

National Association of Schools of Music

SELF-STUDY

Data presented for consideration by the
NASM Commission on Accreditation

by

The University of New Mexico

Albuquerque, New Mexico 87131

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Degrees Currently Listed in the NASM Directory for which Renewal of Final Approval is Sought

Bachelor of Music, Performance Concentration: Keyboard Emphasis
Bachelor of Music, Performance Concentration: Instrumental Emphasis
Bachelor of Music, Performance Concentration: Vocal Emphasis
Bachelor of Music, Theory and Composition Concentration
Bachelor of Arts in Music
Bachelor of Music Education, Vocal Concentration (Emphases in Piano, Voice or Guitar)
Bachelor of Music Education, Instrumental Concentration (Emphases in Strings,
Winds, Percussion, Piano or Guitar)
Music Minor
Music Education Minor
Master of Music, Concentration in Music History and Literature
Master of Music, Concentration in Theory and Composition
Master of Music, Concentration in Performance
Master of Music, Concentration in Conducting
Master of Music, Concentration in Collaborative Piano
Master of Music, Concentration in Music Education (Plan I–with thesis, Plan II–without thesis)

Degrees for which Final Approval for Listing is Sought

Bachelor of Music, String Pedagogy Concentration
Bachelor of Music, Jazz Studies Concentration

The data submitted herewith are certified correct to the best of my knowledge and belief.

January 9, 2012
(Date)

Steven Block, Chair – Department of Music
(Name and Title of Reporting Officer)

(Signature of Reporting Officer)

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HEADS Survey 2010-11
HEADS Survey 2009-10
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Department Newsletter
Department of Music Course Description Booklet

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General Advisement Packet

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A. PURPOSES B. SIZE AND SCOPE C. FINANCES

Documentation

1. UNM Catalogs (MDP A.1): <http://catalog.unm.edu/catalogs/2011-2012/>
2. Department of Music Strategic Plan (MDP A.2)
3. College of Fine Arts Strategic Plan (MDP A.2)
4. Definition of Institutional Terminology (MDP A1-3)
5. HEADS Surveys (MDP B)
6. Selected List of Alumni and their current activities (MDP B)
7. Descriptive List of Endowed Accounts (MDP C.1)
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Introduction

The decade since the last accreditation visit has been one of immense and positive growth for a Department of Music that ten years ago showed promise in many areas. At that time, undergraduate enrollment approached 190 students and graduate enrollment approached 40 students. Steady growth, planning, recruitment, and additional financing have substantially increased these numbers at the present time to approximately 90 graduate students (all at the masters level), and 320 undergraduate students, a level at which the Department believes has reached its maximum quantitative potential (given the facilities, availability of faculty positions, and the number of degree programs). This great progress has been accomplished in a decade that has seen a revolving door with respect to governance at the Dean, Provost, and Presidential level (see section D). Positive results of such growth include but are not limited to 1) a better and more selective group of ensembles in all areas such that 2nd and 3rd ensembles exist to serve as training grounds for students with more modest talents at entry level but who can now experience ensemble performance with more individual attention and intensity, 2) the development of an appropriate number of theory-composition faculty members to run the large number of required theory courses for such a body of students, 3) the development of new courses within standard and non-standard (technology, Arts-In-Medicine) curricula, 4) New faculty hires in strategic areas as well as performance areas requiring additional support (additional voice, trumpet and trombone studios), and 5) a fiscal system that allows for a modicum of financial independence. At the same time, growth has produced challenges in the areas of facilities (the last visitors' report already hinted at having outgrown the current facilities – see section F), finances (soft funding drives a majority of the non-personnel budget needs as well as a significant percentage of personnel budget), and needed program expansion. A key guiding factor in this relatively controlled growth has been the development of a strategic plan in the year following the last

accreditation visit.¹ That plan was aligned directly with the then new University-wide strategic plan. The College of Arts Strategic Plan emerged several years' later and developed new emphases on innovation, technology, and interdisciplinary values that the Department of Music embraced in a number of ways including faculty hires and new courses and program emphases.

Planning in Relation to Purposes, Size and Scope, and Finances

The opening four pages of the Department of Strategic Plan (aligned with University Planning and strategic bullet points) essentially still drive the thinking and development of Department initiatives even though most of the 5-year goals articulated at the end of the document were reached and passed by 2007.² While many goals were realized in unforeseen ways (staff needs were filled by full or part-time faculty with administrative stipends, graduate assistantships were created through department resources), the essential vision and goal was reached in each case (staff and faculty do much of the daily management, freeing the Chair to address more global issues, assistantships have been created through the development of soft money revenue streams and partnerships with other university entities). The Vision, Mission, and Value statements of the strategic plan address the NASM standard for purposes but it is important to review the objectives (as separate from the goals) to understand how such objectives have guided the growth and direction of the Department of Music (encompassing size and scope and finances) in the years following the last accreditation period.

Strategic Direction on Vital Academic Climate*

Objectives

- Provide the highest quality comprehensive music education to all undergraduates through combining both classical training and training which is aimed at the development of the “complete” musician.
- Evaluate and restructure support for our graduate program, to improve its quality, effectiveness, and stature.

¹ The department was scheduled to develop a new plan in advance of the NASM visit but with interim president, provost, and Dean serving a final one or two-year term, it was a logical decision for the Department to await the input of the incoming Dean and President in 2012-13.

² The most notable “failure” of these goals was the development of a doctoral program, a program more driven by the understandable pride and abilities of an excellent faculty than by strategic advantage or comprehensive support from the College and University.

- Support individual and collaborative research and creative activity.
- Find and provide funding to sustain all of the above in such forms as travel, guest artists and master classes, department grants, and specialized course or event offerings.
- Ensure substantial roles for faculty, staff, and students in department planning, administration and governance by continued adherence to guidelines set forth in our department Constitution and Undergraduate and Graduate Handbooks.

In this first set of objectives, the department responded to relevant objectives by offering new and different curriculum throughout the decade aimed at broadening the interests and the experiences of music majors while enhancing the vitality of specific curricula like the master's degree. Visiting Professors were able to offer such varied courses as the Music of Latin America, Music of Eastern Europe, and African Drumming, as well as highlighted lecture series (Morton Subotnick) while new hires to the faculty along with shifting of individual faculty focus allowed the creation of a Contemporary World Music division and such courses as Recording Techniques (held in an Albuquerque Grammy-Award winning professional studio), and The Beatles Music Revolution. An entire undergraduate program in String Pedagogy (with the possibility of Suzuki certification) was created to both reinforce the performance program and to cultivate a community interest in string lessons in the teaching lab held at the Prep School (see section L). Through reorganization and a development of a cyclical organization of the graduate curricula, the graduate program is now assured of a regular cycle of core courses as well as special topics courses derived from the experience of current and visiting faculty.

Perhaps the most significant change, one that allowed for the emergence of a stronger Music Department, was the reorganization and continued reevaluation of the financial structure. A decade ago, the department depended entirely on a meager allocation of funds that flowed from the legislature through the University budgeting system through the College to the Department. There were historical weaknesses associated with this allocation (e.g., there were no budgets for the ensembles, research, travel and almost all lines were underfunded, approximately 97% of funding held in salary lines). Undergraduate and Graduate Scholarships (not including graduate assistantships) were entirely derived from a modest assortment of endowed accounts. The Department was in deficit more than \$300,000 dollars at the time the current chair took over, in part because of poor fiscal allocation. In part as a response to the deficit and as a response to the previous Self-Study, then Vice-President of Business and Finance Max Kerlin and then Provost Brian Foster helped develop a system of fees that would allow the department to become more self-sufficient. These fees include general per credit taxation on every department music course and include technology fees, general student fees, applied music fees, and piano fees (for purchase and maintenance of pianos), the tariff having increased

modestly over the years. Such fee collection not only allowed for the paying back of the deficit over time but also allowed budget increases in all areas so that real budgets for scholarships, additional assistantships, faculty travel, research support, computer purchase, equipment purchase and maintenance, ensembles, basic supplies, and adjunct faculty hires could all be supported through one portion of the fee structure or another. At this time the Department of Music has outgrown the fee structure and increased fees are frowned upon during these economic times. However, a new revenue stream has emerged with the development of online course offerings through extended university. The Department of Music has been in the forefront of developing and offering these courses in part because of an aggressive and proactive understanding of how such courses also can raise individual professor's income at a time when raises are scarce. The Department of Music will bring in close to \$400,000 in revenue in the 2011-12 year as a result of its various online offerings and these funds too have now been incorporated, as a necessity, into the annual budget.

Strategic Direction on Public Responsibility*

Objectives

- Expand our music education programs and build upon the success of the UNM Music (Community) Prep School in connecting with the public school system and community.
- Expand outreach initiatives without straining essential resources, contributing to a service-mindedness that has resulted in such past or ongoing initiatives as benefit concerts (e.g., 9/11 memorial, breast cancer research concert), the Arts-in-Medicine program with UNM Hospital, and participation in community and professional concert series and organizations.
- Enrich the cultural life of the community through the various specialized talents of the individuals who comprise the Department of Music.

The role of music education in the department of music a decade ago was small and its reputation throughout the state was as a select but elite program. The Department strategically understood that its profile as a music education needed to be enhanced through a concerted effort of visits to schools throughout the state, placement of graduating students in schools throughout the state, and a more effective and accessible profile as a school for which music education was a strong value. The development and expansion of the Prep School, addition of new faculty members (and the hiring of excellent new faculty members with charismatic profiles), the development of the String Pedagogy program, and continued and increased financial support towards the development of music education changed the perception of the Department of Music to one of "the place to study for music educators" in New Mexico. Enrollment numbers for

music education majors more than doubled to the present time with graduation rates increasing dramatically (placement of music education graduates is 100%).

In a similar way, many of our performing faculty also were perceived as “elite” and while our performance faculty continue to have strong national and international careers, their strong presence in every concert venue in the greater Albuquerque-Santa Fe-Taos area as well as traveling, often with recruitment in mind, has dramatically changed the perception of the performing faculty by the community to that of role models holding teaching positions that are to be admired and sought. The Arts-In-Medicine program, showcased by the New York Times at one point, brings together current and emeritus faculty members, community artists, and students in a daily attempt to enhance the lives of doctors, nurses, and patients who are often in terminal wards or undergoing serious treatment (e.g., Cancer Center).

Strategic Direction on Diversity*

Objectives

- Increase the diversity of Department of Music faculty, staff, and students to better reflect the demographics and cultural diversity of our state.
- Recognize and benefit from the diversity of ideas and approaches to music making and learning, and culture by promoting communication and interaction and by providing a curricular base for experiencing such diversity.
- Continue to develop a comprehensive and inclusive academy of music whereby broadly different cultural venues are fully integrated into the learning and performance environment.

Efforts to achieve the above objectives have met with surprising lack of support on the University of New Mexico campus, in part because it appears that many “hands are tied” by government overregulation. The first and only targeted search at UNM, a search for Native American professors, was held about a decade ago and seemed to require a year of research before a search could even be attempted. A positive outcome of that search for Music was the hiring of Professor Maria Williams, a Native-American scholar (Alaska and Pacific Native Americans) who has turned out to be a considerably gifted grant writer and who developed many worthy projects on her way to tenure and the rank of Associate Professor. Other searches, though not-targeted, resulted in the hire of Professor Steven Loza (noted scholar of Hispanic, Latin Jazz, and Chicano music and currently Professor at UCLA), Professor Carmelo de los Santos (classical violin), Professor José-Luis Hurtado (composition), Professor Richard White (tuba). These faculty members were hired in the past decade in addition to the formerly only non-Anglo faculty member, Jorge Pérez-Gómez (conductor). While the success is objectively modest, the hiring of these faculty members and the continued support of diversity with respect to curriculum

has produced the ongoing potential of positive transformation with respect to diversity within the Department.

Strategic Direction on Areas of Marked Distinction*

Objectives

- Create support structures through better management, collaboration, and intense interaction with the CFA Development Office and Institutes to effectively provide resources for music programs that have the highest priority and distinction.
- Develop and implement effective methods of communicating about Department of Music programs to the college, university, state, national, and international communities.

The College of Fine Arts Development office has seen tremendous growth in the last decade. Ten years ago there was a single development officer assigned part-time to the college. There are now three staff members (and an additional grants officer) associated with the college and this has allowed for more aggressive, proactive, and most important, focused, attention on fundraising for the various units within the College. Many new endowments have been created and successful funding has been created for areas needing more attention including string pedagogy, strings (a graduate quartet created and endowed and an undergraduate quartet in progress), technology, chorus (16 endowed scholarships are being pursued and we are approximately halfway to that goal), music education, and bands. Even though the development office serves the College as a whole, Music has complete and effective access to the Development Officer and the Chair regularly makes donor visits both within the state and nationally to potential and current donors.

