

Academic Program Review Self Study

Name of Program: Music

Name of Program Chair: Randall Meder

Date of Last Program Review: 2010

Date approved by Program Executive Committee: 9/28/17

Section A. Mission Statement and Program Description

The UW-Green Bay Music Program mission synergizes with UWGB's select mission, the UW System Mission and University Core Mission. The Music Program's goals, an extension of the mission, support interdisciplinarity by formally encouraging innovative teaching and problem-solving based approaches to instruction. Scholarly and creative endeavors that support our curricular offerings are valued, as is the application of interdisciplinary and problem-solving concepts.

The Music Program is committed to continuing its long-standing service to the state and region, contributing to the select mission's goal of serving as a cultural resource. This includes the UWGB Summer Music Camp program (run cooperatively with Outreach and Adult Access); the UWGB Jazz Fest, which is among the oldest jazz festivals in the state; and the more recent establishment of the 6:30 Concert Series, which combines performances by music faculty and guest artists with discussion of the music's larger context. We collaborate with state and local arts organizations including the Wisconsin School Music Association (State Solo/Ensemble, and State Honors Project camps), the Wisconsin Chapter of the National Association of Teachers of Singing, the Green Bay Boy and Girl Choirs, Wisconsin Music Teachers Association, Northeast Wisconsin Piano Teachers Forum, Civic Symphony of Green Bay, and dozens of high schools in Wisconsin and Northern Michigan.

Music Program Mission Elements

The Music Discipline of the University of Wisconsin-Green Bay is committed to advancing the creation, performance and understanding of music, and in that context will:

1. Encourage life-long learning and the practice of musicianship, music education and service to the arts.
2. Seek to establish UW-Green Bay as a state and regional center for excellence in the study, teaching, and performance of music.
3. Support creative and scholarly endeavors that strengthen its educational and artistic offerings.
4. Enrich the cultural and musical environment of our region.

Program Goals

In support of the elements listed above, the music discipline will seek to:

1. Recruit, educate, and graduate sufficient numbers of music education majors to meet regional and state demand for music teachers; performing musicians who are prepared for graduate school or the profession; broadly prepared students who are able to serve the musical needs of the region as a result of liberal studies programs in music.
2. Provide a climate that is welcoming and supportive of diverse musical traditions, people and viewpoints. Provide appropriate support for diversity and gender initiatives.
3. Establish and maintain mutually beneficial partnerships with local and state musical organizations.

4. Provide high quality educational instruction in brass, woodwinds, strings, percussion, keyboard instruments, and voice, and support ensemble opportunities.
5. Provide, develop, and maintain facilities that are conducive to excellence in the study and performance of music.
6. Offer appropriate assistance for faculty development, scholarly and creative activities.
7. Encourage interdisciplinarity and problem solving in the practice and study of music.
8. Support musical outreach activities. Provide expertise and advice in music instruction, performance, pedagogy and scholarship, as related to programs offered to the public (i.e. camps, festivals, honors ensembles, etc.).
9. Provide high quality educational instruction in Music Technology in order to stay current with wide-ranging trends.

Program Objectives

1. Weidner Center Initiative. Develop greater levels of cooperation with Weidner Center for the Performing Arts in support of Chancellor's initiative. Explore possibilities for jointly produced concerts, guest artists, residencies, and joint appointments and undertake other university-based initiatives in support of the Weidner Strategic Plan with stakeholders such as outreach and admissions.
2. Establish an orchestral string program. Discuss possibilities presented by current hosting of orchestras on campus.
3. Increase Scholarship Funding. Explore ways to increase annual funding for music scholarships to \$52,650, the NASM mean for comparable sized public institutions. Initiate and execute development activities including active solicitation of music scholarship donations.
4. Implement new Bachelor of Arts curriculum for an emphasis in Recording Technology. A new emphasis in Recording technology can maximize the benefits of the newly remodeled and upgraded recording studio, resulting in overall growth in the number of Music Majors.
5. Music Education Curriculum. Meet and maintain compliance with all relevant NASM and Wisconsin DPI requirements.
6. World/International experiences. Support travel programs that enhance student musical knowledge and performance ability.
7. Touring. Develop financial and administrative support for touring and coordinate effectively with university admissions office staff to use tours as university recruitment events.
8. Increase S & E Funding. Develop capital equipment replacement policy and funding for all instruments.

Section B. Student Learning Outcomes Assessment

Learning Outcomes: All Degrees and Emphases

1. Demonstrate growth in musical expression, technical skills, and knowledge of repertory on major instrument in solo setting.
2. Demonstrate growth in musical expression and technical skills on major instrument in large and small ensemble settings.
3. Apply knowledge of music theory in academic contexts.
4. Apply knowledge of music theory in performance settings.
5. Apply knowledge of music history in academic contexts.
6. Apply knowledge of music history in performance settings.
7. Demonstrate analytical and problem-solving skills relevant to life-long musical learning.
8. Demonstrate ability to identify, hear, and sing the elements of music.
9. Demonstrate ability to read, write, and realize musical notation.
10. Demonstrate appropriate competency at the keyboard.

Learning Outcomes: Music Education Emphases Only

1. Demonstrate appropriate pedagogical skills for music classroom instruction.
2. Demonstrate appropriate musical leadership through rehearsal and conducting skills.
3. Demonstrate knowledge of relevant music methods for classroom instruction.

Assessment Strategies:

1. Ongoing faculty evaluation of student performances: juries, convocations, small and large ensembles, and recital hearings. Students receive written feedback each semester from the faculty at juries. Jury comment forms are held in the main office.
2. Outside peer evaluation of student performances.
3. Annual sophomore profiles: assesses student learning in music academic study, group skills courses, minimum grade requirements, written materials about music, correctness of musical styles as demonstrated through student performance.
4. Triennial review of 1 embedded assignment from each of Music Theory IV and Music History II. A subcommittee will be formed to review student work.
5. Discuss employment records of our graduates.
6. Discuss graduate school accomplishments of alumni.
7. Maintain standards set and accreditation by NASM.
8. Review of student teachers via the rubrics completed by the supervisors.

Section C. Program Accomplishments and Student Success

- Passed 10-year NASM reaccreditation, 2012
- Redesigned Percussion Faculty position to include Recording Technology
- Faculty Promotions
 - Associate Professor
 - 2012: Gaines, Hansen, Meder
 - 2013: Severtson, McQuade Dewhirst
 - 2015: Sherman
 - Full Professor
 - 2013: Meredith Livingston
 - Two Junior Faculty making excellent progress toward earning tenure

Curricular revision

- Added emphases in Composition and Individualized Studies
- Eliminated emphasis in Applied Music (in response to changing market conditions)
- Eliminated credit for Phoenix Pep Band (not effective as a course)
- Revised prerequisites for Keyboard Musicianship sequence to better integrate with Music Theory curriculum

New Course Offerings:

- MUSIC 102 Concert Attendance
- MUSIC 103 Music Technology Tools
- MUSIC 301 Music Technology Systems
- MUSIC 371 Piano Pedagogy
- MUS ENS 313 Keyboard Accompanying
- MUSIC 423 Form and Analysis (new seminar topic)
- MUSIC 483 The Jazz Age (cross-listed as HISTORY 470)

New First Year Seminars

- Landmarks of Western Music
- The Jazz Loft (including GPS participation)
- Music in Film
- Exploring Creativity
- Video Game Music
- Silence

Student Awards

- Nicholas Saldaña - 2nd prize in WMTA Badger Collegiate Piano Competition (March 2016)

Graduate School

- Lindsay Cummings
- Angie Danowski
- Megan Fletcher
- Nathan Hermus
- Ben Hogan
- Tim Kiefer
- Michael Lund Ziegler
- Kevin St John
- Sam Stranz
- Katherine Thorson
- Tessa Wegenke

Alumni Employed as Music Teachers

- Ryan Braatz
- Nikita Cantable
- Nicole Duhaime
- Ryan Dummer
- Gatlin Grimm
- Kyle Henrickson
- Greg Koeller
- Brian Kopfhammer
- Leah LaMalfa
- Farin Ludtke
- Lane Ludtke
- Greg Muller
- Tyler Rindo
- Amanda (Gaura) Smith
- Katherine (Thorson) Kamin
- Rachel Tom
- McKenna Van Der Leest
- Jacob Van Dyke

Performances

- Metropolis (2017)
- Messiah (2010, 2012, 2014, 2016)
- Alumni Choir (2015)
- State Bound Honor Band
- Carl Allen
- Mnozil Brass
- 360/630 Series (2013-present)
- Jazz Fest was retooled to have a more educational emphasis; this allowed us to pursue funding from additional sources to hire outside clinicians and performers.
- Musicals – Joint productions with Theatre & Dance (annually)
- Czech Slovak Voice Competition (2011, 2013, 2015)
- UWGB night with City Band

Faculty Accomplishments

- Cheryl Grosso chaired Chancellor search and Building Our Futures strategic planning initiative
- Sabbaticals: Grosso, Salerno, Gaines, McQuade Dewhirst
- Numerous band and choir clinics/festivals conducted by Profs. Collins, Meder, and Sherman
- Professor Sallak elected chair of New Music Research committee for Percussive Arts Society (primary professional organization for percussionists)

Eric Hansen:

- Invited multi-day recording project for international publishers Carl Fischer, Wingert-Jones, and Southern Music Co. with other top-flight studio musicians from institutions throughout the United States. Tampa, FL; (2012-present).
- Continues to be contracted annually by the above publishers for this recording project of their annual instrumental catalogs. The recordings are distributed on a national and international level to thousands upon thousands of colleges and universities, public schools, private studios, and professional musicians for pedagogical and performance application. In recent years, the recordings are being adapted for *Smart Music* and used by millions of young musicians throughout the world as examples of artistic excellence, and as a means of assessment in the classroom.
- Green Bay City Band – Featured Soloist, Principal Clarinet, and occasionally a substitute musician (2010-present).
- Civic Symphony of Green Bay
 - Principal Clarinet, same-day substitute February 2016; concert included *Bolero*, *An American in Paris*, *Dance of the Hours*, and medleys from *Annie*, *Grease*, and *Les Misérables*. All music performed at the concert was first-time (same-day) sight-reading for Prof. Hansen.

- Featured Guest Soloist) – April 2015: Mozart's *Clarinet Concerto*.
- Soloist, Wisconsin Public Radio, Faculty recital (shared w/piano), *Sunday Live at the Chazen*, Madison, WI, program assembled on a 1-week notice from WPR (April 2014).
- Guest musician: Concert of Historical [Band] Marches, Buffalo Bill Historical Center new museum dedication, Cody, WY (June 2012).
- Guest Artist: Recital, University of Kentucky (September 2011).
- Soloist: Wisconsin Public Radio, Solo Performance, *Sunday Live at the Chazen*, Madison, WI (February 2011).

