflower Music Festival in Kansas City

2012

• High School private student, ARDYS WOODWARD:
  First chair in KMEA district orchestra
  Principal flute in Wichita Youth Symphony
  Recipient of the Charles Olson Memorial Scholarship to provide private lessons
  KCT ENABLING GRANT for purchase of a new flute (she is presently a recipient of a Tack Flute which has been awarded to her for 3 years.)
  FIRST PLACE in Newton Mid Kansas Youth Competition
  SECOND PLACE in Wichita Youth Symphony Concerto Competition (performed solos with both orchestras in spring of 2013)
  Principal flute in KMEA All-State Orchestra
• Senior flute major (returning student) CHASTITY PAWLOSKI, awarded Piccolo position in Wichita Symphony Orchestra by audition