The redesign of the Department website, movement to semi-annual newsletters and continued improvement in the quality of such publications as recruiting posters, concert programs, advertisements in national periodicals, association with international summer programs, and travel support have all contributed greatly to the raising of our national and international profile. Moreover, all K-12 music programs in the state and region have noticed recognized, and benefited from many successful recent hires of young, enthusiastic, and highly skilled faculty.

Strategic Direction on Resources*

Objectives

- Foster a culture of recognition and reward for excellence in teaching, research, scholarship, creativity, service, and leadership.
- Use financial resources effectively.

- Increase effectiveness and visibility of fundraising activities.
- Improve effectiveness of enrollment and scholarship management.
- Align the development of intellectual and creative (performance) resources to support instructional, creative, and service programs.
- Provide and maintain state-of-the-art computing, communications, and information technology.

Many of the objectives above have been addressed earlier in describing the financial system that has emerged based on a combination of allocated funds, endowments, fees, and entrepreneurial income from online courses. Financial flexibility in turn engenders confidence in one's ability to hire the best faculty (or to hold a faculty line), to support technology needs unilaterally (and create a savings account for large-scale purchases), and to focus additional resources on increased fundraising, scholarships, and programs. For instance, in the current fiscal year, travel requests exceeded the travel budget by more than double. However, in a situation whereby no salary increases have been approved by the state for three years, it was incumbent on the Department to maintain a high morale by approving all travel, something that could only be done because of increased revenue. Databases for all scholarship activity were contrived since the last NASM revenue and these databases are now shared with the Development office in order to assure that the Development Office and Department can assure appropriate stewardship of all endowments (acknowledgements, student thank you letters, appropriate assignments that accord with the donors' wishes).

Strategic Direction on Management Systems and Support Functions*

Objectives

- Promote coordination and collaboration for all leadership, management, service and decision-making functions within the department.
- Increase efficiency through the development of clear processes and procedures and by streamlining approval processes.

The Department created a streamlined set of duties for various positions of responsibility that helped to clarify governance hierarchy within the department and leadership roles for faculty members. On the staff level, the Department Administrator oversees all management function including overseeing of staff, student and faculty contracts, daily facilities management, and various reports. There are two administrative assistants, one an accountant (.75 FTE), with an assistant (.25 FTE), who manages all department finances and financial interactions,

the other the front office manager. A recording engineer, Keller Hall and Facilities Manager, and Piano Technician round out the staff (with additional staff for Band and Prep School). Faculty administrative positions include the undergraduate coordinator, graduate coordinator, and associate chair (oversees scholarship, faculty searches, recruiting, load reports) and each department area (composition-theory-history; winds-brass-percussion; strings-guitar; and vocal studies is overseen by an area head. This division of labor allows for oversight of basic management while the Chair is freed to address global needs, fundraising, and intervene at a level higher than the micromanagement stream. Undergraduate and Graduate Student Handbooks as well as a Department Faculty Policy Manual are maintained online with other important materials under the Resources section of the Department website.

Size and Scope

1a. Enrollment

The following tables give graduation numbers for undergraduate and graduate students for the past ten years.

Graduation Numbers for Undergraduate Students: 2002-03 through 2010-11

Program	02-03	03-04	04-05	05-06	06-07	07-08	08-09	09-10	10-11	Totals
BM-Voc Prf	3	8	2		3	3	2	7	3	31
BM-Pno Prf		2			2			1	1	6
BM-Gtr Prf	2	3	1			1	2			9
BM-Vln Prf	1			1			5	3	2	12
BM-Vla Prf						1	1			2
BM-Vcl Prf		1	1		1					3
BM-Dbl Prf			1				1	1	1	4
BM-Perc Prf				1		1		1		3
BM-Fl Prf							3	1		4
BM-Ob Prf					1	1		1		3
BM-Cl Prf		3				1	1		3	8
BM-Bsn Prf				1		1				2
BM-Sax Prf				1			1			2
BM-Tpt Prf	1								1	2
BM-Hrn Prf	1	2								3
BM-Tbn Prf		1					1		1	3
BM-Tuba Prf								1		1
BM-Th/Cmp	2	2	1	2		4			1	12
Total BM	10	22	6	6	7	13	17	16	13	110
BME	1 ch 4 instr	2 ch 6 instr	2 ch 4 instr	3 ch 4 instr	1 ch 0 instr	3 ch 2 instr	0 ch 7 instr	1 ch 2 instr	3 ch 7 instr	16 ch 36 inst
Total BME	5	8	6	7	1	5	7	3	10	52
BA in Music	13	13	5	5	13	7	8	6	11	81
TOTALS	28	43	17	18	21	25	32	25	34	243

Graduation Numbers for Graduate Students: 2002-03 through 2010-11

Program	02-03	03-04	04-05	05-06	06-07	07-08	08-09	09-10	10-11	Totals
MM-Voc	1		1	2	1	2	3	2	3	15
MM-Pno	9	1	1	1	2		1	3		18
MM-Clb Pno			2				2		2	6
MM-Gtr			1			1		1		3
MM-Vln	1		1		3	3		4	2	14
MM-Vla	1			3	1	1	2			8
MM-Vcl	1		3		2	1	1			8
MM-Dbldbss						1				1
MM-Perc	1	2	2			2	1	1	1	10
MM-Flute	3			2			3	1	3	12
MM-Ob	1	1			1	1	1			5
MM-Clar	2	1	2	2	2	2	6		3	20
MM-Bsn										0
MM-Sax						1	1	2	1	5
MM-Horn	1					1	2		1	5
MM-Tpt	3	3		2	1	1	4	2	1	17
MM-Tbn		3	2	1	3	2	1	1		13
MM-Euph	1								1	2
MM-Tuba	2			1		4		1		8
MM-Hist										0
MM-Th/Cmp	1		2	2	4				3	12
MM-Cond	6	1			2	2	1	1	4	17
MM-MusEd		3	3		3	5	7	1	2	24
Totals	34	15	20	16	25	30	36	20	27	223

**Graduates from All Programs
2008-2009 (Fall 2008-Summer 2009)**

Bachelor of Music

Ariel N. Apodaca, clarinet performance
Bonnie E. Brown, violin performance and
string pedagogy
Nilam S. Brown, vocal performance
Erik J. Clack, vocal performance
Lauren R. Finley, viola performance
Joseph M. Gershin, Jazz Studies
Heather B. Hansen, flute performance
Rafael H. Howell-Flores, viola performance
Amanda E. Kober, flute performance
Joshua A. Osborne, violin performance
Rodolfo Perez, guitar performance
Melissa Riedel-Espinoza, vocal performance
Benjamin J. Willow, doublebass performance
Michael R. Wood, guitar performance

Bachelor of Music Education

Mark Ellington, instrumental concentration,
winds emphasis
Joseph M. Gershin, instrumental
concentration,
winds emphasis
Paul T. Gibson, instrumental concentration,
winds emphasis
Cedric M. Knox, instrumental concentration,
winds emphasis
Anna M. Perea, instrumental concentration,
winds emphasis
Antonio C. Romero, instrumental
concentration, winds emphasis
Brian Weller, instrumental concentration,
winds emphasis

Bachelor of Arts

Holly C. Edwards
Teresa A. Evans
Jessica N. Garcia
Graham R. Golden
Paul H. Mallory

Leanne M. Schmid
Penny S. Voss
Jaci Darwiche Yesquen

Master of Music

Michael D. Abrams, clarinet performance
Jason Austin, horn performance
Marsha S. Bedell, music education
Christien Beeuwkes, cello performance
Angela B. Biehl, percussion performance
Lindsay T. Braun, clarinet performance
Amanda N. Brown, flute performance
Wesley J. Campbell, trumpet performance
Alaina B. Diehl, flute performance
Marcos Colón Martín, saxophone
performance
Jennifer F. Garcia, piano performance
Joel Steve Gokool, vocal performance and
conducting (choral focus)
Sarah Jane Hargis, flute performance
Seth P. Hartwell, vocal performance
Ryan C. Hatch, conducting (choral focus)
Julia Church Hoffman, music education
Lauren E. Hunter, violin performance
Makiko Kimura, collaborative piano and
piano performance
Laura L. Kuechenmeister, viola performance
Emily Rose Steinbach (Lah), music education
Jennifer E. Macke, saxophone performance
Amanda N. Montgomery, horn performance
Dustin M. Neal, clarinet performance
Jean A. North, music education
Jose Miguel Reyes, trombone performance
Rafael Rodrigues Videira, viola performance
Timothy D. Saeed, piano performance
Cara R. Schreffler, music education
Keiko Shimono, collaborative piano
John C. Skillman, trombone performance
Stephen C. Snowden, music education
Jessica Taylor, vocal performance

**Graduates from All Programs
2009-2010 (Fall 2009-Summer 2010)**

Bachelor of Music

Robin M. Abeles Pfeffer, bass performance
Suzanne Bloom, flute performance
Abel Cuevas, percussion performance
Kelli A. Dahlke-Fuentes, vocal performance
Monica C. Demarco, piano performance and
theory & composition
Steven M. Gomez, theory & composition
Erin R. Good, string pedagogy
Sigrid A. Karlstrom, violin performance
Sean M. Kennedy, tuba performance
Elena S. Maietta, vocal performance
Karles McQuade, string pedagogy and violin
performance
Ivan C. Miller, vocal performance
Sabrina G. Murton, piano performance
Caitlin R. Ratzer, oboe performance
Michael G. Stockes, vocal performance
Joseph N. Walsh, trombone performance
Anthony J. Zancanella, vocal performance

Bachelor of Music Education

Amy L. Call, instrumental concentration,
winds emphasis
Jordan M. Sayre instrumental concentration,
winds emphasis
Victoria R. Wood, vocal concentration, voice
emphasis

Bachelor of Arts

Samuel A. Catanach
Matthew B. Chavez
Laurel A. Hauer
Verallen M. Kleinhenz

Neil L. Reed
Lalie R. Williamson

Master of Music

Gaby A. Benalil, vocal performance
Heather M. Bentley, clarinet performance
Rachael E. Brown, horn performance
Yu Ching Chen, percussion performance
Erica L. Costello, music education
Victor D'Ablaing, guitar performance
Matthew J. Davison, tuba performance
Danielle M. Frabutt, flute performance
Adam K. Gerling, trumpet performance
Joseph P. Gray, trumpet performance
Benjamin L. Hay, trumpet performance
Mareike Hennig, piano and voice
performance
Zackary S. Kear, theory and composition
(composition focus)
Tobias Kokkelink, piano performance
Sebastian A. Lopez, percussion performance
Roberta Mezo Arruda, violin performance
Kathryn R Miller, clarinet performance
Jason E. Mills, flute performance
Danielle M. Natay, flute performance
Jason R. Pockrus, saxophone performance
Monica P. Rodriguez de la Hoz, violin
performance
Mario Cesar M. Santos Jr., violin
performance
Mark R. Scott, conducting (orchestral focus)
James T. Shields, theory & composition
(composition focus)
Debra N. Terry, violin performance
Penny S. Voss, conducting (choral focus)

**Graduates from All Programs³
2010-2011 (Fall 2010-Summer 2011)**

Bachelor of Music

Matthew K. Atkins, vocal performance
Evangeline L. Bradley, clarinet performance
Tresann K. Dawson, string pedagogy and
violin performance
Roberto A. de Guzman, clarinet performance
James M. Gruetzner, clarinet performance
Maren W. Hatch, jazz studies
Renee M. Hemsing, violin performance
Samuel J. Isabel, jazz studies
Christian M. Newman, piano performance
Jennifer E. Perez, vocal performance
Adam R. Sterling, vocal performance
Gabriel R. Velasco, trumpet performance

Bachelor of Music Education

Sean C. Bennett, instrumental concentration,
winds emphasis
Kelsey M. Cline, vocal concentration, piano
emphasis
William G. Gonzales, vocal concentration,
voice emphasis
Rebecca L. Knack, vocal concentration, voice
emphasis
James P. Landron, instrumental
concentration,
percussion emphasis
Brent A. Phelps, instrumental concentration,
percussion emphasis
Nicholas D. Prior, vocal concentration, voice
emphasis
Jamie L. Schippers, instrumental
concentration, winds emphasis
Gabriel R. Velasco, instrumental
concentration, winds emphasis

Bachelor of Arts

David A. Cuellar
Lucas C. Floyd

Benjamin D. Jackson
Arianne N. Johnson
Philip J. Taccetta
Sun Woo Kim
Erin D. Lowry
Naomi J. Mroczek
Javier T. Ortega
Elizabeth D. Peck
Eric A. Roberts
Michelle M. Sault
Matthew Stewart