Michelle McQuade Dewhirst:

- Invited to compete as a finalist in Iron Composer – top 5, selected from over 200 applicants. Came in 2nd overall, won audience choice. Fall 2014, Cleveland, OH
- Invited composer to attend 2015 Mid-Missouri Composers Symposium at Osage Arts Community
- Invited composer for Ball State University's 45th Annual Festival of New Music - March 2015
- *Piano Per Diem* written in September 2015 and premiered in November 2015
- *Metropolis* film score premiered by Wind Ensemble and Concert Choir, April 2017
- *Ottava Rima* – trio for clarinet, viola and piano – UMKC Composition Workshop (Kansas City, MO) - June 2015
- *denial* – solo violin – Women's Works concert series, Ithaca NY, March 2015
- *#nofilter* – cello and soprano – New Ruckus Composer Night, St. Paul, MN, August 2015
- *aBACHeosis* – solo cello – Glendale, CA 2014
- *...sky is falling in...* flute horn, percussion. Butler University, September 2014

Sarah Meredith Livingston:

- Appointed to be on the Fulbright Scholar Award Roster from 2011-2016
- Received funding for 5 Fulbright funded projects for performance/teaching at the University of Sao Paulo-Ribeirao Preto, Brasil, July-2011; May-2012; May-2013; May-2014; June-2015
- Research Scholar Recipient, 2012-2013: Tones of Slovakia and Czech Republic, Recital of Czech/Slovak Art Songs, 1860-to present.
- Invited to be a part of the jury for the Dvorak International Voice Competition, Karlovy Vary, Czech Republic, the oldest voice competition in Europe - 2010, 2012, 2015, 2016
- Invited to judge the finals of the Montreal International Czech Slovak Voice Competition, Montreal, Canada, 2011, 2013, 2015

Michael Rector:

- Soloist with Civic Symphony of Green Bay - October 2015
- Tour in Korea and China (masterclasses and duo piano recital) - October 2015
- Solo recital for Washington Metropolitan Philharmonic Summer Chamber Music series (Alexandria, VA) - Aug. 2014

Courtney Sherman:

- Mozart: *Vesperae Solennes de Confessore* soprano soloist, Ripon College, May 2011
- Orff: *Carmina Burana* soprano soloist, Dudley Birder Chorale, April 2011
- Sunday Afternoon Live from the Chazen: performed “Porgi amor, qualche ristoro” and “Rusalka’s Song to the Moon” (a new aria, and a new language-Czech), Chazen Museum, Madison, WI, February 2011
- Featured Artist: IV Encontro Internacional de Musica. Faculty concert, University of Sao Paulo-Riberao Preto, Brazil, 2013
- Music Director/Conductor: UW-Green Bay Theatre and Music: Avenue Q. UWGB's Fall musical theatre production; performed on campus Nov. 2013, at regional theatre festival in Michigan Jan. 2014, awarded national recognition for Distinguished Achievement in the Production of a Musical from the Kennedy Center American College Theatre Festival
- Featured Artist: Composer's Voice: Fifteen Minutes of Fame. Performed world premieres by living composers (international), 2014
- Soprano soloist: Birder Chorale All Saints Day Concert, Walter Theatre (SNC), Brahms Requiem, 2015
- Soprano soloist: Civic Symphony of Green Bay, Meyer Theatre, Mozart Requiem, 2016
- Soprano soloist and clinician: Luxemburg-Casco High School, Schubert’s Mass in G, 2016
- Guest presenter: Wisconsin Choral Director’s Association, presented a session on safe belting and vocal techniques for musical theatre and contemporary musical styles, 2016
- Soprano soloist and section leader: Wisconsin Gospellers, concert tour in Germany, 2016
- Civic Symphony board and committee chair
- Selected to attend AAC&U conference on diversity and student success, 2017

Lab Mods/One-Time Funds

- Remodeled Facilities: proposal to the state generated \$1 million for remodeling of rehearsal rooms and addition of state-of-the art recording facilities/technology
- Smart technology added in SA-214, SA-B101, SA-B103
- Performance Tours (one-time funds)
- 1923 Fund Awards
 - \$300,000 instrument grant
 - Jazz Fest
 - Artist in Residence (Ben Hogan)
 - One-time support for the 6:30 Concert Series

Recruiting

- Worked with Admissions on Campus Preview days
- Arts Open House
- Hosted 2-3 audition dates each year
- Changed to more individualized audition process

- Added performance minor with good success
- Added strings, studio orchestra (for Fine Arts Credit), and string lessons
- Summer Music Camps had 25 students (mostly strings) from Monterey Mexico for 2 years.

Section D. Program Enrollment Trends and Analysis

For the years 2010-2015 the number of declared music majors and minors remained relatively constant, showing a substantial uptick in 2016. While we are encouraged by this short-term development and will continue to monitor numbers in the future in order to determine whether this trend continues. Attracting and retaining music education majors continues to be a struggle, as fewer students are choosing to enter the teaching profession, however our music education majors have had substantial success finding employment, as many teachers have been retiring in recent years.

The number of general education credits offered in Music courses appears to have jumped substantially in 2013. However, this increase is largely, if not entirely, due to the break-up of AVD in to separate programs. As a result, music content courses previously offered under an AVD prefix (Jazz History, History of Pop Music, Music Theatre History, Survey of Western Music, etc.) are now offered with a Music prefix. While “Music” totals do not accurately reflect a substantial increase in offerings, current data more accurately reflect the contributions of music faculty to our General Education offerings. Music faculty have offered a substantial number of freshman seminars, and participated actively in the GPS program. A recent dip in the number of Gen. Ed. credits is most likely caused by the large number of smaller Freshman Seminars we have offered, supplanting larger lectures in individual teaching assignments. Music had had discussions about this as we work to support a balance of GPS participation and Freshmen Seminars with other curricular needs.

The data for Alumni Surveys resulted in a fairly small number of responses, which makes it difficult to use the data effectively. Employment data shows a pattern of post graduate life that does not seem to us to be reflective of our typical graduate’s experience, particularly graduates pursuing employment in Music Education. The larger number of results in the Graduating Senior surveys seems to provide more significant data, and we have taken steps to address some concerns in these in previous results. Graduating seniors rate UWGB similarly to UWGB students overall, with a few notable exceptions. First, they see less value in the general education experience overall, most likely because we have a relatively high number credits to graduation in the BM (professional degree) tracks and those tracks are also focused on specific careers

(teaching/performance). Music Students also rate themselves lower than the average students in computer skills, which we have addressed through the inclusion of an introductory required course (Music Tech Tools) and additional offerings and a substantial investment in faculty and the recent establishment of a state-of-the-art recording studio.

Section E. Program's Vision for Future Development

Re-accreditation

UWGB is accredited by the National Association of Schools of Music (NASM). Re-accreditation takes place on a ten-year cycle. Our next review is scheduled for the 2021-2022 academic year, with a self-study filed in Fall 2021 and visitation likely to take place in Spring 2022. The process will involve an in-depth analysis of operations, curriculum, advising, instruction, facilities and capital equipment resulting in a self-study, visitation and responses.

Curricular Re-design

With the addition of new state-of-the-art recording facilities and the retirement of a Music Faculty member in 2015, the vacated position was retooled to include both Percussion and Recording Technology. Having hired a full-time faculty member with expertise in both areas, plans are underway to add a new major emphasis in Recording Technology, with the hope of rollout in fall 2018 or 2019.

Beginning with the Fall 2016 semester, new Applied Lesson sections were created for Violin, Viola, Cello, and Bass, along with the addition of Studio Orchestra as an ensemble option for string students. A viable Strings Program has been needed at UWGB for years, and with these initial steps we are already seeing encouraging results that indicate potential for program growth through strings education. Enrollment in Studio Orchestra has increased each semester that it has been offered, and we believe that growth will continue as more students learn about it. In the future, we hope to create a new position for a String Education Specialist, which will include conducting Orchestra(s) and teaching strings-related courses such as Applied Lessons and String Techniques for Educators.

A new emphasis in Pre-Music Therapy is also being discussed, in response to numerous inquiries from prospective students over the past several years. There is currently only one institution in Wisconsin that offers a degree in Music Therapy (Alverno College), so we believe there is good potential for recruiting students interested in pursuing a career as a Music Therapist. Professional

positions in the field require a Master's Degree, so a training program geared toward placing students in accredited graduate Music Therapy programs would satisfy this need.

Financial Support for recruitment and Retention of Music Students

Music Students have numerous demands placed on their time and resources that other students do not face. Expensive instruments, maintenance, long practice hours and rehearsal/performance demands are made more challenging when students must work outside jobs to attend school. In addition, music students are often asked to perform for university services, some of which pay stipends, but the majority of which do not. Financial support for scholarships is necessary to help support their development and to allow us to compete with comparable institutions.

NASM data consistently shows that UWGB lags substantially behind institutions with comparable sized music programs in support for music scholarships (5th percentile). At the same time, we raise far more of our own money through ticket sales than do our peers (75th percentile). Both of these figures are based on the 2016-17 NASM HEADS Data Report. For most of our events, 70% of ticket revenue goes towards scholarships. Since family members are a large component of our audience, we are actually charging music student's parents to fund scholarships for their own children, an embarrassing shell game.

The lack of competitive balance with comparable public institutions makes recruiting extremely challenging, as there is intense competition for talented musicians, particularly for less common instruments and voice types. While we have made some gains with gifts and endowments, in the past five years, substantially more funding for scholarships is necessary in order to adequately fill the approximately thirty different "slots" necessary for full instrumentation and vocal balance.

Most universities, including those in the Horizon League, pay pep band members a stipend to perform at basketball games. This support almost always comes from the University or Athletic Department. We are very pleased that as of Fall 2017 SUFAC is providing nearly \$49,000 for the hiring of pep band members, with the intent of increasing the number of games the band will play for, particularly during the winter break.

Community Engagement Activities

For a long time, the Music Program has supported a wide array of community and regional musical organizations through cooperative partnerships. These have included individual schools appearing on UWGB Music Program performances, the annual WSMA State Solo & Ensemble

Festivals, the WSMA State Honors Music Camps, and various other outreach activities. We are currently discussing collaboration and partnership opportunities with the Civic Symphony of Green Bay, which may include regular concert offerings in the Weidner Center.

In recent years, the Music Program has begun offering free admission to most concerts for students of any age from any school, and also to all faculty and staff of UWGB. It is our hope that, through increased access to our concerts, recitals, and other events, we can engage more members of the community than ever before.

Section F. Summary and Concluding Statement

The Academic Affairs Council and the Dean of Liberal Arts and Sciences indicated similar conclusions and recommendations in the last review. Three main concerns were brought up by the AAC, and we have made significant progress on each issue since that time. Their first conclusion was “Music technology, an essential component of the modern production of sound, is weak at UWGB.” Since the last review, we have added new technology in our three main classroom spaces, updated our recording studio through the remodeling project that was completed in Fall 2016, and hired a new faculty member with a specialty in Recording Technology who is leading our efforts in creating a new emphasis for our B.A. degree in Recording Technology. We have also added two courses to our curriculum, MUSIC 103: Music Technology Tools, and MUSIC 301: Music Technology Systems. We currently require MUSIC 103 for all Music majors as a way to ensure technological literacy throughout their studies and career. As we develop our new emphasis, we will likely retool MUSIC 301, which covers basic audio recording techniques, so that there are multiple levels of Recording Technology courses included in the Recording Technology degree track.

The second conclusion of the AAC was “Greater access to the Weidner Center is essential.” We have made significant progress in this area since the last review. In the past, ensembles performing in Cofrin Family Hall were generally unable to schedule rehearsal time in the hall prior to the day of the concert, primarily due to budget constraints. After Chancellor Harden reorganized the Weidner Center, Ensembles were given the opportunity (and additional funding) to utilize the facilities for both performances and dress rehearsals, a change that has had an enormous positive impact on the student performers’ experience. We have also been able to negotiate increased access for other elements of our program, most notably the WSMA State Music Festivals, WSMA Honors Music Camps, and the UWGB Summer Music Camps. We see all of this as an incredible boost to our recruiting potential, as people might once again begin to

associate the UWGB Music Program with the Weidner Center, rather than viewing us as just another tenant that uses the facility.

The AAC's third conclusion was "The UWGB Music Scholarship Fund, essential for drawing talented students to campus, is substantially weak when compared to other higher academic institutions across the country." We are somewhat pleased to report that, although we still rank in only the 5th percentile among institutions of comparable size, we have made some progress in this area. Since the last review, three endowed Music Scholarships have been added, the Bauer Instrumental Scholarship, the Bauer Music Education Scholarship, and the Resch Endowed Scholarship. Furthermore, we are encouraged by the enthusiasm shown by members of University Advancement with regard to seeking out new sources of funding for Music Scholarships.

We have seen significant developments in the Music Program during the past seven years, and we believe that more progress is forthcoming.

Section G: Attachments

Attachment 1: Music Major Data

**Graduating Senior Survey:
2011, 2012, 2013, 2014 & 2015**

	Graduation Year	Music	UWGB Overall
Graduates:	2011	5	1185
	2012	6	1293
	2013	10	1229
	2014	12	1233
	2015	4	1250
Response Rate*	2011-2015	21/37 (57%)	2805/6190 (45%)

* Note: % response misses double-majors who choose to report on their other major.

Table 1: Rating the MAJOR
(A = 4, B = 3.0, etc.)

	Unit of Analysis	2011-2015						
		N	mean	A	B	C	D	F
Clarity of major requirements	MUSIC	21	3.1	38%	43%	14%	5%	0%
	UWGB	2800	3.5	59%	33%	6%	1%	1%
Reasonableness of major requirements	MUSIC	21	3.2	48%	38%	0%	14%	0%
	UWGB	2793	3.5	58%	34%	6%	1%	1%
Variety of courses available in your major	MUSIC	21	3.1	24%	62%	9%	5%	%
	UWGB	2786	3.1	36%	41%	17%	5%	1%
Frequency of course offerings in your major	MUSIC	20	2.7	10%	60%	20%	10%	0%
	UWGB	2782	2.8	23%	42%	24%	8%	3%
Times courses were offered	MUSIC	19	2.9	36%	53%	5%	16%	0%
	UWGB	2730	2.9	30%	41%	21%	6%	2%
Quality of internship, practicum, or field experience	MUSIC	14	3.1	21%	64%	14%	0%	0%
	UWGB	1595	3.4	58%	27%	9%	3%	2%
Quality of teaching by faculty in your major	MUSIC	21	3.5	52%	43%	5%	0%	0%
	UWGB	2785	3.4	52%	37%	9%	1%	<1%
Knowledge and expertise of the faculty in your major	MUSIC	21	3.8	76%	24%	0%	0%	0%
	UWGB	2800	3.6	69%	26%	4%	1%	<1%
Faculty encouragement of your educational goals	MUSIC	21	3.3	48%	38%	9%	5%	0%
	UWGB	2768	3.4	57%	29%	10%	3%	1%
Overall quality of advising received from the faculty in your major	MUSIC	21	3.6	71%	19%	10%	0%	0%
	UWGB	2680	3.2	55%	24%	12%	5%	4%
Availability of your major advisor for advising	MUSIC	21	3.7	71%	29%	0%	0%	0%
	UWGB	2660	3.4	61%	23%	9%	4%	3%
Ability of your advisor to answer university questions	MUSIC	20	3.8	80%	20%	0%	0%	0%
	UWGB	2626	3.4	65%	20%	9%	4%	2%
Ability of your advisor to answer career questions	MUSIC	20	3.5	60%	35%	0%	5%	0%
	UWGB	2333	3.2	54%	26%	13%	4%	3%
In-class faculty-student interaction	MUSIC	21	3.3	57%	19%	19%	5%	0%

Table 1: Rating the MAJOR
(A = 4, B = 3.0, etc.)

	Unit of Analysis	2011-2015						
		N	mean	A	B	C	D	F
	UWGB	2590	3.1	45%	29%	13%	13%	<1%
Overall grade for your major (not an average of the above)	MUSIC	20	3.5	55%	40%	5%	0%	0%
	UWGB	2771	3.4	50%	41%	7%	1%	<1%

Table 2. Job related to major while completing degree?

	Unit of Analysis	n	Full-time		Part-time		No
			Paid	Non-paid	Paid	Non-paid	
2011-2015 percent	MUSIC	21	0%	0%	43%	5%	52%
	UWGB	2789	16%	1%	33%	5%	45%

Table 3. “If you could start college over”

	Unit of Analysis	n	UW-Green Bay		Another college		No BA degree
			Same major	Different major	Same major	Different major	
2011-2015 percent	MUSIC	21	71%	14%	14%	0%	0%
	UWGB	2790	68%	13%	13%	5%	1%

Table 4. Plans regarding graduate/professional study

	Unit of Analysis	n	Already admitted	Have applied	Plan to eventually attend	NA/have not applied yet
2011-2015 percent	MUSIC	18	11%	11%	50%	28%
	UWGB	2128	8%	12%	61%	19%

Table 5. Highest degree planned

	Unit of Analysis	n	Bachelor’s	Master’s	Specialist’s	Professional	Doctoral
2011-2015 percent	MUSIC	20	30%	50%	0%	0%	20%
	UWGB	2790	33%	48%	2%	5%	12%

Table 6. General Education preparation

Current proficiency vs. Contribution of Gen Ed to current proficiency (3-pt. scale; 3 = high, 2 = medium, 1 = low)	Unit of Analysis	Current Proficiency			Gen Ed Contribution		
		n	% High	mean	n	% High	mean
Critical analysis skills.	MUSIC	19	63%	2.6	18	17%	2.0
	UWGB	2655	63%	2.6	2579	37%	2.2
Problem-solving skills.	MUSIC	19	63%	2.6	18	22%	2.0
	UWGB	2653	70%	2.7	2570	39%	2.2
Understanding biology and the physical sciences.	MUSIC	19	0%	1.5	18	11%	1.7
	UWGB	2545	28%	2.0	2442	26%	2.0

Table 6. General Education preparation

Current proficiency vs. Contribution of Gen Ed to current proficiency (3-pt. scale; 3 = high, 2 = medium, 1 = low)	Unit of Analysis	Current Proficiency			Gen Ed Contribution		
		n	% High	mean	n	% High	mean
Understanding the impact of science and technology.	MUSIC	18	11%	1.9	18	17%	1.9
	UWGB	2569	37%	2.2	2467	28%	2.1
Understanding social, political, geographic, and economic structures.	MUSIC	19	16%	2.0	18	22%	2.0
	UWGB	2596	34%	2.2	2528	31%	2.1
Understanding the impact of social institutions and values.	MUSIC	19	42%	2.3	18	28%	2.1
	UWGB	2605	49%	2.4	2530	40%	2.3
Understanding the significance of major events in Western civilization.	MUSIC	19	47%	2.4	17	35%	2.2
	UWGB	2576	33%	2.1	2496	33%	2.1
Understanding the role of the humanities in identifying and clarifying values.	MUSIC	19	37%	2.3	18	33%	2.2
	UWGB	2599	39%	2.3	2523	36%	2.2
Understanding at least one Fine Art.	MUSIC	19	90%	2.8	16	63%	2.4
	UWGB	2565	39%	2.2	2476	35%	2.1
Understanding contemporary global issues.	MUSIC	19	26%	2.0	15	13%	1.9
	UWGB	2587	34%	2.2	2493	29%	2.1
Understanding the causes and effects of stereotyping and racism.	MUSIC	19	47%	2.5	17	41%	2.2
	UWGB	2611	61%	2.6	2522	44%	2.3
Written communication skills	MUSIC	19	53%	2.5	17	35%	2.2
	UWGB	2629	66%	2.6	2550	46%	2.3
Public speaking and presentation skills	MUSIC	19	63%	2.5	17	35%	2.2
	UWGB	2594	45%	2.3	2478	33%	2.1
Computer skills	MUSIC	19	42%	2.4	17	35%	2.1
	UWGB	2611	54%	2.5	2476	33%	2.1

Table 7. Educational experiences
(5 pt. scale; 5 = strongly agree)

	Unit of Analysis	2011-2015		
		n	Strongly Agree or Agree	mean
Because of my educational experiences at UW-Green Bay, I have learned to view learning as a lifelong process.	MUSIC	20	80%	4.4
	UWGB	2712	90%	4.4
While at UW-Green Bay, I had frequent interactions with people from different countries or cultural backgrounds than my own.	MUSIC	21	33%	2.8
	UWGB	2594	47%	3.3
The UW-Green Bay educational experience encourages students to become involved in community affairs.	MUSIC	21	67%	3.7
	UWGB	2594	60%	3.6
My experiences at UW-Green Bay encouraged me to think creatively and innovatively.	MUSIC	21	81%	4.1
	UWGB	2705	82%	4.1
My education at UW-Green Bay has given me a “competitive edge” over graduates from other institutions.	MUSIC	19	63%	3.7
	UWGB	2592	66%	3.8
UW-Green Bay provides a strong, interdisciplinary, problem-focused education.	MUSIC	21	62%	3.8
	UWGB	2664	75%	4.0
Students at UW-Green Bay have many opportunities in their classes to apply their learning to real situations.	MUSIC	21	62%	3.7
	UWGB	2686	73%	3.9
I would recommend UW-Green Bay to a friend, co-worker, or family member.	MUSIC	21	72%	4.1
	UWGB	2699	82%	4.2
There is a strong commitment to racial harmony on this campus.	MUSIC	19	42%	3.4
	UWGB	2396	60%	3.7
The faculty and staff of UWGB are committed to gender equity.	MUSIC	20	80%	4.0
	UWGB	2491	78%	4.1
This institution shows concern for students as individuals.	MUSIC	21	62%	3.8
	UWGB	2644	75%	4.0
The General Education requirements at UWGB were a valuable component of my education.	MUSIC	20	35%	2.9
	UWGB	2565	52%	3.4

Table 8. Activities while at UW-Green Bay

	Unit of Analysis	n	Independent study	Student org	Internship	Professional organization	Community service	Worked with a faculty member	Study group	Study abroad
2011-2015 percent	MUSIC	21	19%	71%	91%	57%	86%	29%	62%	19%
	UWGB	2795	25%	47%	56%	23%	59%	24%	58%	14%

Table 9. Rating services and resources
(A = 4, B = 3, etc.)