Master of Music

Nicholas S. Adragna, tuba performance
Luis Gustavo M. Alberto, violin performance
Nicholas A. Baker, percussion performance
Nilam S. Brown, vocal performance
David L. Burney, clarinet performance
Anthony K. Chau, violin performance
Doug Doerfert, conducting (wind focus)
James A. Finch, vocal performance
Jadira Flamm, music education
Brian P. Garrison, trumpet performance
Ambar M. Jaime, violin performance
Juliana B. Jorge, collaborative piano and
piano
performance
Adam G. Kehl, conducting (wind focus)
Ashley D. Kelly, saxophone performance
Miho Komatsu, collaborative piano
Stephanie L. Liu, flute performance
Jesse N. McAdoo, cello performance
Javier G. Ortiz, vocal performance
Robert A. Rothschild, theory & composition
(composition focus)
David S. Steele, clarinet performance
Jonathan M. Vieker, trumpet performance
Lynell J. Wagenman, vocal performance
Ashley R. Wilson, clarinet performance

³ See MDP B for a selected list of Alumni and Current Activities

**Majors & Degrees Granted
2008/09-2010/11**

Degree Title	Majors Enrolled Fall 2009	2008-09 Degrees Granted	Majors Enrolled Fall 2010	2009-10 Degrees Granted	Majors Enrolled Fall 2011	2010-11 Degrees Granted
Bachelor of Music	124	17	117	16	105	13
Bachelor of Music Education	136	7	153	3	143	10
Bachelor of Arts	19	8	23	6	15	11
Bachelor Degrees/Total	279	32	293	25	263	34

Master of Music/Mus Ed	15	7	14	1	16	2
Master of Music/Other	74	29	76	19	68	25
Total Graduate	89*	36	90*	20	84*	27

* The numbers for enrolled graduate students do not reflect total number of students in the Master of Music program. Graduate students are allowed to lay out for up to two semesters without lapsing out of graduate status, and music education students in particular tend to enroll in the spring and summer only (when the Music Ed core courses are offered) since many of them are already teaching in the field and must attend part-time. For the Fall 2011 semester, for example, only 84 were enrolled, but there are 93 students active in the program.

1b. Faculty and Resources

NASM standards for sufficient resources and appropriate number of faculty for the size and scope of the curriculum are primarily addressed in sections E and F. The support of a major musical program is largely achieved through the use of a large number of part-time faculty members to complement our full-time faculty. The following table lists all faculty members by discipline, identifying part-time or full-time status. The table shows that UNM features an appropriate number of faculty members for the mid-sized music program offered with the possible exception of a lower number of academic faculty members. Moreover, the quality and credentials of the individual faculty members, both part-time and full-time, far surpasses expectations and aspirations of departments of similar size.

FACULTY LISTED BY DISCIPLINE

CPT = Continuing Part-time, non-tenure track
 PT = Part-time Tenure Track
 FT = Full=Time Instructor, non-tenure track
 Name in **bold** indicates listing under more than one discipline

Band	Rombach-Kendall Simons
Bass	Tatum – CPT
Bibliography	Saeger – Adjunct
Bassoon	Turner - Adjunct
Choral	Carlow Ellingboe Saeger – Adjunct Thévenot – Adjunct
Cello	Schepps
Clarinet	Lemmons
Computer Applications	Barlow – Adjunct
Early Music Ensemble	Sheinberg – Adjunct
Electronic Music Ethnomusicology	Rettinger - Adjunct Feld Williams
Flute	Potter
French Horn	Shaw
Guitar Adjunct	Anthony (jazz guitar) – Chapdelaine Silva – Adjunct
Harp	Eisfeller – Adjunct

Harpsichord	Sheinberg – Adjunct
History	Hinterbichler Vigneau
Jazz Studies Adjunct	Anthony (Jazz guitar) – Kostur Lau, J. - FT MacAskie (jazz piano) –
Adjunct	Pincock – Adjunct Tatum - CPT
Music Appreciation	Davis – Adjunct Lau, J. - FT Swalin – Adjunct Otero – Adjunct
Music Ed	Carlow Dalby Hoffman Otero – Adjunct
Oboe	Vigneau
Orchestra	Felberg – Adjunct Pérez-Gómez Schepps
Organ	Ward – Adjunct
Percussion	Ney
Piano Piano	MacAskie – Adjunct, Jazz Steinbach Pyle Sheinberg – Adjunct Ward – Adjunct
Recording Technology	Geist – Adjunct
Saxophone	Lau, E.

String Pedagogy	Collins – Adjunct Kempter – FT
Theory/Comp	Bashwiner Block Gilbert PT Hermann Hurtado Ruelas Lombardi – Adjunct Obermueller - PT Repar Shultis
Trombone	Hinterbichler Taylor - CPT
Trumpet Prof.	Marchiando – Visiting Asst. Piper
Tuba	Hinterbichler White
Viola	Fredenburgh – PT
Violin	de los Santos Felberg – Adjunct
Voice/Opera	Shepperson - CPT Swalin – Adjunct Umphrey Zander-Wall - Adjunct

Three searches are currently being conducted: Assistant Professor of Trombone, Assistant Professor of Trumpet and Assistant Professor of Voice. There are 7.42 FTE graduate assistant positions. The total FTE is 42.53 (including the two frozen positions) and the total SCH is 6402 (Fall 2000); therefore, the average is 150.53 SCH per FTE. There are 378 music majors enrolled in Fall 2011 (294 undergraduate majors and 84 graduate majors).

1c. Advanced Courses

There are 49 upper-division (300-400 level) Music courses offered for students seeking the Baccalaureate degree (see course descriptions in the *UNM Catalog, 2011-2012* edition, online at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>).

<u>Conducting</u>	325	Post-Tonal Theory
363 Conducting	338	Jazz Arranging
365 Instrumental Conducting	405	16th-Century Counterpoint
	406	18th-Century Counterpoint
<u>Contemporary World Music</u>	409	Compositional Form and Analysis I
417 Native American Music	410	Compositional Form and Analysis II
418 Alaska Native Music & Culture	439	Selected Topics in Music theory
422 Indigenous World Music	453	Orchestration
436 Selected Topics in Contemporary World Music		
444 Anthropology of World Beat	<u>Pedagogy</u>	
448 Anthropology of Music & Sound	370	String Pedagogy Seminar III
	370L	String Pedagogy Lab III
<u>Ensemble:</u>	388	Music Pedagogy
330 Opera Studio	389	Music Pedagogy
395 Accompanying	470	String Pedagogy Seminar IV
	470L	String Pedagogy Lab IV
	472	String Pedagogy Recital
<u>History & Literature</u>		
361 History of Music I	<u>Topics & Problems</u>	
362 History of Music II	351	Undergraduate Problems
413 Studies in Medieval & Renaissance Mus	435	Selected Topics in Music
414 Studies in Baroque Music		
415 Studies in Classic & Romantic Music	<u>Specialized Courses</u>	
416 Studies in 20th-Century Music	484	Evaluating the Arts
437 Selected Topics in Music Literature	487	Contemporary Issues in the Arts
449 Music Repertory		
<u>Jazz Studies</u>	<u>Technology in Music</u>	
336 Jazz Improvisation II	311	Computer Applications I
337 Jazz Improvisation III	380	Recording Techniques I
	412	Computer Applications I

343	Selected Topics in Jazz Studies	421	Introduction to Max Programming for Musicians
<u>Theory</u>		481	Recording Techniques II
305	Composition I	<u>Thesis Courses</u>	
306	Composition II	499	Senior Thesis
309	Form & Analysis		

Under the heading of Music Education, there are 16 upper division (300-400 level) courses offered for students seeking the Baccalaureate degree (see *UNM Catalog, 2011-2012* edition, online at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html> for course descriptions).

313	Choral Music Methods	429	Workshop
315	Instrumental Music Methods	438	Selected Topics in Music Education
317	Jazz Methods	441	Teaching Marching Band
346	Teaching Music in the Elementary Schools	443	Music for the Pre-School Child
347	Introduction to Early Childhood Music Education	446	Secondary School Music
363	Conducting	455	Teaching Reading in the Music Classroom
400	Student Teaching in the Elementary School	457	Foundations of Musical Behavior
415	Instrumental Repertory	461	Student Teaching in the Secondary Schools

Available graduate division (500-level) courses include the following:

<u>Conducting</u>		<u>Pedagogy</u>	
565	Advanced Instrumental Conducting	527	Theory Pedagogy
571	Conducting Seminar	588	Music Pedagogy
572	Advanced Conducting Seminar	589	Music Pedagogy
<u>Contemporary World Music</u>		<u>Problems</u>	
517	Native American Music	551	Graduate Problems
518	Alaska Native Music & Culture	<u>Specialized Courses</u>	
522	Indigenous World Music	535	Special Topics in Music
536	Selected Topics in Contemporary World		

Music	584	Problems in Interdisciplinary Studies
544 Anthropology of World Beat	587	Contemporary Interdisciplinary Topics
548 The Anthropology of Music & Sound		
<u>Ensemble</u>		<u>Technology in Music</u>
560 Ensemble Performance	511	Computer Applications I
595 Accompanying	512	Computer Applications II
	521	Introduction to Max Programming for Musicians
<u>History & Literature</u>	580	Recording Techniques I
513 Studies in Medieval & Renaissance Music	581	Recording Techniques II
514 Studies in Baroque Music		
515 Studies in Classic & Romantic Music		<u>Thesis</u>
516 Studies in 20th-Century Music	599	Master's Thesis
531 Bibliography & Research		
537 Selected Topics in Music Literature		<u>Music Education</u>
549 Music Repertory	529	Workshop
	532	Introd. to Research in Music Educ.
<u>Theory</u>	534	Seminar in Music Education
505 16th-Century Counterpoint	538	Selected Topics in Music Education
506 18th-Century Counterpoint	543	Music for the Pre-School Child
509 Compositional Form & Analysis I	550	Philosophy of Music Education
510 Compositional Form & Analysis II	551	Graduate Problems
525 Post-Tonal Theory	557	Foundations of Musical Behavior
529 Techniques of 20th-C. Composition	598	Music Education Project
539 Selected Topics in Music Theory	599	Master's Thesis

Graduate students can also receive credit for selected 400-level courses. It is expected that the graduate student will do appropriate extra work to receive graduate credit. These courses are indicated by asterisks in the *UNM Catalog*, and include the following:

Specialized Courses:

484* Evaluating the Arts

Music Education:

446* Secondary School Music

Graduate students can also receive credit for selected 400-level courses. It is expected that the graduate student will do appropriate extra work to receive graduate credit. These courses are indicated by asterisks in the *UNM Catalog*, and include the following:

Specialized Courses:

484* Evaluating the Arts

Music Education:

446* Secondary School Music

The Department of Music endeavors to keep up with the current trends in the fields of music theory and music history and literature by offering relevant courses in topics that are not part of the permanent curriculum. The department also offers Music Education workshops every summer for both students and professional teachers; these often bring in clinicians who are noted experts in their areas to demonstrate the latest teaching methods or materials available to music educators. The following is a list of special topics courses and workshop topics offered since the summer of 2009. An asterisk indicates the course was available for graduate credit.

**SPECIAL TOPICS COURSES & WORKSHOPS OFFERED
2009/2010, 2010/2011, 2011-2012**

Summer, 2009:

Classical Music of India: Amjad Ali Khan

MUS 436: Enrollment 8

MUS 536: Enrollment 2

The concept of Indian classical music and how it differs from Western classical music. Open to both Indian and Western classical musicians. The course will be an oral teaching session; all students should bring their own instruments.

Spanish Roots. Instructor Karl Hinterbichler

MUS 437: Enrollment 2

MUS 537: Enrollment 6

Designed for upper level undergrad and grad students with an interest in exploring Spanish culture and its dissemination in the Americas. Focus of the class is music, but also includes art, dance, theatre, architecture, geography, history, literature, religion and politics. A musical background is helpful but not necessary. Topics include Spanish music, art, literature, history and politics of the Middle Ages and Renaissance, the transplanting of Spanish culture to the New World, and Spanish (Hispanic) influence in the 19th and 20th centuries.

Workshop: Moving & Singing Musically—Multiple Intelligences Indeed! Clinician Lillie Feierabend

MUSE 429: Enrollment 0

MUSE 529: Enrollment 4

Music educators have always known that music is a separate intelligence, worthy of our time and effort. What is becoming increasingly evident is that while developing our students' music ability we are also helping to strengthen and develop the other intelligences as well. This can be accomplished, not by compromising our musical goals and standards, but simply by manipulating the material that we are already teaching our students. Topics will include: Moving Musically and An In-Depth Look at Multiple Intelligences. Saturday's session will focus on the child voice using a demonstration group of pre-k children.