	Unit of Analysis	2011-2015		
		n	A or B	mean
Library services (hours, staff, facilities)	MUSIC	20	90%	3.2
	UWGB	2327	90%	3.4

Table 9. Rating services and resources
(A = 4, B = 3, etc.)

	Unit of Analysis	2011-2015		
		n	A or B	mean
Library collection (books, online databases)	MUSIC	20	75%	3.1
	UWGB	2221	92%	3.5
Admission Office	MUSIC	14	79%	3.0
	UWGB	2139	91%	3.4
Financial Aid Office	MUSIC	15	80%	3.1
	UWGB	2033	87%	3.3
Bursar's Office	MUSIC	20	70%	2.8
	UWGB	2513	86%	3.3
Career Services	MUSIC	9	67%	3.1
	UWGB	1521	85%	3.3
Academic Advising Office	MUSIC	16	56%	2.4
	UWGB	2233	77%	3.1
Student Health Services	MUSIC	17	59%	2.8
	UWGB	1278	87%	3.4
Registrar's Office	MUSIC	18	83%	3.2
	UWGB	2155	91%	3.4
Writing Center	MUSIC	8	63%	2.8
	UWGB	935	85%	3.3
University Union	MUSIC	21	72%	2.9
	UWGB	2204	88%	3.3
Student Life	MUSIC	15	93%	3.2
	UWGB	1329	83%	3.2
Counseling Center	MUSIC	8	100%	3.8
	UWGB	514	82%	3.3
Computer Facilities (labs, hardware, software)	MUSIC	18	95%	3.5
	UWGB	2275	95%	3.6
Computer Services (hours, staff, training)	MUSIC	18	89%	3.4
	UWGB	2028	92%	3.5
Kress Events Center	MUSIC	17	100%	3.8
	UWGB	1846	97%	3.7
Dining Services	MUSIC	18	28%	1.7
	UWGB	1883	56%	2.5
American Intercultural Center	MUSIC	4	100%	3.8
	UWGB	358	87%	3.4
International Office	MUSIC	5	80%	3.0
	UWGB	351	82%	3.2
Residence Life	MUSIC	14	86%	3.1
	UWGB	1137	76%	3.0
Bookstore	MUSIC	20	80%	3.0
	UWGB	2657	80%	3.1

Alumni Survey: 2011, 2012, 2013, 2014 & 2015

	Survey year	Graduation Year	Music	UWGB Overall
Graduates:	2011	2007-2008	15	1162
	2012	2008-2009	17	1133
	2013	2009-2010	18	1295
	2014	2010-2011	6	1309
	2015	2011-2012	6	1458
Response Rate*	2011-2015		8/62 (13%)	867/6357 (14%)

* Note: % response misses double-majors who chose to report on their other major.

Table 1. Preparation & Importance
 ▪ Preparation by UWGB (5-pt. scale; 5 = excellent)
 ▪ Importance to current job or graduate program (5-pt. scale; 5 = very important)

	Unit of Analysis	2011-2015					
		Preparation			Importance		
		n	Excellent or Good	Mean	n	Very important or Important	Mean
Critical analysis skills.	MUSIC	5	40%	3.8	6	83%	4.2
	UWGB	654	58%	3.6	635	74%	4.1
Problem-solving skills.	MUSIC	5	40%	3.6	6	83%	4.3
	UWGB	651	60%	3.7	634	77%	4.2
Understanding biology and the physical sciences.	MUSIC	5	80%	3.8	6	17%	2.5
	UWGB	628	45%	3.4	598	32%	2.7
Understanding the impact of science and technology.	MUSIC	5	60%	3.6	6	33%	3.0
	UWGB	633	47%	3.4	617	43%	3.2
Understanding social, political, geographic, and economic structures.	MUSIC	5	40%	3.2	5	60%	3.2
	UWGB	637	54%	3.6	626	52%	3.4
Understanding the impact of social institutions and values.	MUSIC	4	25%	3.0	6	50%	3.3
	UWGB	641	60%	3.7	623	56%	3.5
Understanding the significance of major events in Western civilization.	MUSIC	5	40%	3.2	6	33%	3.0
	UWGB	631	49%	3.4	594	30%	2.7
Understanding a range of literature.	MUSIC	5	20%	3.0	5	60%	3.8
	UWGB	623	48%	3.4	603	31%	2.8
Understanding the role of the humanities in identifying and clarifying individual and social values.	MUSIC	5	80%	4.2	5	60%	3.8
	UWGB	631	52%	3.5	609	40%	3.1
Understanding at least one Fine Art, including its nature and function(s).	MUSIC	6	67%	4.3	6	100%	4.5
	UWGB	631	53%	3.5	598	30%	2.7
Understanding contemporary global issues.	MUSIC	5	40%	3.4	4	50%	3.0
	UWGB	637	49%	3.4	617	47%	3.3
Understanding the causes and effects of stereotyping and racism.	MUSIC	4	50%	3.8	6	50%	3.5
	UWGB	635	56%	3.6	616	50%	3.4
Written communication skills.	MUSIC	6	33%	3.5	6	67%	3.8
	UWGB	651	67%	3.9	630	77%	4.2
Public speaking and presentation skills.	MUSIC	5	80%	3.8	6	100%	4.8
	UWGB	646	56%	3.6	630	71%	4.0
Reading skills.	MUSIC	6	67%	4.2	6	83%	4.5
	UWGB	646	61%	3.7	627	75%	4.1
Listening skills.	MUSIC	6	67%	4.0	6	100%	4.7
	UWGB	644	63%	3.7	628	78%	4.2
Leadership and management skills.	MUSIC	6	67%	3.8	6	100%	4.8

Table 1. Preparation & Importance
 ▪ Preparation by UWGB (5-pt. scale; 5 = excellent)
 ▪ Importance to current job or graduate program (5-pt. scale; 5 = very important)

Unit of Analysis	2011-2015					
	Preparation			Importance		
	n	Excellent or Good	Mean	n	Very important or Important	Mean
UWGB	648	59%	3.6	628	77%	4.2

Table 2. Educational experiences
 (5-pt. scale; 5 = strongly agree)

	Unit of Analysis	N	Strongly Agree or Agree	Mean
My educational experiences at UW-Green Bay helped me to learn or reinforced my belief that learning is a lifelong process.	MUSIC	8	75%	4.0
	UWGB	861	90%	4.3
While at UW-Green Bay, I had frequent interactions with people from different countries or cultural backgrounds than my own.	MUSIC	7	29%	3.0
	UWGB	849	52%	3.4
Students at UW-Green Bay are encouraged to become involved in community affairs.	MUSIC	7	57%	3.4
	UWGB	845	59%	3.6
My experiences and course work at UW-Green Bay encouraged me to think creatively and innovatively.	MUSIC	8	88%	4.1
	UWGB	857	87%	4.1
The interdisciplinary, problem-focused education provided by UW-Green Bay gives its graduates an advantage when they are seeking employment or applying to graduate school.	MUSIC	7	71%	3.7
	UWGB	851	77%	4.0
UW-Green Bay provides a strong, interdisciplinary, problem-focused education.	MUSIC	8	75%	3.8
	UWGB	861	83%	4.1
Students at UW-Green Bay have many opportunities in their classes to apply their learning to real situations.	MUSIC	8	50%	3.6
	UWGB	853	72%	3.9
I would recommend UW-Green Bay to co-worker, friend, or family member.	MUSIC	8	75%	4.1
	UWGB	861	90%	4.4
The General Education requirements at UWGB were a valuable component of my education.	MUSIC	8	38%	3.4
	UWGB	813	57%	3.5
UWGB cares about its graduates.	MUSIC	8	50%	3.4
	UWGB	827	63%	3.7
I feel connected to UWGB.	MUSIC	8	50%	3.3
	UWGB	849	46%	3.3

Table 3. "If you could start college over"	Unit of Analysis	n	UW-Green Bay		Another college		No bachelor's degree anywhere
			Same major	Different major	Same major	Different major	
2011–2015 percent	MUSIC	8	75%	0	0	12%	12%
	UWGB	858	65%	22%	6%	6%	1%

Table 4. Rating the MAJOR (Scale: A = 4, B = 3, etc.)	Unit of Analysis	2011–2015			
		n	A or B	C or D	mean
Quality of teaching.	MUSIC	8	88%	12%	3.4
	UWGB	864	95%	5%	3.6
Knowledge and expertise of the faculty.	MUSIC	8	88%	12%	3.5
	UWGB	862	98%	2%	3.7
Faculty-student relationships (e.g., helpfulness, sensitivity, acceptance of different views).	MUSIC	8	88%	12%	3.4
	UWGB	860	92%	8%	3.6
Importance and relevance of courses to professional and academic goals.	MUSIC	8	88%	0	3.1
	UWGB	856	89%	11%	3.4
Advising by faculty (e.g., accuracy of information).	MUSIC	8	88%	12%	3.3
	UWGB	840	87%	12%	3.4
Availability of faculty (e.g., during office hours).	MUSIC	8	100%	0	3.6
	UWGB	842	93%	8%	3.5
Overall grade for the major (not a sum of the above).	MUSIC	8	88%	12%	3.4
	UWGB	855	95%	5%	3.5

Table 5. Highest degree planned	Unit of Analysis	n	Bachelor's	Master's	Specialist	Professional	Doctoral
2011-2015 percent	MUSIC	8	38%	50%	0	0	12%
	UWGB	861	38%	44%	1%	4%	11%

Table 6. Graduate/professional study plans	Unit of Analysis	n	Already graduated	Currently enrolled	Accepted, not enrolled	Rejected	Have not applied
2011-2015 percent	MUSIC	5	0	40%	0	0	60%
	UWGB	543	24%	22%	4%	2%	47%