Workshop: Culture, Musicianship and the Orff Process. Clinician Kathy Robinson

MUSE 429: Enrollment 0

MUSE 529: Enrollment 6

This course will examine the role of culture in the Orff Process. This course will define culturally responsive pedagogy in the context of the Orff classroom and will focus on a variety of activities that will help music teachers improve their instruction. Basic pedagogical activities addressing many modalities, introduction to soprano recorder, and special culminating topics every day enrich the entire spectrum of the learning experience.

Workshop: Teaching Improvisation—How to Get Started. Clinician Christopher Azzara

MUSE 429: Enrollment 5

MUSE 529: Enrollment 4

How do students learn to improvise? This class will provide a common sense approach to improvisation that improves your musicianship and that of your students, making connections for general, vocal, and instrumental teachers at all levels of instruction and experience. Participants will be introduced to practical techniques designed to:

- Improve musicianship
- Develop improvisation skills in a variety of musical styles
- Include improvisation as an integral part of teaching and learning
- Define relationships among improvisation, reading, and composition
- Assess student learning

Workshop: Choral Conducting and Rehearsal Techniques. Clinician Jo-Michael Scheibe

MUSE 429: Enrollment 0

MUSE 529: Enrollment 4

This course will investigate effective conducting posture and gesturing that easily communicate sensitive musical ideas to ensembles. There will be discussions on rehearsal management and pacing, as well as new music reading sessions. Participants may receive individual, practical conducting instruction should they wish.

Fall, 2009:

Introduction to Middle Eastern Music. Instructor Rahim Alkaabi

MUS 436: Enrollment 19

MUS 536: Enrollment 5

History and background of music from Turkey, Near East, Iran and North Africa: instruments, musical styles and forms, modes and rhythms. Includes lectures and performances by guest musicians on such instruments as qanoun, oud, saz, violin, viola and percussion.

Spanish Roots. Instructor Karl Hinterbichler

MUS 437: Enrollment 1

MUS 537: Enrollment 10

See description above.

Advanced Post-Tonal Theory and Analysis. Instructor: Richard Hermann

MUS 439: Enrollment 3

MUS 539: Enrollment 2

Will focus on theoretical aspects of late 19th & 20th century post-tonal music.

Emphasis on analytical applications of pitch-class sets, groups (e.g., Tn/I, Riemann group, unified triadic transformations), graphs (e.g., tonnetz, Cohn cycles, Klumpenhouwer networks) and other combinatorial music-theoretic techniques. In addition to a midterm and final exam, students will present summaries of some of the reading assignments and/or individual research topics.

Spring, 2010:

Introduction to Middle Eastern Music. Instructor Rahim Alkaabi

MUS 436: Enrollment 11

MUS 536: Enrollment 3

See description above.

Music in Vienna. Instructor Kevin Vigneau

MUS 437: Enrollment 7

MUS 537: Enrollment 18

An examination of the music of Vienna in the context of the social, political and philosophical trends of the end of the 19th century. The works of Brahms, Mahler, Wolf, Johann Strauss, Schoenberg and others will be explored.

Introduction to Graduate Music History. Instructor Karl Hinterbichler

MUS 537: Enrollment 13

Graduate survey of music history. Forms, styles, schools, principal composers and representative masterworks from antiquity to present.

Resumé, Gigs, Auditions, PR, Jobs. Instructor Karl Hinterbichler

MUS 435: Enrollment 3

MUS 535: Enrollment 7

Resumés; summer programs and internships (where to find them, applying, etc.); auditioning for grad school, jobs, summer programs, etc.; recording; church jobs; military musician; grants and grant-writing; Fulbrights; fellowships; musical opportunities in a foreign country; teaching jobs (in-state, out-of-state, foreign); non-performance jobs for musicians (librarians, music industry, etc); opportunities for composers, arrangers, etc.; selling yourself (Webpage, Facebook, Twitter, etc); freelancing; setting up a private teaching studio; self-promotion, publicity; networking; publicity; interviews (presenting yourself, questions to expect, etc.); job

market today and in the future for musicians; technology and the musician; making a living while pursuing your dream.

Diction in Singing. Instructor Colleen Sheinberg

MUS 535: Enrollment 9

Introduction to the International Phonetic Alphabet and pronunciation of Latin, Italian, German, and French in singing.

Music in Vienna, 1875-1900. Instructor Kevin Vigneau.

Music 437: Enrollment 7

Music 537: Enrollment 21

An examination of the music of Vienna in the context of the social, political and philosophical trends of the end of the 19th century. The works of Brahms, Mahler, Wolf, Johann Strauss, Schoenberg and others will be explored.

Summer, 2010:

Spanish Roots. Instructor Karl Hinterbichler

MUS 437: Enrollment 1

MUS 537: Enrollment 9

See description above.

Workshop: Choral Workshop. Clinician Ann Howard Jones

MUSE 429: Enrollment 0

MUSE 529: Enrollment 5

This course will investigate effective conducting gestures that easily communicate sensitive musical ideas to ensembles. There will be discussions on rehearsal management and pacing, as well as new music reading sessions. Other topics will include recitative conducting, rehearsal planning, and healthy singing in the choral rehearsal. Participants may receive individual conducting instruction should they wish.

Workshop for String Teachers

MUSE 429: Enrollment 0

MUSE 529: Enrollment 2

This workshop will consist of three segments:

- Teaching Techniques Through the Baton. Emphasis on middle and high school orchestra literature. Participants will conduct in a collegial, supportive atmosphere.
- Intonation. The science of how we hear, why we hear what we do, and how to help students make sense of it.
- The Audition. Gabriel and Dale will provide insights into student auditions. Audio tapes of live auditions will be listened to and discussed. A must for teachers who desire to improve auditioning skills, or to improve student outcomes on auditions.

Kodály Certification Level I. Instructors Regina Carlow, Márta Sárosi, Zsuzsánna

Mindszenty

MUSE 438: Enrollment 0

MUSE 538: Enrollment 4

Level 1 of a three-year, summers-only track for music teachers who are dedicated to learning about and implementing a Kodály-inspired teaching philosophy and curriculum. Required courses in solfa, conducting, choral singing, philosophy, pedagogy and folk music are offered each summer in a graded curriculum. Students in the NMKI Certification Track will move on to the next level by instructor recommendation. Each course involves daily preparation and in some cases significant project/homework for final evaluation. Vocal pedagogy classes and movement work based on principals of Dalcroze are included in the daily curriculum as well.

Kodály Certification Level II. Instructors Regina Carlow, Márta Sárosi, Zsuzsánna Mindszenty

MUSE 438: Enrollment 0

MUSE 538: Enrollment 2

Continuation of Level I described above.

Fall, 2010:

Introduction to Middle Eastern Music. Instructor Rahim Alkaabi

MUS 436: Enrollment 5

MUS 536: Enrollment 6

See description above.

The Orchestra, 1700-2010. Instructor Karl Hinterbichler

MUS 437: Enrollment 5

MUS 537: Enrollment 14

This course will cover the social, political and musical history of orchestras as well as the most distinguished repertoire written for that ensemble. There will also be guest lecturers speaking on various topics, including the current financial woes of orchestras and possible scenarios for the future.

Advanced Tonal Theory & Analysis. Instructor David Bashwiner.

Music 439: Enrollment 7

Music 539: Enrollment 3

An introduction to the work of Heinrich Schenker. Class participants will discuss readings and do analyses of small to midsize pieces written from about 1660 to 1900, then pick a class project and report their findings to other class members. Typical projects can include learning improvisational techniques from the time; preparing an orchestral score or wind band score for performance; analyzing and critiquing a recorded performance, preparing a chamber music performance incorporating information learned, composing/improvising a cadenza for a concerto, composing a piece in the style, comparing Schenker's ideas on tonality with those of Lerdahl & Jackendoff or Schoenberg, writing about the tonally ambiguous repertoires of "classical music" (Wagner, Mahler, Sibelius, Debussy, Albeniz, Puccini, etc.) and jazz (Monk, Corea, Coltrane, Evans, etc.), or any other approved topic.

Arts-in-Medicine. Instructor Patricia Repar

MUS 487: Enrollment 3*

MUS 587: Enrollment 1*

* This course was crosslisted with course numbers in Theatre, Dance, Art

History and Media

Arts. The enrollment figures are for students enrolled in the Music course numbers.

A service-learning courses exploring connections between creative experience and the healing process. The course is designed for healthcare professionals, community members, educators, musicians, dancers, actors, artists, and students from a variety of disciplines who are interested in exploring the transformative power of the creative process as it relates to their own physical and mental health as well as the health of others. Topic areas include aspects of :communication/conflict resolution; ethics/professionalism; energy awareness; physiology/pain; social issues around health and illness, healthcare systems, death, and dying; expressive art therapies.

Spring, 2011:

Collaborative Participation & Interaction. Instructor Molly Sturges

MUS 435: Enrollment 3

MUS 535: Enrollment 1*

* This course was crosslisted in Art History, Theatre, and Media Arts; the enrollment figures given are only for the students signed up under the MUS course numbers. An interdisciplinary practice based class in which students be making work individually and together and exploring issues related to making work in collaboration with communities and in public spaces. Critical issues related to social practice and community work such as relationship building, collaboration structures of participation and interaction, site-specific work, notions of exchange, the continuum of approaches from intervention to facilitation, funding, documentation and more.

Resumé, Gigs, Auditions, PR, Jobs. Instructor Karl Hinterbichler

MUS 435: Enrollment 3

MUS 535: Enrollment 7

See description above.

Music-Sound Production for Films. Instructor Manny Rettinger

MUS 435: Enrollment 6

MUS 535: Enrollment 5

This course introduce sstudents to the skill set necessary to produce and edit sound for films, with an emphasis on musical sound. Students will analyze the soundtracks and soundscapes of films such as *Blade Runner* and *Star Wars* and the TV show *Lost*; they will also record, compose, and edit sound and music to accompany selected film scenes. This year's focus will be on the use of sound and music in science fiction films. (***This course is open to any UNM student***) ***Necessary Skill Sets:*** Some musical experience is preferred but not required.

Introduction to Middle Eastern Music. Instructor Rahim Alkaabi

MUS 436: Enrollment 13

MUS 536: Enrollment 2

See description above.

Music and Emotion. Instructor David Bashwiner

MUS 439: Enrollment 7

MUS 539: Enrollment 20

This course addresses the complex relationship between two very broad terms, “music” and “emotion.” It does so from four perspectives: music history and philosophy, music theory, physiology and neuroscience, and evolution. Students read original source material in each of these areas and write response and research papers.

Diction in Singing. Instructor Colleen Sheinberg
MUS 535: Enrollment 5
See description above.

Introduction to Graduate Music History. Instructor Karl Hinterbichler.
MUS 537: Enrollment 13
Graduate survey of music history. Forms, styles, schools, principal composers and representative masterworks from antiquity to present.

Summer 2011:

Spanish Roots. Instructor Karl Hinterbichler
MUS 437: Enrollment 2
MUS 537: Enrollment 13
See description above.

Workshop: Planning For and Conducting Children’s Choirs in the Elementary School.
Clinician Paul Hallsted
MUSE 429: Enrollment 3
MUSE 529: Enrollment 5
Workshop discussions will cover topics such as: developing a children’s choir; either an after school choir or a community children’s chorus, the child’s singing voice, helping the out-of-tune singer match pitch, conducting gestures, repertoire for children’s choirs beginning with unison singing and moving to two and three part singing, developing a sense of community in a children’s choir, as well as developing musicianship. Participants can expect to be actively involved in the workshop through sharing ideas, singing, moving and conducting.

Band Conducting Workshop. Clinician Gary Green
MUSE 429: Enrollment 0
MUSE 529: Enrollment 4
Topics will include conducting technique, expressive principles, non-verbal communication, score study, literature selection, and guidelines for running more efficient and engaging band rehearsals. The workshop will include a significant practical component, with participants coached by Prof. Green as they conduct a workshop band ensemble in videotaped masterclass sessions.

Classroom Guitar Pedagogy. Clinician Lynn McGrath
MUSE 429: Enrollment 3
MUSE 529: Enrollment 3
This class is designed for current guitar teachers, music teachers interested in the possibility of teaching guitar, and students hoping to teach guitar someday. We will review and compare resources including readily available classroom method books, solo books that can be adapted to the classroom setting, and ensemble repertoire.

We will explore solutions to some of the special challenges of teaching guitar in the group setting. While emphasizing classical guitar, we will also explore how popular styles may be successfully incorporated into the guitar classroom.

Workshop: Choral Workshop. Clinician Rollo Dilworth

MUSE 429: Enrollment 1

MUSE 539: Enrollment 1

This workshop will include sections on choral pedagogy, the African American spiritual, gospel music, and the middle school choral program. Reading sessions will include material providing global perspectives in choral music. A conducting masterclass will also be part of the workshop experience.

Fall, 2011:

History of the Orchestra. Karl Hinterbichler

MUS 437: Enrollment 2

MUS 537: Enrollment 13

The social, political and musical history of orchestras as well as the most distinguished repertoire written for that ensemble. Guest lecturers speaking on various topics, including the current financial woes of orchestras and possible scenarios for the future.

Writing about Music. Instructor Richard Hermann

MUS 435: Enrollment 1

MUS 535: Enrollment 2

This course will investigate writing program notes, reviews, precis, abstracts, and proposals in the field of music.

Spring, 2012:

Introduction to Graduate Music History. Instructor Karl Hinterbichler.

MUS 537

See description above.

Music in Vienna, 1875-1900. Instructor Kevin Vigneau.

MUS 437

MUS 537*

See description above.

The Musical Brain. Instructor David Bashwiler

MUS 437

MUS 537

This course begins by asking what sort of benefit can be gained in the understanding of music by knowing how music is processed in the brain. It then presents a broad overview of the knowledge that has been gained to date concerning the cognition and neural processing of pitch, rhythm, and harmony, and how these eventuate in musical memories, emotions, and imagery. A final unit considers the evolution of musicality in the human species and whether the basics of musical biology are more likely to have been accidents in the evolutionary process or adaptations.

Messiaen's Legacy. Instructor: José-Luis Hurtado

MUS 439

MUS 539

Olivier Messiaen (1908-1992) was one of the central and most influential musical figures of the twentieth century. This course combines history, listening sessions, study of his treatises, and in depth analyses of his and his pupils' most representative works.

Writing about Music. Instructor Richard Hermann

MUS 435

MUS 535

This course will investigate writing program notes, reviews, precis, abstracts, and proposals in the field of music.

Resumé, Gigs, Auditions, PR, Jobs. Instructor Karl Hinterbichler

MUS 435

MUS 535

See description above.

1d. Ensemble Experience

Undergraduate Student Requirements:

All undergraduate music students have specified ensemble requirements which include participation in a "major ensemble." These include the Symphony Orchestra, Wind Symphony, Symphonic Band, Marching Band, Concert Choir and Dolce Suono.

Depending upon the student's area of concentration, part of the ensemble requirements can be filled through participation in other ensembles/chamber music classes. These include:

Choruses:

University Chorus

Women's Chorus ("Las Cantantes")

Bands:

Jazz Band

Concert Band

Basketball Band

Orchestra

Sinfonia

Chamber Ensembles:

Contemporary Chamber Ensemble ("New Music, New Mexico")

Early Music Ensemble

Guitar Ensemble

Jazz Ensemble

Percussion Ensemble

Piano chamber music

Various woodwind, brass, string chamber ensembles

A music major is expected to enroll in a major ensemble each semester, beginning with the first of his or her residence, until the minimum requirements are fulfilled. No student may enroll in more than three major ensembles per semester without approval of the department chair. Voice majors are normally allowed to participate in only one major choral ensemble each semester; participation in other choral ensembles must be approved by the applied teacher. Transfer students are credited with a maximum of one semester of ensemble participation at UNM for each semester of ensemble participation at a former institution, to a maximum of 4 credits. Specific requirements are as follows:

Organ performance major:

6 semesters in an appropriate major ensemble (usually choral ensemble);

2 semesters of accompanying.

Piano performance major:

2-4 semesters in an appropriate major ensemble (usually choral ensemble);

4-6 semesters in accompanying and/or chamber music.

Instrumental performance major (other than keyboard or guitar):

8 semesters in a major instrumental ensemble;

2 semesters in chamber music.

Guitar performance major:

6 semesters in an appropriate instrumental ensemble (usually guitar ensemble);

4 semesters in a major choral ensemble.

Vocal performance major:

8 semesters in a major choral ensemble

Theory and composition major:

6 semesters in an appropriate major ensemble, including 2 semesters in a major choral ensemble.

String pedagogy major:

8 semesters in orchestra;

1 semester in chamber music.

Jazz studies major:

4 semesters in a major ensemble;

4 semesters in Jazz Combo;

6 semesters in Jazz Band;

Introduction to Improvisation (Music 236);

Jazz Improvisation I, II and III (Music 237, 336 and 377).

Bachelor of Arts major:

4 semesters of in an appropriate major ensemble.

Music Education major:

8 semesters of major ensemble appropriate to the applied concentration. Students must audition for the following ensembles and participate in the ensemble to which they are assigned:

Wind & percussion players: Wind Symphony, Marching Band or Symphony Orchestra.

String players: Symphony orchestra
Vocal Concentrates: Concert Choir
Keyboard and guitar concentrates following the vocal track: Concert Choir.
Keyboard and guitar concentrates following the instrumental track: Wind Symphony, Marching Band or Symphony Orchestra.

Graduate Student Requirements:

Only two of the Master of Music concentrations require ensemble as part of the degree work. All graduate students are encouraged to enroll in ensembles as part of their elective course requirements. Concentration requirements are as follows:

History and Literature:

Ensemble taken as elective; 2 hours credit can apply toward the degree.

Theory and Composition:

Ensemble taken as elective; 2 hours credit can apply toward the degree.

Performance:

Ensemble taken as elective; 4 hours can apply toward the degree.

Conducting:

Two hours ensemble required.

Accompanying:

Two hours accompanying required in addition to applied hours in Collaborative Piano

Education (Plan I or II):

Ensemble taken as elective; 2 hours can apply toward the degree.

2. Total Graduate Effort

The department's graduate student population is entirely sufficient to permit meaningful sharing of ideas and knowledge. As can be seen from the table of "Majors & Degrees Granted 2008/09-2010/11" in Section 1a above, the number of graduate students enrolled in any given semester has ranged from 84 to 90. Current enrollment (Fall 2011) is 84 (reference HEADS Report for 2011-2012 Academic Year, **Appendix I**), and there are actually 93 students in active graduate status, although all are not currently enrolled. Graduate students are able to perform with each other, and with undergraduate students, as well as side by side with faculty members. They also have opportunities to perform with music professionals in the community, and to perform in masterclasses for visiting performing artists. Theory and composition students are afforded excellent opportunities for interaction with professionals in the field through the annual *John Donald Robb Composers' Symposium*.

**Enrollment in Academic Courses Offered for Undergraduate And Graduate
Credit
Fall, 2008 through Fall, 2011**

The following table gives enrollment figures for the past three years for academic courses in which both graduate and undergraduate credit is available. The graduate-level course numbers (identified by Δ) appear immediately below the corresponding undergraduate-level course numbers.

	Fall 2008	Spr 200 9	Sum 2009	Fall 200 9	Spr 201 0	Sum 2010	Fall 201 0	Spr 201 1	Sum 2011	Fall 2011
MUS 311: Computer Applications I	11	8		13			11	12		12
Δ MUS 511: Computer Appl. I	5	3		3			4	3		3
MUS 325: Post-Tonal Theory		12								
Δ MUS 525: Post-Tonal Theory		6								
MUS 380: Recording Techniques I	28			29			31			31
Δ MUS 580: Recording Tech's I	3			0			4			3
MUS 388: Music Ped./Percussion	2									
Δ MUS 588: Music Ped./Perc.	3									
MUS 388: Music Pedagogy/Piano	4						4			
Δ MUS 588: Music Ped./Piano	5						2			
MUS 388: Music Pedagogy/Voice							16			
Δ MUS 588: Music Ped./Voice							4			
MUS 389: Music Pedagogy/Piano		1						4		
Δ MUS 589: Music Ped./Piano		4						1		
MUS 388: Music Pedagogy/Sax II		2								
Δ MUS 588: Music Pedagogy: Sax		1								
MUS 388: Music Pedagogy/Trumpet				1			0			1
Δ MUS 588: Mus Pedagogy/Tpt				4			3			2
MUS 405: 16th-C Counterpoint							18			
Δ MUS 505: 16th-C Counterpoint							2			
MUS 406: 18th-C Counterpoint				11						11
Δ MUS 506: 18th-C Counterpoint				5						4
MUS 409: Comp Form & Anal I										4
Δ MUS 509: Comp Form & Anal I										4
MUS 412: Computer Applications II					9					
Δ MUS 512: Computer Appl. II					2					
MUS 413: Medieval/Ren Music	6						5			
Δ MUS 513: Med/Ren Music	17						20			
MUS 414: Baroque Music		7						5		
Δ MUS 514: Baroque Music		21						27		
MUS 415: Classic/Romantic Music				9						8
Δ MUS 515: Classic/Romantic Mus				24						21
MUS 416: 20th-Cent Music					5					
Δ MUS 516: 20th-Cent Music					14					
MUS 417: Native American Music				14			7			
Δ MUS 517: Native American Mus				10			1			
MUS 418: Alaska Nat Mus & Cult								4		
Δ MUS 418: Alaska Nat Music								2		
MUS 421: Max Programming										2
Δ MUS 521: Max Programming										2
MUS 422: Indigenous World Music					25					
Δ MUS 522: Indigen. World Mus					12					

MUS 435: T/Writing About Music										1
Δ MUS 535: T/Writing About Mus										2
MUS 435: T/Collab Particip. Interact.								3		
Δ MUS 535: T/Collab Participation								1		
MUS 435: T/Resume, Gigs, PR, Jobs					3			3		
Δ MUS 535: T/Resume, Gigs, PR					7			7		
MUS 435: T/Sound Prod for Films								6		
Δ MUS 535: T/Sound Prod Films								5		
MUS 435: T/Mvmnt, Image, Sound		2								
Δ MUS 535: T/Mvt, Image, Sound		1								
MUS 436: T/Intro to Mid East Mus	11	16		19	11		5	13		
Δ MUS 536: T/Intro Mid East Mus	2	7		5	3		6	2		
MUS 436: T/Classical Mus of India			8							
Δ MUS 536: Classical Mus of India			2							
MUS 437: T/History of the Orchestra							5			2
Δ MUS 537: T/Hist of Orchestra							14			13
MUS 437: T/Spanish Roots			2	1		1			2	
Δ MUS 537: T/Spanish Roots			6	10		9			13	
MUS 437: T/Music of Vienna					7					
Δ MUS 537: T/Music of Vienna					21					
MUS 437: T/Popular Mus in History	4									
Δ MUS 537: T/Popular Mus in Hist	17									
MUS 439: T/Adv Tonal Theory	7						7			
Δ MUS 539: T/Adv Tonal Theory	5						3			
MUS 439: T/Adv Post-Tonal Theory										
Δ MUS 539: T/Adv Post-Tonal Th.				3						
MUS 439: T/Music & Emotion				2				7		
Δ MUS 539: T/Music & Emotion								20		
MUS 439: T/Analysis for Performnce		14								
Δ MUS 539: T/Analysis for Perf.		11								
MUS 444: Anthr. of World Beat							10			
Δ MUS 544: Anthr of World Beat							1			
MUS 448: Anthr of Music & Sound	19						10			
Δ MUS 548: Anth of Mus & Sound	1						5			
MUS 449: Mus Rep/Piano I				3						4
Δ MUS 549: Mus Rep/Piano I				3						1
MUS 449: Mus Rep/Euphonium				2			2	1		4
Δ MUS 549: Mus Rep/Euphonium				0			0	0		0
MUS 449: Mus Rep/Tuba				0			3	4		4
Δ MUS 549: Mus Rep/Tuba				2			1	0		3
MUS 449: Mus Rep/Clarinet				0			0			0
Δ MUS 549: Mus Rep/Clarinet				2			3			1
MUS 449: Mus Rep/Percussion				0						4
Δ MUS 549: Mus Rep/Percussion				2						0
MUS 449: Mus Rep/Voice				10						12
Δ MUS 549: Mus Rep/Voice				5						2
MUS 449: Mus Rep/Horn		0								
Δ MUS 549: Mus Rep/Horn		2								
MUS 481: Recording Tech's II		16			14			12		
Δ MUS 581: Recording Tech's II		1			1			2		
MUS 487: T/Arts-in-Medicine		2					3			
Δ MUS 587: T/Arts-in-Medicine		1					1			
MUSE 443: Mus/Pre-School Child										

Δ MUSE 543: Mus Pre-Sch Child										
MUSE 457: Found of Mus Behavior					12					
Δ MUSE 557: Fnd Mus Behavior					1					

3. Institution's Terminology for Curricula

The following curricular terms are used by the University of New Mexico:

Degree: A title that the University confers on a student who has satisfactorily completed a required program of study. Degree requirements are established by the University, colleges, and departments, and are approved by University faculty, administration, and the Board of Regents. UNM is authorized to award associate, baccalaureate, master's, 1st professional, and doctoral degrees.

Degree Title: The complete approved label of a degree program consisting of the degree designation and the degree major (e.g., Bachelor of Arts in History; Bachelor of Science in Chemistry).

Major: That part of a degree program consisting of a specified number of hours from a defined group of courses in a primary discipline or field. A completed major is shown on both a student's diploma and transcript.