Table 7. Current employment status	MUSIC (n = 8)	UWGB (n = 861)
Employed full-time (33 or more hours/week)	88%	79%
Employed part-time	12%	11%
Unemployed, seeking work	0	4%
Unemployed, not seeking work	0	2%
Student, not seeking work	0	4%

Table 8. Satisfaction with current job (5-pt. scale; 5 = very satisfied)	Unit of Analysis	n	Very satisfied or satisfied	mean
2011-2015 percentage	MUSIC	8	63%	3.8
	UWGB	768	74%	3.9

Table 9. Minimum educational requirements for current job	MUSIC (n = 8)	UWGB (n = 748)
High school or less	50%	19%
Certificate	0	3%
Associate's degree	12%	12%
Bachelor's degree	38%	58%
Graduate degree	0	8%

Table 10. Extent to which job relates to major	MUSIC (n = 7)	UWGB (n = 765)
Very related	43%	48%
Somewhat related	14%	33%
Not at all related	43%	19%

Table 11. Current income	MUSIC (n = 7)	UWGB (n = 745)
Under \$20,000	29%	12%
\$20,000 to \$25,999	29%	10%
\$26,000 to \$29,999	14%	9%
\$30,000 to \$35,999	14%	18%
\$36,000 to \$39,999	14%	12%
\$40,000 to \$49,999	0	17%
\$50,000 or more	0	22%

Employers, Locations, and Job Titles

Denmark School District	Denmark	Wisconsin	General Music Teacher
Stone Creek Coffee	Milwaukee	Wisconsin	Manager
Schneider National	Green Bay	Wisconsin	Order Creation Specialist
Cannon River STEM School	Faribault	Wisconsin Minnesota	Music Teacher/Paraprofessional
School District of Mishicot	Mishicot	Wisconsin	Teacher
Valley Transit II (Running, Inc.)	Appleton	WI	Driver
Victoria's Secret	Lincolnwood	IL	Sales Specialist

Academic Plan: Music

Institutional Research - Run date: 14FEB2017

	Fall Headcounts						
	2010	2011	2012	2013	2014	2015	2016
Declared Majors, end of term	53	48	46	47	49	56	72
Declared Minors, end of term	6	6	6	6	6	8	19

	Fall Declared Majors - Characteristics													
	2010		2011		2012		2013		2014		2015		2016	
Female	24	45%	24	50%	20	43%	22	47%	26	53%	35	63%	42	58%
Minority	3	6%	2	4%	3	7%	4	9%	6	12%	8	14%	8	11%
Age 26 or older	1	2%	1	2%	1	2%	0	0%	2	4%	2	4%	2	3%
Location of HS: Brown County	14	26%	10	21%	11	24%	12	26%	13	27%	17	30%	18	25%
Location of HS: Wisconsin	52	98%	46	96%	43	93%	45	96%	46	94%	52	93%	68	94%
Attending Full Time	52	98%	47	98%	44	96%	43	91%	44	90%	52	93%	67	93%
Freshmen	7	13%	4	8%	4	9%	7	15%	5	10%	15	27%	24	33%
Sophomores	16	30%	6	13%	10	22%	11	23%	13	27%	9	16%	15	21%
Juniors	11	21%	11	23%	6	13%	9	19%	7	14%	13	23%	8	11%
Seniors	19	36%	27	56%	26	57%	20	43%	24	49%	19	34%	25	35%

	Fall Declared Majors - Characteristics						
	2010	2011	2012	2013	2014	2015	2016
Average HS Cumulative G.P.A.	3.30	3.36	3.37	3.46	3.41	3.38	3.31
Average ACT Composite Score	24.0	24.0	23.8	24.2	24.3	23.8	23.4
Average ACT Reading Score	25.3	25.2	24.6	24.7	25.2	24.1	24.0
Average ACT English Score	24.2	24.3	24.2	24.5	24.3	24.2	23.7
Average ACT Math Score	23.1	23.2	23.1	23.8	23.7	23.5	22.7
Average ACT Science Score	23.7	23.6	23.7	23.9	24.0	23.5	23.0

Academic Plan: Music

Institutional Research - Run date: 14FEB2017

	Fall Declared Majors - Characteristics						
	2010	2011	2012	2013	2014	2015	2016
Percent started as Freshmen	72%	73%	78%	79%	80%	84%	78%
Percent started as Transfers	28%	27%	22%	21%	20%	16%	22%
Percent with prior AA degree	4%	6%	4%	4%	4%	2%	3%
Percent with prior BA degree	9%	8%	7%	0%	2%	2%	3%

	Calendar Year Headcounts						
	2010	2011	2012	2013	2014	2015	2016
Graduated Majors (May, Aug. & Dec.)	13	5	7	10	12	4	10
Graduated Minors (May, Aug. & Dec.)	3	1	3	1	2	3	4

	Characteristics of Graduated Majors													
	2010		2011		2012		2013		2014		2015		2016	
Graduates who are... Women	7	54%	2	40%	3	43%	5	50%	5	42%	3	75%	4	40%
... Students of Color	2	15%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%
... Over 26 Years Old	1	8%	0	0%	2	29%	4	40%	2	17%	1	25%	2	20%
Graduates earning Degree Honors	7	54%	1	20%	5	71%	4	40%	6	50%	2	50%	4	40%

	Characteristics of Graduated Majors						
	2010	2011	2012	2013	2014	2015	2016
Average Credits Completed Anywhere	163	173	183	166	168	154	153
Average Credits Completed at UWGB	152	137	158	159	150	150	147
Average Cum GPA for Graduates	3.46	3.23	3.65	3.32	3.53	3.46	3.39

Academic Subject: MUSIC

Institutional Research - Run date: 14FEB2017

			Headcount Enrollments, Credit-bearing Activities							
			2010	2011	2012	2013	2014	2015	2016	
Lectures	1-Lower	1-Spring	64	51	56	42	230	211	166	
		2-Summer	.	.	3	2	57	50	109	
		3-Fall	88	87	90	475	346	460	221	
		All	152	138	149	519	633	721	496	
	2-Upper	1-Spring	48	73	53	67	271	248	218	
		2-Summer	.	.	.	.	14	58	58
		3-Fall	68	32	35	117	107	189	90	
		All	116	105	88	184	392	495	366	
	All			268	243	237	703	1025	1216	862
	IST/FEX	1-Lower	1-Spring	.	.	1
			2-Summer
3-Fall			.	1	.	.	.	.	.
All			.	1	1	.	.	.	.
2-Upper		1-Spring	2	4	6	2	.	2	1	
		2-Summer	.	.	.	.	.	.	.
		3-Fall	3	5	5	1	.	1	3	
		All	5	9	11	3	.	3	4	
All			5	10	12	3	.	3	4	
All			273	253	249	706	1025	1219	866	

Academic Subject: MUSIC

Institutional Research - Run date: 14FEB2017

			Student Credit Hours, Credit-bearing Activities							
			2010	2011	2012	2013	2014	2015	2016	
Lectures	1-Lower	1-Spring	148	114	118	98	642	576	462	
		2-Summer	.	.	9	6	171	150	327	
		3-Fall	174	173	192	1317	954	1266	483	
		All	322	287	319	1421	1767	1992	1272	
	2-Upper	1-Spring	130	149	148	120	799	712	640	
		2-Summer	.	.	.	.	42	174	174
		3-Fall	158	74	83	328	291	550	237	
		All	288	223	231	448	1132	1436	1051	
	All		610	510	550	1869	2899	3428	2323	
	IST/FEX	1-Lower	1-Spring	.	.	2
			2-Summer
3-Fall			.	1	.	.	.	.	.
All			.	1	2	.	.	.	.
2-Upper		1-Spring	4	7	8	2	.	3	2	
		2-Summer	.	.	.	.	.	.	.
		3-Fall	3	6	16	1	.	1	6	
		All	7	13	24	3	.	4	8	
All		7	14	26	3	.	4	8		

Academic Subject: MUSIC

Institutional Research - Run date: 14FEB2017

			Lectures and Lab/Discussion Sections (#)						
			2010	2011	2012	2013	2014	2015	2016
Lectures	1-Lower	1-Spring	4	4	4	6	10	11	7
		2-Summer	.	.	2	1	2	3	3
		3-Fall	4	5	8	13	11	14	10
		All	8	9	14	20	23	28	20
	2-Upper	1-Spring	5	8	6	8	13	13	10
		2-Summer	.	.	.	.	1	4	2
		3-Fall	5	4	6	8	8	9	7
		All	10	12	12	16	22	26	19
	All		18	21	26	36	45	54	39
	Lab/Disc	1-Lower	1-Spring	1	1
2-Summer			.	.	.	.	.	.	.
3-Fall			.	.	.	.	1	1	1
All			.	.	.	.	1	2	2
2-Upper		1-Spring	.	.	.	.	.	.	.
		2-Summer	.	.	.	.	.	.	.
		3-Fall	.	.	.	.	.	.	.
		All	.	.	.	.	.	.	.
All		.	.	.	.	1	2	2	
All			18	21	26	36	46	56	41

Academic Subject: MUSIC

Institutional Research - Run date: 14FEB2017

			Average Section Size of Lectures						
			2010	2011	2012	2013	2014	2015	2016
Lectures	1-Lower	1-Spring	16.0	12.8	14.0	7.0	23.0	19.2	23.7
		2-Summer	.	.	1.5	2.0	28.5	16.7	36.3
		3-Fall	22.0	17.4	11.3	36.5	31.5	32.9	22.1
		All	19.0	15.3	10.6	26.0	27.5	25.8	24.8
	2-Upper	1-Spring	9.6	9.1	8.8	8.4	20.8	19.1	21.8
		2-Summer	.	.	.	.	14.0	14.5	29.0
		3-Fall	13.6	8.0	5.8	14.6	13.4	21.0	12.9
		All	11.6	8.8	7.3	11.5	17.8	19.0	19.3
	All		14.9	11.6	9.1	19.5	22.8	22.5	22.1

	Unique Lecture Courses Delivered in Past Four Years						
	2010	2011	2012	2013	2014	2015	2016
1-Lower	13	13	14	16	17	17	17
2-Upper	20	22	21	21	24	23	22

	General Education as a Percent of all Credits in Lectures						
	2010	2011	2012	2013	2014	2015	2016
1-Lower	0%	3%	18%	83%	85%	90%	82%
2-Upper	0%	0%	0%	58%	83%	87%	78%

Budgetary Unit: MUS

Institutional Research - Run date: 14FEB2017

	Instructional Staff Headcounts and FTEs				
	2012	2013	2014	2015	2016
Full Professors (FT)	1	2	2	2	1
Associate Professors (FT)	6	6	6	7	7
Assistant Professors (FT)	2	1	2	1	2
Instructors and Lecturers (FT)	0	0	.	.	.
Total Full-time Instructional Staff	9	9	10	10	10
Part-time Instructional Staff	.	.	.	.	.
FTE of Part-time Faculty	.	.	.	.	.
Total Instructional FTE	.	.	.	.	.

Attachment 2: Official description and requirements

UW-Green Bay Music students benefit from the University's beautiful Weidner Center for the Performing Arts, one of Wisconsin's premiere performance venues with an acoustically superb environment. Most Music Department concerts and recitals are held in one of the Weidner Center's three performance spaces. Students have multiple opportunities to attend master classes, performances, and lectures by renowned guest artists who visit our campus each year. Practice rooms are ample and have acoustic technology and multi-media technology exists in all teaching spaces. The keyboard/technology lab and recording studio are available to music students interested in recording, composition, arranging, production, and music technology.

The Music program offers two degrees, a professional degree – the Bachelor of Music and a liberal arts degree – the Bachelor of Arts.

The **Bachelor of Music** degree prepares students to enter the music profession directly, or to pursue more advanced study in graduate school.

- The **Bachelor of Music in Music Education** prepares students to enter the teaching profession, with Wisconsin DPI licensure available in Pre-K-12 Choral & General Music, and Pre-K-12 Instrumental & General Music. Students seeking the Music Education degree must demonstrate a high level of musical and academic proficiency, and perform a half recital during the third year of applied study. Music Education majors select Education as a minor, leading to licensure in their chosen area(s), upon completion of student teaching. See more information regarding [Education Program](#) requirements.
- The **Bachelor of Music in Performance** is a professional degree that prepares students for a career in music performance or graduate study of their instrument or voice. Students are admitted to the performance program after their fourth semester of applied study and must demonstrate a very high degree of musical proficiency and academic ability in music. Performance majors receive intensive applied instruction at the upper levels and perform full recitals at the completion of each of these levels.

The **Bachelor of Arts** degree offers the study of music in a liberal arts framework. It is intended for students who wish to major in Music as a part of a liberal arts program. Students in this track may tailor their educational experience to their individual interests by selecting from three distinct emphases: Jazz Studies, Composition, and Individualized Studies. The degree helps students prepare for a broad array of career options and may also be appropriate for those intending to pursue advanced study in music. The B.A. in Music affords students the opportunity to pursue a second field of expertise within the credits required for graduation.

Students are admitted to the Music major and minor by audition. Majors take a sequence of theory, history, and skills courses to achieve a comprehensive intellectual understanding of music along with the development of solo and ensemble performance abilities. Individual applied instruction is available in voice, flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, trombone, euphonium, tuba, percussion, piano, organ, guitar, string bass, and electric bass.

Music majors may also pursue applied instruction in composition, arranging, musical theater, improvisation.

Music majors choose an interdisciplinary minor in consultation with their faculty adviser. Music Education majors select Education as a minor, leading to licensure in their chosen area(s). Many Music majors choose an Arts Management minor or second major. Other students select from interdisciplinary minors that support various career aspirations and/or intellectual interests, such as Business Administration or Human Development.

It is also possible to choose Music as a disciplinary minor, which provides breadth to an interdisciplinary major. The Music minor may be especially appropriate for students who have an interest in studying music, but who intend to pursue careers in other fields.

All degree programs include large and chamber ensemble requirements. Performance opportunities in major ensembles include Wind Symphony, Symphonic Band, Chorale, and Concert Choir. Minor ensembles include Jazz Combo, Flute Ensemble, Woodwind Ensemble, Saxophone Ensemble, Brass Ensemble, Jazz Ensembles, Contemporary Percussion Ensemble, Hand Drumming, New Music Ensemble, Vocal Jazz Ensemble, Opera/Musical Theatre Workshop, and Chamber Singers. Pep Band may be taken for credit but does not fill major or chamber ensemble requirements or Fine Arts General Education requirements.

The University of Wisconsin-Green Bay is accredited by the National Association of Schools of Music.

Attachment 3: Conclusions and recommendations from the last review

Academic Affairs Council Memo

Date: 27 May 2010
To: Scott Furlong, Dean of Liberal Arts and Sciences
From: Christine Style, chair of Academic Affairs Council
RE: AAC Music Program Self-Study Report

The Academic Affairs Council met on 5 May 2010 to discuss the Music Program self-study report written by Professor Kevin Collins and dated 2 February 2010. Music faculty present at this meeting were Professors Kevin Collins and Cheryl Grosso. AAC members present were: Woo Jeon, Dennis Lorenz, Kaoime Malloy, and Christine Style.

Overview

The AAC received and reviewed the Undergraduate Program in Music report in Spring of 2010. The music program at UW-Green Bay is "committed to advancing the creation, performance and understanding of music," to "encourage life-long learning" to rise to "excellence in the study, teaching, and performance of music," to "support creative and scholarly endeavors," and to "enrich the culture and musical environment of our region."

Music offers two degrees: B.A. and B.M. "The B.M. is a professional degree that offers tracks

in Music Education and Music Performance, The B.A. is a liberal studies degree that offers emphases in Applied Music, History and Literature, and Jazz Studies. The National Association of Schools of Music (NASM) accredits both degrees."

The Music Program has 10 FTE and additionally draws on the expertise within the community and other UW-Green Bay faculty to teach some of the music coursework and lessons.

Program Strengths and Areas in Need of Attention

Historically the Music program has struggled with the students' retention of material and concepts upon completion of the major. The assessments suggest that students are performing well on traditional academic testing, but lack the deep understanding of musical concepts that would permit them to solve problems likely to be encountered beyond the university.

Associated with this issue is an ongoing concern related to limitations in the performance curriculum. The problem stems from limited student numbers, their performance areas, and student abilities. The Music Program has not completely solved the problem, but ensemble directors are implementing creative and selective tactics to provide students with some of the material. For example, some works may be adapted for specific instrumental combinations, while others may be explored, studied, and rehearsed, but not performed. There is no easy way to correct these problems other than greatly expanding the majors and the Music Program itself.

Technology is an integral part of music today. Unfortunately, changes occur quickly and tend to be expensive, especially in the area of recording. The Music Program remains "cautiously optimistic" about additional funding, yet the acquisition, storage, and security of new hi-tech equipment remain points of contention with the administration. (University policy has been that only general usage classrooms qualify for funding from the university tech funding dollars). Currently rehearsal halls and small classrooms are not eligible for tech funding. For example, iPods have been purchased for faculty but classrooms lack wireless connections, computers and sound/video playback capability.

The Music Program hopes to overcome this antiquated barrier following conversations with Kathy Pletcher and the Provost. Students, using the current technology for recording, production, and performance look forward with great anticipation to the possibility of a modern recording studio and related technology. The perennial conundrum is that students who graduate from our Music Program are immediately confronted with hi-tech situations in high schools and many other job-related situations. The university must make a sincere effort to either provide students with modern technology on campus, or arrange off-campus experiences with organizations that provided students with contemporary media knowledge and skills to operate modern instruments of sound.

A positive event along the line of technology is that composer James Mobberly has been commissioned to create an updated version of a Wind Ensemble that includes fixed electronics. The work should be completed by the spring of 2011 and hopefully premiered at UWGB shortly thereafter.

In the past review, the Music Program was actively pursuing a string instrument program. They are still interested in such a curriculum, but the top priority has shifted to developing a technology based program that is more relevant and necessary. Although one faculty member has expertise in technology, more faculty will be needed in this area to enhance the program.

Music students today are more interested than ever in blending their music skills and knowledge with new media trends and economic realities. Home studios complete with digital audio and visual recording instruments have elevated the music entertainment process to the production of professional grade marketable products. Graduates today want to know more about how to manage a recording studio for artistic as well as financial reasons. To better meet their needs, the Music Program is exploring ways to help students produce high quality complete products while solving practical problems related to running a business. Two possible scenarios that surfaced during the discussion included a BA in Musical Entrepreneurship, or possibly a BA in Jazz, Pop Music, and Business. NASM is currently developing an advisory board to provide standards and curricula in this burgeoning area.

Next year (2010-2011) the Music Program will begin the process of re-accreditation with NASM. Substantial curricular changes will be part of the program for degree review. NASM reviewers will be invited to campus to meet with students and faculty, to examine records and observe classes, and possibly to attend a performance. Evaluations are sent to the university with the opportunity to improve the program. Final assessment is scheduled for the spring of 2013.

NASM and DPI standards for music education degrees and licensure complement each other but do not overlap completely.

In spite of the current challenges, the Music Program provides a strong basis for music education in Northeast Wisconsin.

The following represent issues described by the Music Program to be resolved prior accreditation by NASM 2011-2012.

1. Current courses will be redesigned to offer more marketable and relevant skills while better embodying UWGB's interdisciplinarity, problem-solving focus.
2. Interdisciplinarity will be incorporated into music courses without diluting the current program.
3. Students will learn to be better problem solvers in their performance preparation.
4. Music creativity will be enhanced in student endeavors.

Program Accomplishments

Recently the Music Program was funded \$66,000 to purchase two grand pianos, one through Lab Mod and the other through Dean Furlong's office. This long-awaited event will have a substantial impact on student learning and the overall quality of the program.

The Music Program has initiated a new theory/history/aural skills curriculum that should boost

interest in the majors and foster a well-rounded set of courses. However, it is too early to evaluate progress with the innovations. Feedback suggests students appreciate the new courses, and the faculty is genuinely excited about the new direction as well.

UWGB music alumni approached the university about starting an endowment: the Music Alumni Scholarship Fund. With assistance of the Alumni Association, the fund netted \$1,870 in donations heading toward the goal of \$13,000 by the fall of 2012.

In the summers of 2008 and 2009 tuition waivers were secured for sixty at-risk students permitting them to attend the UWGB Summer Music Camps. Future financial support is sought for local grade school and high school students.

Conclusions and Recommendations:

Music technology, an essential component of the modern production of sound, is weak at UWGB. Although competent new faculty members are well versed in current trends in recording, the university needs to purchase the hardware and blend the use of such equipment into the curriculum. This is particularly relevant for majors in Music Education. They need experience with modern sound-editing and recording technology. Additional skills with new video technology and computerized interactive hardware and software will be essential if UWGB graduates are to remain at the cutting edge. Graduates must be cognizant of copyright issues, creative commons licensing, and fair use agreements they inevitably will encounter as teachers in the new millennium.

Greater access to the Weidner Center is essential. The Weidner center, one of the premier sound auditoriums in Wisconsin, is underutilized by music majors. Additional use such as summer camps would be a significant recruiting tool for attracting high-level music students throughout the state.

The UWGB Music Scholarship fund, essential for drawing talented students to campus, is substantially weak when compared to other higher academic institutions across the country. The Music Program is moving forward with this issue, they should explore additional options with the university, the alumni, and possibly the private sector to increase scholarships for qualified students.