Minor: That part of a degree program in an approved secondary discipline or field. outside the major. A minor requires fewer hours than a major. A completed minor is shown on a student's transcript but not on the diploma.

Concentration: An approved set of courses within a major that define a specialty area or specific field of study.

Emphasis: An approved subset of courses within a concentration. Emphases do not appear on a diploma or transcript.

For degree plans offered in the Department of Music, the following hierarchy of terms is employed:

- I. Bachelor of Music
 - A. Major: Music
 1. Performance Concentration
 - a. Keyboard Emphasis
 - b. Instrumental Emphasis
 - c. Vocal Emphasis
 2. Theory and Composition Concentration
 3. String Pedagogy Concentration
 4. Jazz Studies Concentration
- II. Bachelor of Arts in Music
 - A. Major: Music

- C. Bachelor of Music Education
 - A. Major: Music Education
 - 1. Vocal Concentration
 - a. Piano Emphasis
 - b. Guitar Emphasis
 - c. Vocal Emphasis
 - 2. Instrumental Concentration
 - a. String Emphasis
 - b. Wind Emphasis
 - c. Strings Emphasis
 - d. Piano Emphasis
 - e. Guitar Emphasis
 - 4. Master of Music
 - A. Major: Music
 - a. Concentration in Music History and Literature
 - b. Concentration in Theory and Composition
 - c. Concentration in Performance
 - d. Concentration in Conducting
 - e. Concentration in Collaborative Piano
 - f. Concentration in Music Education (Plan I, with Thesis; Plan II without thesis)

Finances

As previously stated, the state allocated budgets primarily support salaries for full-time faculty lines, with some modest support for part-time salaries, graduation assistantships (10 full assistantships), graduate tuition waivers (equivalent to 7-8 for those assistantships), and below subsistence support for supplies. These funds are supplemented by various endowment accounts, a variety of fees, and extended university income from online courses. Under the new banner financial management system, the budget period utilizes the previous years' spending (and any foreknowledge of additional expenses (e.g., accreditation costs) to allocate projected income in advance of the next fiscal year. In the current year for instance we were able to project over \$400,000 in income from extended university but conservatively budgeted slightly more than half of that income for expected needs. In other words, while much of the Department's funding is based on soft funds, a situation no one is pleased with, the budgeting system at least allows planning and allocations based on reasonable expectations. As a result, the Department ironically has never been in better financial shape or better able to handle the various emergencies that occur unexpectedly. In one sense it seems dangerous to support graduate assistantships and other scholarships through fee income or other generated income (in addition to endowments) but this support has enabled the

department to grow in quality and quantity.⁴ The new financial system, something that wasn't in place at the last accreditation visit, does not allow for budget deficits so that unit is now always in the position of closely following income strains to actual spending. At this writing, for instance, though no statistics are available, it appears that student enrollment will be done and this will affect income from fee generation by over \$10,000. We are already redistributing the budget in the case of that eventuality.

There have never been reliable, regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the music unit from year to year in the unit's history. For that reason, two decades ago the department was relatively small and poor while a decade ago, as a result of growth, the Department had run a deficit of over \$300,000. To that extent, the current financial system that has allowed fee usage and entrepreneurial income generation has replaced the ideal state-allocated system whereby such basic items as ensemble budgets (there has never been an allocation for this in the Department's history) can at least be planned on the basis of expectations of soft funding generation. In that sense, a system has been created that, while always subject to change and flux, can approximate a regular and reliable budget from year to year. Each budget item is reviewed annually with respect to expected income and in-house budgets are created based on that expectation. For instance, there is no allocation for the University of New Mexico Symphony Orchestra. The self-created budget for that ensemble has however increased from 0 to its current allocation at approximately \$20,000 annually (there are additional endowment sources that can also be claimed for use by the UNMSO). Similarly, the state-allocated travel budget is \$6000 annually but with fees used to support recruitment trips, endowments, and income generated from extended university courses, our actual travel costs surpass that amount by at least 500%. As reported elsewhere, fundraising of all types has become an essential part of the Department of Music's persona. We work closely with the College of Fine Arts Development office on short and long-range giving and much of the work being done now will bear fruit in the future as a large number of planned-giving endowments have been created. In addition, goals have been set to create what amounts to an ongoing budget. In the choral area, for instance, Professor Brad Ellingboe launched a long-term project about 6 or 7 years ago to create 16 choral scholarship endowments, each named, that would support a core of the best student voices (4 soprano, 4 alto, 4 tenor, and 4 basses). Our community chorus, the University Chorus, a 140-member ensemble that also includes some key "expert" student singers, includes many influential citizens and a number of these University Chorus members, having sung masterpieces such as the Brahms', Mozart's, and Verdi's Requiem, and music by visiting composers such as Weston Noble and Rene Clausen, have helped to come close to finishing this project (about 12 endowments completed) in a few short years. Success with this type fundraising that helps to secure the Department's future scholarship funding also

⁴ The reality is that actual allocated funding towards assistantships supports 17 half-assistantships whereas the real number of assistants, more than twice that amount at 36 (and in the spring 37) is supported primarily through generated incomes (2 endowments support 2-3 assistantships).

generates imitation and many different areas (e.g., String Pedagogy, Voice, Band) are attempting similar projects. The backdrop for all of the above has been considerable short-range and long-range planning as emphasized in documents like our previous Strategic Plan and has come about as a result of a continuous development of new and different income sources.

D. GOVERNANCE

Documentation

1. Organizational Chart of the University (MDP D.1)
2. Constitution and By Laws of the Department of Music (MDP D.4 and 6)
3. Constitution and By Laws of the College of Fine Arts (MDP D.4 and 6)

The Department of Music Constitution and By Laws reflect governance procedures with numerous flexibilities a part of the structure such as the creation of ad hoc committees. There is a clear chain of command from the faculty and staff to the department areas and committees to the Chair and the Dean. At the same time, the nature of the Department of Music is such that many opportunities for direct contact with upper administration (e.g., Development Initiatives, Athletic Bands) emerge that don't require working through the office of the Dean of the College of Fine Arts. The Department of Music, perhaps more than any other unit in the University, is recognized by the public through its athletic bands and numerous faculty members performing in professional concert venues like the Santa Fe Opera and New Mexico and Santa Fe Symphony Orchestras, appearances at University functions such as graduations and Development activities, and social venues like the Arts-in-Medicine program. As a result, the University administration recognizes its strong self-interest in cultivating a healthy and dynamic music program to serve the University as a whole while developing future artists and teachers in New Mexico. While governance at the Department of Music has remained stable throughout the decade following the previous accreditation visit, the Department and Chair have reported to 5 Deans (Tom Dodson, Interim Dean Christopher Mead, Dean James Moy, Interim Dean Christopher Mead, Interim Dean James Linnell), 5 Provosts (Brian Foster, Reed Dasenbrock, Viola Florez, Suzanne Ortega, and Interim Provost Chaouki Abdullah), and 5 Presidents (William Gordon, F. Chris Garcia, Louis Caldera, David Harris, and David Schmidly). In addition, a Presidential and Dean Search is underway in the 2011-12 year with a Provost Search planned for 2012-13. With such a revolving door constantly opened at the top governance levels, the Department of Music has been challenged to seek as much autonomy, especially with respect to finances, as possible. This has been a positive in that the highest priority for the department, delivering the best curriculum and educational experience to all its students while supporting faculty and staff to achieve that goal, has been achieved often without interference albeit with much support. The primary negative, not surprisingly, is that constant reinvention and re-explanation of the basic functioning of the Department is required as each new culture attempts to make changes from the past culture. The Department has been strongly proactive in making certain that administrators throughout the university understand their own self-interest in making certain that Department continues to function at its highest level. Thus far, while financial operations have been threatened in individual incidents, the University has maintained the wisdom to keep the Department working at the highest level.

In recent years, the College of Fine Arts administration has acted to unify many of the governance structures across all college units so that there are no longer any separate

tenure-promotion or load reporting procedures for instance, and in other areas of reporting (e.g., assessment) and advisement, great strides have been made to secure a unified college approach as well. This is in great contrast to the previous Self-Study and internal review process a decade ago when one of the recommendations made was to separate the Department from the College as an independent School of Music. The use of the College structure in this way has helped take some pressure off individual units and the Department of Music in particular of having to sometimes work against University structures in place that are contradictory to the discipline of music itself. In essence, while the global structures assure an appropriate governance barrier and fairness of standards across the college and up to the University level of governance, this in no way hampers the purposes and fundamental workings of the Department in relation to educational, artistic, administrative, and financial needs. In this past decade, while the Department of Music led the way in Strategic Planning, developing a comprehensive plan in 2002 in alignment with the then University-wide Strategic Plan, the College of Fine Arts soon developed its own strategic plan that additionally unifies the College focus and includes the Department of Music as one of the member units without imposing the necessity of Department change to meet College goals. At the same time, College planning **does** affect Department emphasis and has encouraged and allowed the Department to grow in directions (e.g., digital media) it might not have considered were there no incentives in place.

The college administration has essentially been reorganized in the last few years with a senior associate dean responsible for grants and college personnel matters, and assistant Dean responsible for student related matters and assessment, and the grant writer as a liaison for faculty research and creative work initiatives. Related to this, is an organization of the music department that features undergraduate and graduate advisors (who in turn consult with the college advisor), and associate chair responsible for scholarships, faculty load, and assessment. The chair of the department of music and the Dean of the College of fine arts serve as the executives of the department and college respectively while the other bureaucratic levels allow for smoother functioning of more management level concerns. The communication functions through all these levels.

The chair's load is considerable; especially one takes account of the fact that the chair is obligated to teach one class each semester in addition to his or her administrative duties. A mitigating factor has been the allowance for the chair not to teach it all during some semesters or the chair to use less burdensome substitutions, such as the teaching of applied lessons or creative research work the pitcher is participating in. Nevertheless, it does not seem appropriate for the chair overseeing 400+ music majors, 61 faculty members, and a small staff should also be expected to fulfill teaching duties. Although much of the chairs work is delegated, the staff, operating at full capacity, is understandably not always able to respond to the chair's requests in as timely a fashion as needed. As a result, the chair may not always rely on staff for concerns that staff in other institutions might normally handle.

The chair and staff of the department of music, already stretched to the limit, maintain a high functioning level, sometimes with the aid of student workers. It is clear that an

additional staff person to serve the choral and orchestral areas, among other administrative duties, a position that would correspond to the current staff person serving the bands area, would be an extremely welcome position. Moreover, the equivalent of another full-time staff position to aid with administration, accounting, recruitment, and advisement would also be a welcome addition that would help the department maintain a critical understanding of its 400+ majors.

E. Faculty and Staff

Documentation

- 1) HEADS Data Survey - MDP B
- 2) Faculty Data (Biographies) MDP E2
- 3) College Policy on Promotion and Tenure and Post-Tenure Review MDP E
- 5) Sample IDEA Teaching Evaluation Form MDP E
- 6) Faculty Load Report Instructions MDP E
- 7) University Policies on Faculty Appointment, Tenure and Promotion (Section B, Faculty Handbook) <http://handbook.unm.edu/>
- 8) University Policies on Fringe Benefits (UNM Business Policies and Procedures Manual:¹ <http://www.unm.edu/~ubppm/>

1. Qualifications

The faculty data reveals a faculty that is diverse with respect to qualifications and that goes beyond the essential competencies demonstrated by each faculty member's educational background, whether part-time or full-time. The paragraphs below highlight two or three faculty or staff members from several categories.

Performance faculty members such as Professor Falko Steinbach and Professor Michael Chapdelaine continue to have rich, active performing careers in addition to fulfilling their teaching responsibilities. These individuals exemplify artists who are actively touring the world while maintaining a home base in Albuquerque. Prof. Steinbach (http://music.unm.edu/faculty_staff/fac_profiles/steinbach.htm) for instance, is regularly invited to perform and to adjudicate at International Music Festivals and in fact sponsors a festival of his own each summer in Germany. Prof. Chapdelaine (www.michaelchapelaine.com) is the only guitarist to win both the National Fingerpicking Championship, and the Guitar Foundation of America International Classical Guitar Competition .

Academic senior faculty members like Professor Richard Hermann and Professor Christopher Shultis remain active in their fields, still lecturing around the world and publishing major works. Prof. Hermann's co-edited book of essays, *Concert Music, Rock,*

¹ Policies on Fringe Benefits can be found in the Faculty Handbook, section 3, pages 3-7 and in the University Business Policies and Procedure Manual, sections 3405, 3600, 3625, 3640, 3650, 3700, 3785.

and Jazz since 1945 has seen several editions, both hardcover and paperback, and he is also active and published as a composer. Prof. Shultis is a two-time Fulbright award senior scholar who has taught and lectured in Europe, especially in Germany. His book, *Silencing the Sounded Self: John Cage and the American Experimental Tradition*, has won critical acclaim and his article in the *Journal of Musicology*, "Cage in Retrospect: A Review Essay", was given the Deems Taylor award. Prof. Shultis is an associate editor for the theory and composition journal, *Perspectives of New Music*.