Dean's Memo:

Date: June 2, 2010

To: Kevin Collins, Chair Music

From: Scott Furlong, Dean of Liberal Arts and Sciences

Re: Report on the Music Program Review

The Music program at the University of Wisconsin-Green Bay offers two degrees, the Bachelor

of Music and the Bachelor of Arts. The B.M. offers tracks in Music Education and Music Performance. The B.A. offers emphases in Applied Music, History and Literature and Jazz Studies. The National Association of Schools of Music (NASM) accredits both degrees. The program is up for reaccreditation in 201112. The Music program currently has ten full time faculty members including a number of recent hires since the past review. The program also relies on a large number of community (and other UW-Green Bay faculty) to teach primarily applied lessons. The program is very committed to a high level of instruction for their students, but notes some concerns as stated below. In addition, they are very involved in community outreach activities and helping to meet the cultural needs particularly of NE Wisconsin. In addition, they are involved with the Education program for those students planning to enter Music Education. A number of faculty are involved in international activities through travel courses and other activities. All of the faculty reside within Arts and Visual Design.

Enrollment Trends/Resource Issues:

I am a bit concerned about the trends in the number of Music majors over the past few years. In 2006, there were 113 majors and this has dropped to 61 in 2009. The self-study notes some particular issues when there are not enough students (as well as the quality of the student) within a program in terms of how that affects the music selected for ensemble pieces and the like. One issue noted to a possible cause of this is the relative lack of scholarship dollars that the program can use to recruit talented students. I would agree that more scholarship dollars are necessary, but that does not explain the fall off in students during the past few years since those dollars were not available then either. It would be useful if the Music program could do a bit more research on this issue. I'm hopeful that the creation of the Mueller scholarship will also provide some more scholarship dollars to help in recruiting and retaining students.

The Music program is much like many of our science program in that they rely on equipment for the teaching of their program. This includes the purchasing of new instruments, having a repair budget for instruments, and other technological equipment associated with music today. We made some major progress this year with the purchase of two grand pianos; much more could be done in this area. Both the self-study and the AAC report discuss the need for additional technology within the program. This affects all students but particularly the Music Education students that are starting careers not having the appropriate background and also students interested in recording and production. I agree that this is a concern, and would like to see more information on what is needed in this area to help the program and its students. There is also a need for work in the Band and Choir rooms related both to technology (outfitting the rooms with a computer, display, etc.) and general maintenance. As a note, I have been working with student government to have them consider using student fees to help support the performing arts.

Assessment:

Music has clear learning outcomes for their students. Their method includes a review of the DPI Music Education curriculum which consists of "a rubric that aligns state standards for content with multiple methods of assessing student skill and knowledge," discussions of student performances injuries and recitals, and student teaching oversight. Music is using these results to make changes to their curriculum, adjustments in some of the pedagogy of existing classes, and ensuring that students are meeting performance progress.

Curriculum:

The Music program has recently spent some time evaluating their curriculum and has already implemented changes based on the assessment of their students as well as their own evaluation. They have completely redesigned their core curriculum redesigning some courses and adding new courses (and eliminating others), and redesigned and offered Phoenix Pep Band as a permanent offering, they also want to do more to prepare their students in the area of technology and are exploring ways to do this. The program is also interested in examining the B.A. tracks so that their musicians are more broadly prepared as artists and entrepreneurs. It is hoped that these changes will address a concern raised by Music in that students "lack a deep understanding of musical concepts that would permit them to solve problems likely to be encountered beyond the university." The program is still interested in the development of a string instrument program, which I would support if the resources were available to do this. Their top priority now is to develop a technology based program. They currently have one faculty with this expertise but would need more.

Other Comments:

- Weidner Center/Facilities – Both the self-study and the AAC report note that the Weidner Center should be more accessible to our Music program and its students. This would include summer camp programs that are recruiting tools for the program. During this past year (2009/10) we have made some positive steps toward increasing access to the Weidner Center by the Music program. I would like to see continued progress on this issue so that the Music program and the university can make full use of this premier facility. There continues to be facility needs/upgrades necessary within Studio Arts as well particularly in the Band and Choir rooms.
- Pep Band – There have been some ongoing issues regarding the relationship of the Music program and Athletics as it relates to the Pep Band. During the past year we have addressed some of these concerns as it relates to game day performances. Issues such as budgetary support continue.
- Scholarships – As noted in the past few Music program reviews, the lack of significant scholarship dollars hinders the program. It affects recruiting and retention of students and sets up a situation where we are relying more on ticket sales for scholarships and other expenses. The recent addition of the Mueller scholarship will provide some additional resources in this area.
- Student Fee Support – When I started as Dean of CLAS, I began the process of exploring the use of student fees to help support the performing arts. In Spring 2010 I met with the outgoing and incoming chairs of SUFAC to begin the process of bringing forth a proposal hopefully during Fall 2010.
- Institutional Support/Community Outreach – The Music program and its students play an important role in institutional support and community outreach activities for our campus. These include a variety of activities such as: multiple concerts/recitals for the campus and community, guest lecturers/artists/clinicians in the local public schools, serving as host for high school programs such as the Wisconsin School Music Association State Solo/Ensemble and the Wisconsin School Music Association State Honors Camps, performing at campus functions such as graduation, to name a few. The program has also been very involved in supporting UW-Green Bay's Common Theme initiative.

In summary, the Music program provides a strong learning environment for their students. As noted above, I have some concerns with the decreasing number of majors and hope that as our new faculty will begin to help turn this around. I'm pleased that the program is willing to look at and change its curriculum based on assessment of needs. Finally, the program's service to both the university and NE Wisconsin community cannot be overstated.

Cc: Chris Style, Academic Affairs Council
Tim Sewall, Associate Provost

Attachment 4: Assessment Plan and Annual Updates on Student Outcomes Assessment

Learning Outcomes: All Degrees and Emphases

11. Demonstrate growth in musical expression, technical skills, and knowledge of repertory on major instrument in solo setting.
12. Demonstrate growth in musical expression and technical skills on major instrument in large and small ensemble settings.
13. Apply knowledge of music theory in academic contexts.
14. Apply knowledge of music theory in performance settings.
15. Apply knowledge of music history in academic contexts.
16. Apply knowledge of music history in performance settings.
17. Demonstrate analytical and problem-solving skills relevant to life-long musical learning.
18. Demonstrate ability to identify, hear, and sing the elements of music.
19. Demonstrate ability to read, write, and realize musical notation.
20. Demonstrate appropriate competency at the keyboard.

Learning Outcomes: Music Education Emphases Only

4. Demonstrate appropriate pedagogical skills for music classroom instruction.
5. Demonstrate appropriate musical leadership through rehearsal and conducting skills.
6. Demonstrate knowledge of relevant music methods for classroom instruction.

Assessment Strategies:

9. Ongoing faculty evaluation of student performances: juries, convocations, small and large ensembles, and recital hearings. Students receive written feedback each semester from the faculty at juries. Jury comment forms are held in the main office.
10. Outside peer evaluation of student performances.
11. Annual sophomore profiles: assesses student learning in music academic study, group skills courses, minimum grade requirements, written materials about music, correctness of musical styles as demonstrated through student performance.
12. Triennial review of 1 embedded assignment from each of Music Theory IV and Music History II. A subcommittee will be formed to review student work.
13. Discuss employment records of our graduates.
14. Discuss graduate school accomplishments of alumni.
15. Maintain standards set and accreditation by NASM.

16. Review of student teachers via the rubrics completed by the supervisors.

Assessment Plans/Reports

Music Program Assessment Report, 2013-14

Learning Outcomes to be Assessed

For All Degree Emphases

1. Demonstrate growth in musical expression, technical skills, and knowledge of repertory on major instrument in solo setting.
2. Demonstrate growth in musical expression and technical skills on major instrument in large and small ensemble settings.
4. Apply knowledge of music theory in performance settings.
6. Apply knowledge of music history in performance settings.

Who was assessed

All students enrolled in Individual Applied Lessons (levels 1XX-4XX) during Fall 2013 and Spring 2014 and all music majors enrolled in music ensembles (MUS ENS XXX) during Fall 2013 and Spring 2014 were assessed.

Techniques used to assess outcomes

Learning Outcomes & Course #/Title	Assessment Techniques
L.O. #1, 4, and 6. MUS APP 1XX-4XX, Individual Applied Lessons (vocal and instrumental)	<ol style="list-style-type: none"> 1. End-of-semester Juries: students must perform solo for the full faculty in the area of their applied study, either instrumental or vocal. While each student performs, the faculty jury reads the Repertory Record Sheet completed by the instructor and writes an evaluation of the performance, which is supplied to the applied instructor and shared with the student. The forms associated with juries are included in the Appendix of this document. 2. Weekly convocations: students perform solo for whomever attends, typically music faculty and students; these are considered public performances. Convocations are recorded and instructors discuss with each of their students their convocation performance(s). 3. Recital Hearings: all students required to perform a recital in a given semester must perform for recital permission at least four weeks in

	<p>advance of their scheduled recital date. The hearing body consists of at least 3 music faculty members.</p> <p>4. Recitals: students enrolled in the sixth or eighth semester of lessons typically perform recitals. Faculty in attendance at the student recitals evaluate their progress.</p>
<p>L.O. # 4 and 6. MUS APP 1XX-4XX, Individual Applied Lessons (vocal and instrumental)</p>	<p>Sophomore Profiles: In the spring semester of each year, the full faculty discusses the progress of every second-year music major. Students are asked to write a statement about their work to date and progress toward their professional goals; they also complete a self evaluation form. The music faculty meets as a whole, discusses each individual student and then completes an evaluation form for each student. The student and their mentor meet to review and discuss the results of the Profile evaluation. I have pasted the two evaluation forms in the Appendix of this document.</p>
<p>L.O. #4 MUS APP 1XX-4XX, Individual Applied Lessons</p>	<p>All studios require theoretical analysis of the music studied. The depth of analyses is dependent upon the level of applied lessons in which the student is enrolled and the level of repertory being studied. These analyses form the basis of interpretive decisions.</p>
<p>L.O. #6 MUS APP 3XX-4XX, Individual Applied Lessons</p>	<p>Recital program notes: All students in the Performance emphases must write program notes for their recital programs. These notes are evaluated by the instructor and those faculty in attendance at the recitals.</p>
<p>L.O. #2, 4, & 6. MUS ENS XXX, Instrumental and choral ensembles, small and large</p>	<p>1. Student achievement of Learning Outcomes is evaluated by the director of the ensemble.</p> <p>2. Students are evaluated by the faculty in attendance at rehearsals and performances throughout the academic year.</p>

Data Collection

Approximately 53 students enrolled in Individual Applied Lessons during 2013-14. The faculty was generally pleased with student growth but noted that a stronger connection between music theory and music history needs to be made in the lower levels of applied lesson study.