Part-Time performance faculty members often have comparable credentials but nurture careers that have emphasized the practical pursuits of performing artists. Part-time lecturer violinist David Felberg is Concertmaster of the Santa Fe Symphony Orchestra and has appeared as concerto soloist with the New Mexico Symphony, Santa Fe Symphony, Palo Alto Philharmonic, Albuquerque Philharmonic, and the Balcones Orchestra in Austin, TX. Felberg is the Co-Music Director of Church of Beethoven, an innovative Sunday morning series highlighting music and poetry that has been featured on NPR and in the Los Angeles Times. The multi-faceted musician is also Music Director of the Albuquerque Philharmonic, assistant conductor of the University of New Mexico Symphony Orchestra, and founder and conductor of Chatter, a chamber ensemble dedicated to performing 20th and 21st century chamber orchestra repertoire.

Canadian-born organist and choral conductor, Maxine Thévenot is the Director of the 20-25 voice women's choral ensemble, Las Cantantes and has also lectured in music theory and music appreciation, and is a university chapel organist. She enjoys a distinguished international career and has performed throughout Europe, Great Britain, and North America at many prestigious churches, concert halls and festivals, including Magdeburger Dom, Germany; Westminster Abbey, and Westminster Cathedral, UK; Salisbury, St. Paul's and Canterbury Cathedrals, UK; St. George's Chapel, Windsor, UK; la Cathédrale de Notre Dame, Paris; Washington National Cathedral, Washington, D.C.; Saint Thomas Fifth Avenue, New York City; Princeton University Chapel, Princeton, New Jersey; Jack Singer Concert Hall, Calgary; la Basilique de Notre Dame du Cap, Montréal, and the music festivals of Bratislava, Budapest, Prague, and Vienna.

Stuart Macaskie supplements the jazz studies program as instructor of jazz piano. Although his terminal degree was a B.M. in Jazz Studies at the University of Indiana (David Baker), he has had an active career as a soloist both in Albuquerque and in New York, where he performed with the Artie Shaw Orchestra, Ringling Bros. & Barnum and Bailey Circus Band, and at several of the most famous venues, including the Rainbow Room, Fat Tuesdays, Sardis, and Windows on the World. This practical professional experience is often not available from faculty members who have chosen to reside primarily at the University.

A similar range exists among **academic part-time** faculty members. Canadian composer/performer Patricia Ann Repar has collaborated with artists in contemporary theatre, dance, sculpture, and video and her ethnomusicological interests have been pursued through travel and research abroad: South Africa and Uganda; Ecuador; Northern, Eastern and Western Europe; Cuba; the Middle East; Central and South-East

Asia. Repar's pieces have thus come to reflect not only an interest in multimedia, but also in multiculturalism. Searching for new timbres, she employs a wide array of musical instruments including her own designs, as well as various electronic technologies. Searching for new forms and creative processes, her compositions reflect explorations in sound, gesture, and image; clinical observations on sound and healing; experiments in performance and technology; and studies on the relationship between creativity and collaboration. Repar has been featured as a guest composer, performer, and educator throughout the United States and Canada as well as in Great Britain, South America, Eastern Europe, parts of Africa and Australia. As an Assistant Professor in the departments of Music and Internal Medicine (section of Integrative Medicine) at The University of New Mexico Dr. Repar teaches composition, computer applications in music, and arts-in-medicine. She founded and currently directs *Arts-in-Medicine at UNM* which is a nationally recognized program of clinical service, research, and education. Sometimes referred to as a 'living installation' the program includes musicians, dancers, writers, visual artists and body workers who engage patients, their families, and medical professionals throughout UNM Hospitals in creative encounters of a rejuvenating, transformative, and educational nature. Professor Repar is a tenured associate professor working .5 FTE for the Department of Music and .5FTE for University Hospitals.

Pianist and Early Music Ensemble Director Colleen Sheinberg sings professionally and plays a variety of period instruments. She has performed on harpsichord with Serenata of Santa Fe, the Orchestra of Santa Fe, the Chamber Orchestra of Albuquerque and the New Mexico Symphony Orchestra, and on recorder in the Santa Fe Opera's production of *L'Incoronazione di Poppea*. She and her husband Art together direct *Música Antigua de Albuquerque*, a professional Renaissance and medieval performing group which they helped to found in 1978. Música Antigua performs regularly in Albuquerque and Santa Fe and has toured throughout New Mexico and given performances in Houston and Milwaukee. The ensemble was the recipient of the Albuquerque Arts Alliance's 2002 Bravo Award for Excellence in Music, and has had two recordings released on the Dorian label of New York: *A Rose of Swych Virtu* and *The Sport of Love*. The ensemble's most recent CD recording, *Music to the Max* and *Round and Round We Go* were self-produced and released in 2004 and 2010, respectively.

From his vantage point as the director of Santa Fe Studios, a commercial recording facility, lecturer Doug Geist teaches the two recording studio courses offered by the department. Doug Geist is the owner and principal engineer/producer at Santa Fe Center Studios. He teaches audio courses at UNM and is the author of an audio workbook, *Audio Graffiti*. He has been an audio engineer since 1985, working at Audio by Design, Sunrise Teleproductions and C& D Sport Studios, as well as a freelance engineer/producer. Over the years he has been nominated seven times for a Grammy© and won one Grammy© Award. He has also won a Nammy Award, and many other awards for excellence in engineering from the New Mexico Music Awards in the categories of Jazz, Blues, Gospel, Spanish, Rock, Rock Alternative, Country, Western, R&B, World Beat, Native American and producer, engineer. Doug has done commercial production for national, regional and local products and over the years has garnered a National Addy Award and

Regional Addy Awards, Telly Awards, Videographer Awards, Rocky Awards and New Mexico Music Awards for the best jingle, to name a few.

The teaching qualifications of **graduate teaching assistants** are assessed both in the audition process and from the materials submitted in their applications to the graduate program, including transcripts, resumes, letters of recommendation and letters of intent. Since assessment tools do not necessarily guarantee a developed teaching technique, the department tries to ensure that resources are available to the assistant. The department website provides information for teaching assistants on its Resources page at http://music.unm.edu/resources/student_resources/teaching_assistants.htm. The university offers CJ 583: *Teaching the Basic Course*, a one-credit course designed to help TAs improve their skills, ability, and confidence in teaching. The department provides faculty supervision of the assistant's teaching, as well as training specific to the area of his or her duties. Current theory assistant Sabine Wilden, for example, entered as a piano major, but already had extensive theory background from her undergraduate music studies in Germany. She was assigned to teach an upper-level undergraduate theory course, but was required to take Post-Tonal Theory in order to ensure that she would have the expertise to fulfill her instructional duties. Javier Gonzalez, who is currently pursuing both the choral conducting and the vocal performance concentrations, already had a number of years' teaching experience in both areas at the college level, and came highly recommended. He was assigned to teach both private voice lessons and group voice classes, and did not need any special mentoring.

The credentials of **Department of Music Staff** are equally important to the smooth functioning of a large and varied department. Manny Rettinger, recording engineer, is responsible for recording faculty and student concerts in Keller Hall and maintaining audio equipment in the classrooms. He also records non-department events when the hall is rented for these events. His professional background is impeccable and he maintains his own commercial recording facility, UBIK Sound, where he has recorded a wide variety of work for film, for the commercial industry, and for educational purposes (for the Smithsonian).

The department's piano technician is Fred Sturm, who also has a private commercial business in town and is active as a member of the Piano Technicians' Guild on both a local and national level. Sturm received a Master of music degree in piano performance from UNM and continues to be active as performing pianist, specializing solo piano repertoire of Latin America, with a particular emphasis on the music of Villa-Lobos. He has recorded 5 compact discs of solo piano music including *Brazilian Soul; American Rags, Brazilian Tango, and Afro-Cuban Dances; Piano music of Ginastera and Villa-Lobos; Spanish dances;* and *Sonidos de Nueva España*.

The quality of our faculty and staff is generally very high and needs little improvement. The excellence of our personnel and the drive with which work is accomplished is our greatest asset and the primary reason, in the light of inadequate funding, that our goals and aspirations as a program are being met.

2. Number and Distribution

The list at the conclusion of this subsection indicates the number of part-time and full-time faculty members teaching in the Department of Music. In addition to faculty, we have 36 graduate assistants.. The department currently has 5 assistant professors, 11 associate professors, and 14 full professors. Part-time tenure-track positions are now accepted in the University and the Department of Music has been in the forefront of creating these positions. We have one tenured associate professor at .75 FTE and two additional assistant professors (in their second year) at .75FTE. In addition, a search is occurring this year three full-time tenure-track positions in voice, trumpet and trombone. The University also distinguishes between continuing part-time faculty and temporary part-time faculty. Continuing part-time faculty may receive benefits when their teaching load is more than .5 FTE and when a more extensive search has occurred for their position. These positions are somewhat more secure in that a fall notification is required if faculty holding these positions are not to be rehired. The department currently employs three continuing part-time faculty, twenty-one temporary part-time faculty, and two part-time tenure track faculty.

The combined total of 61 full-time and part-time faculty members is appropriate for a department of 400+ majors. The total may appear larger than needed, but this is due to the seemingly large number of part-time faculty. These are utilized to accommodate the need for an applied faculty member for each instrument and the need for faculty members whose area of expertise helps to create curricular diversity.

The distribution of faculty is not ideal, even though all academic and performance needs are currently being covered. For instance, there is no full-time musicologist on the faculty at the present time. Music history courses, however, are taught by full and part-time faculty who have secondary or primary expertise in the field. The seminal bibliography course, for instance, is taught by part-time faculty member with expertise in bibliography, especially with emphasis on the latest electronic resources. The music history sequence is taught by the full-time trombone faculty member who secondary expertise is in the field of music history. Many of the previous problems dating from the last self-study regarding number and distribution of faculty have now been solved. At some point in the future we would expect to be able to hire a full-time music history professor.

The number of full-time staff positions is inadequate to meet our daily needs, although the department manages well when it can make good hires with the low salaries that the University pays. The most imperative change that is needed is the advent of a staff person devoted entirely to ensembles other than bands and, in addition, a second administrative assistant to help with the daily management of the department.

Full-Time, Tenure-Track Faculty Members

Assistant Professors (5):

- 1) **David Bashwiner**, assistant professor of theory/composition (year 2)
- 2) **Eric Lau**, assistant professor of saxophone (year 7)

- 3) **Jose-Luis Hurtado**, assistant professor of theory/composition (year 1)
- 4) **JD Shaw**, assistant professor of horn (year 3).
- 5) **Richard White**, assistant professor of tuba (year 5)

Associate Professors (11):

- 1) **Regina Carlow**, associate professor of music education, associate chair of the department
- 2) **Carmelo De Los Santos**, associate professor of violin
- 3) **Glenn Kostur**, associate professor of jazz studies, director of jazz studies.
- 4) **Scott Ney**, associate professor of percussion
- 5) **Valerie Potter**, associate professor of flute
- 6) **Pamela Pyle**, associate professor of piano
- 7) **Patricia Repar**, associate professor of composition, director Arts-in-Medicine Program
- 8) **David Schepps**, associate professor of cello
- 9) **Chad Simons**, associate professor, associate director of bands
- 10) **Leslie Umphrey**, associate professor of vocal, coordinator of vocal studies
- 11) **Maria Williams**, assistant professor of Native American Studies

Full Professors (13):

- 1) **Steven Block**, professor, chair of the department
- 2) **Michael Chapdelaine**, professor of guitar
- 3) **Bruce Dalby**, professor of music education
- 4) **Bradley Ellingboe**, professor, director of choral activities
- 5) **Richard Hermann**, professor of theory/composition
- 6) **Karl Hinterbichler**, professor of trombone
- 7) **Keith Lemmons**, professor of saxophone, undergraduate advisor
- 8) **Jorge Pérez-Gómez**, professor of conducting, director of the UNM Symphony Orchestra
- 9) **Jeffrey Piper**, professor of trumpet
- 10) **Eric Rombach-Kendall**, professor of bands, director of bands.
- 11) **Christopher Shultis**, professor of composition and histor.
- 12) **Falko Steinbach**, professor of piano
- 13) **Vigneau, Kevin**, professor of oboe theory

Visiting Assistant Professors (1):

- 1) **John Marchiando**, visiting assistant professor, trumpet. This full-time position in trumpet is being searched.