Approximately 39 students performed convocations during 2013-14.

13 students performed recitals during 2013-14. See Appendix for table of related information (degree being pursued, instrument, date of recital hearing, result, etc.). Student growth was acceptable at the upper levels of applied lesson study.

Sophomore Profiles were conducted for eight students.

Approximately 31 student ensembles performed on-campus concerts during the academic year.

How Data Was Used

Applied Lesson Recommendations: 1) one student failed their recital permission twice and was not permitted to perform a public recital; the student performed a jury-recital during the fall semester final exam week; 2) one student was given two opportunities to pass their recital hearing and was successful the second time, 3) no recital hearing waivers were granted during fall semester juries (spring semester juries will take place after this document is submitted), 4) one student was recommended to repeat their current level of lessons but opted to become a music minor, a decision supported by the faculty. These numbers indicate that students are generally making reasonable progress in the area of applied study.

Sophomore Profile Recommendations were made to individual students dependent upon the degree and emphasis they are pursuing. Students were individually mentored regarding effort, progress, leadership skills, and the distinction between participation and achievement. Some students were told that their work to date was on track with their career goals.

Recital Recommendations: Student growth was deemed acceptable at the upper levels of applied lesson study.

Beginning in Fall 2014, one or two convocation times will be reserved for the purpose of presenting to students theoretical and historical elements and processes that inform interpretative decisions. This required convocation will include works in-progress and performance-ready compositions and involve student and faculty performers.

Student work in ensembles is more difficult to assess given that all of our ensembles include non-music majors whose participation reflects their interest in the social and personal enjoyment aspects of group making music. Ensemble directors will continue to make connections between the theoretical, historical and subject matter facets of music to interpretive choices.

Music Program Assessment Report, 2014-15

Learning Outcomes Assessed

For All Degree Emphases

1. Demonstrate growth in musical expression, technical skills, and knowledge of repertory on major instrument in solo setting.
2. Demonstrate growth in musical expression and technical skills on major instrument in large and small ensemble settings.
4. Apply knowledge of music theory in performance settings.
6. Apply knowledge of music history in performance settings.

- 8. Demonstrate ability to identify, hear, and sing the elements of music.
- 10. Demonstrate appropriate competency at the keyboard.

Who was assessed

All students enrolled in the courses included below.

Assessment Process and Findings

In the table below, each Learning Outcome is tied to assessment activities and data sources that then provided the basis of our discussions. The Results column details decisions made, actions taken, and future plans as a result of our assessment discussions. This Report does not duplicate the Appendices and descriptions presented in the Music Program’s May 2014 Assessment Report but, those pieces continue to be a part of the Music program’s assessment efforts.

Learning Outcomes	Assessment Activities/ Data Sources	Results/Use of Data
L.O. #1	1. End-of-semester Juries: 109. 2. Convocation performances: 53. 3. MUS APP 1XX-4XX, Individual Applied Lessons 4. Recital Hearings: 8 5. Recitals: 7 6. External evaluations of student performance (competitions, master classes, concerts).	It was determined that the majority of our students demonstrated appropriate growth technically and musically. The following lists specific decisions made as a result of our assessment efforts. Because the instruction related to this Learning Outcome is individual, the decisions are made individually. Fall/Spring Combined Jury Results: 1) No recital permission waivers were granted. 2) Six students required to repeat Applied Lesson level. 3) One probationary student accepted as a major. 4) Two probationary students not admitted as majors. 5) Student re-admitted after failing out of the program. 6) One student advised to change major instrument. 7) One student not approved for change in major instrument. One student did not pass their recital permission and is required to repeat the sixth level of Applied Lessons during Fall 2015.

L.O. # 2	33 formal, on-campus, student ensemble performances during 2014-15: 17 chamber ensembles performances (MUS ENS 1XX & 3XX) and 16 large ensemble performances (MUS ENS 2XX & 4XX)	The data includes only on-campus performances by students ensembles because faculty experts regularly attend these performances and are able to evaluate the progress toward this learning outcome. These performances included 67 music majors, and 153 non-majors/minors. The faculty determined that students are demonstrating sufficient growth as ensemble members and no adjustments to the curriculum or teaching activities are needed.
L.O. # 4 and # 6	<ol style="list-style-type: none"> 1. Sophomore Profiles 2. Juries 3. Recitals 4. MUS APP 1XX-4XX, Individual Applied Lessons 	<p>Given that most music majors begin a heavy load of core music courses as first-year students, (29-38 credits depending upon emphasis), Sophomore Profiles, provide a solid picture of the students' effort and progress toward their musical development and career goals. As a result of Sophomore Profiles, specific recommendations were made to two students, including a change of emphasis, developmental elements to be monitored, and a revised plan of applied study.</p> <p>In general, the faculty believes there needs to be a stronger connection between Music Theory/Music History and Applied Lessons. Beginning in fall 2015, attendance at two special master class convocations will be a requirement of all Applied Lesson courses; vocalists and instrumentalists will each conduct two of these sessions. They will be led by a student/faculty duo that traces the process of developing an interpretation with</p>

		careful attention being given to relevant theoretical elements and historical factors.
L.O. # 8	<ol style="list-style-type: none"> 1. MUSIC 115, 116, & 215; Sight Singing/Ear Training I, II, & Advanced 2. MUSIC 333 and 348 	<p>This is our first formal assessment of this Learning Outcome. The faculty agreed that a basic level of development has been demonstrated and some students effectively use these skills as conductors and performers. Greater development in this area is desirable. A general weakness in students' rhythmic understanding and development was identified. As a result of the discussion, MUSIC 115 and 116 will be restructured and the use of aural skills software will be required, and the faculty, in all course work, will regularly utilize the rhythmic terminology taught in Music Theory I – IV and engage in teaching approaches that reinforce rhythmic development.</p>
L.O. # 10	MUS APP 11, 21, 31, & 41; Keyboard Musicianship I, II, & IV	<p>This is our first formal assessment of this Learning Outcome. The faculty is satisfied with curricular adjustments made to this course sequence and supports the instructor's desire to add more harmonization to levels III and IV. Students make good progress toward keyboard skill development considering the varied levels of experience and theory goals are being met.</p>

Music Program Assessment Report, 2015-16

Learning Outcomes Assessed

For All Degree Emphases

1. Demonstrate growth in musical expression, technical skills, and knowledge of repertory on major instrument in solo setting.
2. Demonstrate growth in musical expression and technical skills on major instrument in large and small ensemble settings.
4. Apply knowledge of music theory in performance settings.
6. Apply knowledge of music history in performance settings.

Who was assessed

All students enrolled in the courses included below.

Assessment Process and Findings

In the table below, each Learning Outcome is tied to assessment activities and data sources that then provided the basis of our discussions. The Results column details decisions made, actions taken, and future plans as a result of our assessment discussions.

Learning Outcomes	Assessment Activities/ Data Sources	Results/Use of Data
L.O. #1	1. End-of-semester Juries: 87 2. Convocation performances: 48. 3. MUS APP 1XX-4XX, Individual Applied Lessons: 92 students 4. Recital Hearings: 4 5. Recitals: 4 6. External evaluations of student performance (competitions, master classes, concerts).	It was determined that the majority of our students demonstrated appropriate growth technically and musically. The following lists specific decisions made as a result of our assessment efforts. Because the instruction related to this Learning Outcome is individual, the decisions are made individually. Fall/Spring Combined Jury Results: 1) No recital permission waivers were granted. 2) Six students required to repeat Applied Lesson level. 3) One probationary student accepted as a major. 4) Two probationary students not admitted as majors. 5) Student re-admitted after failing out of the program. 6) One student advised to change major instrument. 7) One student not approved for change in major instrument.

		One student did not pass their recital permission and is required to repeat the sixth level of Applied Lessons during Fall 2015.
L.O. # 2	30 formal, on-campus, student ensemble performances during 2014-15: 15 chamber ensembles performances (MUS ENS 1XX & 3XX) and 16 large ensemble performances (MUS ENS 2XX & 4XX)	The data includes only on-campus performances by students ensembles because faculty experts regularly attend these performances and are able to evaluate the progress toward this learning outcome. The faculty determined that students are demonstrating sufficient growth as ensemble members and no adjustments to the curriculum or teaching activities are needed.
L.O. # 4 and # 6	<ol style="list-style-type: none"> 1. Sophomore Profiles: 13 2. Juries 3. Recitals 4. MUS APP 1XX-4XX, Individual Applied Lessons 	Given that most music majors begin a heavy load of core music courses as first-year students, (29-38 credits depending upon emphasis), Sophomore Profiles, provide a solid picture of the students' effort and progress toward their musical development and career goals. As a result of Sophomore Profiles, specific recommendations were made to two students, including a change of emphasis, developmental elements to be monitored, and a revised plan of applied study. In general, the faculty believes there needs to be a stronger connection between Music Theory/Music History and Applied Lessons.

Music Program Assessment Report 2016-17

Learning Outcomes Assessed

For All Degree Emphases

1. Demonstrate growth in musical expression, technical skills, and knowledge of repertory on major instrument in solo setting.
2. Demonstrate growth in musical expression and technical skills on major instrument in large and small ensemble settings.

Who was assessed

All students enrolled in the courses included below.

Assessment Process and Findings

In the table below, each Learning Outcome is tied to assessment activities and data sources that then provided the basis of our discussions. The Results column details decisions made, actions taken, and future plans as a result of our assessment discussions.

Learning Outcomes	Assessment Activities/ Data Sources	Results/Use of Data
L.O. #1	1. End-of-semester Juries: 96 2. Convocation performances: 54 3. MUS APP 1XX-4XX, Individual Applied Lessons: 107 students 4. Recital Hearings: 6 5. Recitals: 6 6. Capstones: 2 7. External evaluations of student performance (competitions, master classes, concerts).	It was determined that the majority of our students demonstrated appropriate growth technically and musically. The following lists specific decisions made as a result of our assessment efforts. Because the instruction related to this Learning Outcome is individual, the decisions are made individually. Fall/Spring Combined Jury Results: 1) No recital permission waivers were granted. 2) One student was admitted to the performance emphasis 3) Seven students advised to repeat Applied Lesson levels. 4) One student accepted as a minor. 5) Two students admitted as a majors (one transfer).

L.O. # 2	29 formal, on-campus, student ensemble performances during 2016-17: 14 chamber ensemble performances (MUS ENS 1XX & 3XX) and 15 large ensemble performances (MUS ENS 2XX & 4XX)	The data includes only on-campus performances by students ensembles because faculty experts regularly attend these performances and are able to evaluate the progress toward this learning outcome. The faculty determined that students are demonstrating sufficient growth as ensemble members and no adjustments to the curriculum or teaching activities are needed.