Part-Time, Tenure-Track Faculty Members (3)

- 1) **Peter Gilbert**, assistant professor of theory and composition (year 2), .75 FTE
- 2) **Kimberly Fredenburgh**, associate professor of viola, .75 FTE
- 3) **Karola Obermueller**, assistant professor of theory and composition (year 2), .75 FTE.

Continuing Full-Time Faculty Members (5)

- 1) **Julia Hoffman**, lecturer II of music education
- 2) **Susan Kempter**, lecturer II and director of string pedagogy
- 3) **Jennifer Lau**, lecturer III of flute
- 4) **Sam Shepperson**, lecturer I of voice
- 5) **Mark Tatum**, lecturer II of doublebass and jazz studies

Continuing Part-Time Faculty Members (1)

- 1) **Debra Taylor**, lecturer II of trombone, .75 FTE

Temporary Part-Time Faculty Members (21)

- 1) **Michael Anthony**, lecturer I of jazz guitar
- 2) **Carla Barlow**, lecturer II computer applications
- 3) **Diane Bonnell**, Prep School administrator
- 4) **Lisa Collins**, II lecturer of cello
- 5) **Paula Corbin-Swalin**, lecturer II of vocal
- 6) **Daniel Davis**, lecturer II of music appreciation
- 7) **Anne Eisfeller**, lecturer I of harp.
- 8) **David Felberg**, lecturer II of violin
- 9) **Doug Geist**, lecturer I of recording techniques
- 10) **Lombardi, Paul**, lecturer III theory and composition
- 11) **Erica Otero**, lecturer III music education
- 12) **Christian Pincock**, lecturer II jazz piano
- 13) **Stuart Macaskie**, lecturer I of jazz piano
- 14) **Laura Saeger**, lecturer II of bibliography and research, director of jazz choir
- 15) **Colleen Sheinberg**, lecturer II of Early Music Ensemble.
- 16) **Ben Silva**, lecturer II of guitar
- 17) **Maxine Thevenot**, lecturer III of choral music
- 18) **Denise Turner**, lecturer I of bassoon
- 19) **Jonathon Vieker**, lecturer II of theory
- 20) **Arlene Ward**, lecturer I of group piano.
- 21) **Jacqueline Zander-Wall**, lecturer II of vocal

Full -Time Staff (4)

- 1) **Lauren Hood**, Keller Hall manager
- 2) **David Kelly**, department administrative assistant
- 3) **Christine Polansky**, department administrator
- 4) **Manny Rettinger**, department recording engineer

Part-Time Staff (5)

- 1) **Carola Bounkeua**, senior fiscal services tech (.75 FTE)
- 2) **Diane Bonnell**, director Music Prep School (.19 FTE)
- 3) **Susan Brake**, band administrative assistant (.75 FTE)
- 4) **Jean Gold**, department and Music Prep School administrative assistant (.70 FTE)
- 5) **Fred Sturm**, piano tuner and technician (.60 FTE)

3. Appointment, Evaluation, Advancement

The two primary university resources with respect to hiring of faculty and staff and advancement are the UNM Faculty Handbook (particularly section B – policy on academic freedom and tenure) and the Business Policy and Procedures Manual (particularly section 3000 – personnel). These two resources are listed below with their web address and are available in hard copy in the office of the department administrator and the office of the chair at the department of music.

The College has a tenure and promotion policy, including post-tenure review, and this is used as the basis for department procedures for all the units in the college. The university handbooks, however, supersede any college policy and the procedures for promotion and tenure follow directly from section B of the University Handbook. College I policies largely serve to further define the criteria for research/creative work so that performing artists and composers can be evaluated in the proper context. While such contexts are not always easily established, there have been no cases in the past ten years where tenure or promotion has been withheld in the long run for reasons of differing criteria between the upper administration and the department.

All faculty members must receive student evaluations on an annual basis according to current department policy. However, faculty members are encouraged to have students evaluate every course taught in each semester. The University offers a service in which computer-generated evaluations forms (IDEA, see _____ for sample form) are ordered, filled out by students during the last 15 minutes of class (with the professor absent) and then returned to the University office by a student proctor. The professor receives a summary of these forms and comments and, by agreeing to be evaluated, the results are available to the University student population. Students may therefore assess whether they want to take a class with a particular professor on the basis of the ratings received from previous students who took coursework with that professor. The Music Department receives a summary of these evaluations for all the professors as well and maintains a record of both IDEA and individual faculty evaluations (**available on site**).

All staff members are subject to a new performance review policy (see reference 3 below), in which direct supervisors and staff work to establish goals and highlight specific duties for each successive year.² The annual performance is a conversation between the supervisor and the staff person in which determinations are made as to whether each agreed-upon goal or duty has been met successfully, and whether the staff person has exceeded expectations or needs improvement. While the aim of this new program is laudable in trying to establish clear expectations, frequent communication, and a consistent rating method, the performance review has not been successful in practice. Instead, it has created another layer of bureaucracy, specifically between staff persons who already have frequent contact, which alienates both the supervisor and the staff person and creates a more awkward relationship between the two. Moreover, since

² The former review process was done annually with the supervisor filling out a simple one-page form as opposed to a multi-page form, soon to be accompanied by multi-rater feedback, which must be discussed and agreed to by both the supervisor and staff person over the course of several meetings.

no new funding has accompanied this new evaluation system, there is little advantage to cooperation in a cumbersome process that generally results in no change in the status quo, even when the overall rating of the employee exceeds expectations. Moreover, some staff persons have begun to be represented by a union that does not include the performance evaluation in its process but instead negotiates for across-the-board raises for the staff people it represents.

The procedures for appointment and evaluation are fair and detailed and allow for a process that, when followed, offers appropriate notice, opportunities for appeal, and documentation at every step of the way. This meets NASM standards and would, if accompanied by adequate compensation, be in line with department goals and objectives. The department annually attempts to address salary inequities but there is a tendency to see “advancement” as being more honorary than having implications with respect to salary.

References

- 1) University of New Mexico Faculty Handbook
(<http://www.unm.edu/~facsen/fhb.htm>)
- 2) University Business Policies and Procedures Manual
(<http://www.unm.edu/~ubppm/ubppmanual/ubppm.htm>)
- 3) Performance Review Policy and Web forms
(<http://www.unm.edu/~hravp/perfrev/index.htm>)

4. Faculty and Staff Loads

The College of Fine Arts faculty load formula is extensive since it must consider the diverse understanding of teaching and research/creative work loads in each of its respective units (see MDP E). NASM standards are well met in that applied faculty receive .6 credits per contact hour for students and .67 for performance classes and small ensembles. Most other course work, such as academic courses and large ensembles, are credited as the load credit equaling the contact hour. Exceptions to this rule in the past have been the classifying of aural skills classes as laboratories (.67 per contact hour) and the giving of less credit for the second section of the same class. Since the chair ultimately determines the faculty member’s load, the current chair has generally supported contact hours for all courses (other than ensemble coaching and applied studio) being equivalent to load credit hours.

Many music units around the country require 18 contact hours as a full teaching load for applied faculty members but, as a result of our generous load formula, a full teaching load in our department is equivalent to a studio of 15 students. However, since department of music faculty salaries are also lower by a comparative percentage when compared with public institutions of the same size, the comparative load is reasonable. Part-Time faculty members at this point account for 14% of the teaching faculty budget

and this includes three continuing part-time members. In terms of FTE, however, part-time faculty members account for 21% of total FTE produced.

The department administrator oversees the loads of most staff who report their hours on a bi-weekly basis. All hours, leave accumulation, sick time and pay, etc. are calculated at a strict rate and any hours over 40/week are paid in either compensation time or overtime (which is at the discretion of the staff person).

5. Student/Faculty Ratio

As demonstrated above, the department favors a representation of one faculty member for each orchestral instrument (sometimes a part-time faculty member for instruments on which there are a smaller number of students). The overall ratio, even when examining the full-time faculty (approximately 12:1), is favorable as well. Most course offerings for the major do not exceed 20 students per classroom teacher. The exception to this is music theory, where written theory is now taught as a lecture course but aural skills are broken down into sections of approximately 20 students per class. These lecture courses see a student population of 90-100 in Theory I, 70-80 in Theory II, and 40-50 in Theory III and IV. The department has added 3 full-time theory-composition faculty members since the last self-study. In addition, the director of music education is also instituting aural skills sections based on the audiation principles. As a result, the large number of students working their way through the basic theory coursework are well accommodated by a much larger number of devoted faculty members.

6. Graduate Teaching Assistants

The graduate committee recommends most graduate teaching assistants for the Music Chair's approval each spring. The committee ranks and selects students eligible for graduate assistantships, with this ranking based largely on academic and performance credentials – these include, but are not limited to, grade point average, references, and submissions of recordings/scores. The committee also considers recommendations from department faculty in the pertinent areas. There are a number of specific graduate assistantship positions that must be filled but the committee's primary goal is to make assignments based on the available students' abilities and ranking.

There are no formal mentoring programs, but graduate assistants who are assigned to classroom situations usually have prior experience as a teacher, either by "apprenticing" in the classroom at UNM for a semester or year before teaching (while serving office hours or correcting papers) or by bringing experience that assures the assignment will likely be carried out well. In addition, the University offers workshops to provide teaching assistance for all graduate teaching TAs and a number of graduate students take advantage of the service. In the case of theory assignments, the theory coordinator carefully plans for first year assistants to receive assignments that do not involve teaching, but allow them to learn on the job. The theory coordinator has regular meetings with all the assistants in order to assure that the same material is being covered and to

answer questions as they arise. Every teaching assistant as a faculty supervisor teaching assistants are always free to go to the area heads for advice and assistance.

Our commitment to graduate students forms an important part of our mission and we believe we are moving closer to a good ratio of graduate to undergraduate students (1:3) in which graduate students serve as role models for the undergraduates and interact both as teachers and more experienced peers. There is room for improvement with respect to facilities for graduate teaching assistants. Our office space is too limited and it would be helpful if we were able to provide more space.

The teaching duties of our various assistants currently include the following:

Teaching MUS 231 *Marching Band Percussion*.

Teaching applied percussion lessons.

Directing the Men's Basketball Band, assisting with the undergraduate conducting class, directing the fall commencement ensemble.

Teaching MUS 150L *Music Theory Aural Lab I* (fall), MUS 152L *Music Theory Aural Lab II* (spring).

Teaching and grading MUS 150 *Music Theory I* (fall), MUS 152 *Music Theory II* (spring)

Directing Women's Basketball Band, assisting with Band Camp

Conducting orchestra rehearsals, including sectionals

Assist with MUSE 155 brass methods class as it relates to tuba and euphonium

Teach saxophone lessons

Policies Associated with the duties performed by graduate assistants

(From UNM Faculty Handbook, page B-11)

Graduate, Teaching, Research and Project Assistants, and Teaching Associates

- (a) Graduate, teaching, research and project assistants, and teaching associates occupy a dual role in the University (i.e. they are students who also perform various faculty functions). Some students are given teaching assignments, while the work of others supports instruction indirectly. Because of their dual role, assistants and associates in these positions share in the rights and responsibilities of both students and faculty. They must adhere to established guidelines and to standards of ethical conduct; they must also be accorded the right to freedom from arbitrary or capricious suspension or dismissal from their assistantships.
- (b) As students, assistants and associates have all the rights and responsibilities of students when acting in the capacity as defined by University regulations. As teachers, assistants, and associates have the responsibility of adhering to the standards of faculty professional ethics and following the policies and course guidelines of the department or supervisor for whom they act. When given discretion in the selection of instructional material and in the conduct of classes, they are responsible for exercising this discretion in a manner consistent with the guidelines provided for the courses in which they instruct.

Types of Assistantships

(From UNM Catalog: <http://catalog.unm.edu/catalogs/2011-2012/graduate-program.html>)

Teaching Assistant (TA)/Teaching Assistant Special (TASpec): is directly involved in producing student credit hours, i.e., responsible for one or more classes or lab sections. Teaching Assistants may not teach courses offered for graduate credit.

Teaching Associate (TAssoc): an advanced teaching assistant who holds the master’s degree (or equivalent) and who directly produces student credit hours. Students who have been advanced to doctoral candidacy may be approved, as Teaching Associates, to teach courses offered for graduate credit through submission by the graduate unit of an Approval for Graduate Instruction form to the OGS.

Graduate Assistant (GA)/Graduate Assistant Special (GASpec): one whose duties are related to instruction, but who is not directly involved in producing student credit hours.

Research Assistant (RA): assists in research work that is relevant to the assistant’s thesis, dissertation or other requirement for a graduate degree.

Project Assistant (PA): performs work required by a research grant, contract or special project that is not necessarily directly related to degree requirements. Employment associated with administrative/office support should not be classified as a project assistantship.

The duties of the various graduate and teaching assistants in the department are as follows:

Position	Hours per wk	Current Student	Duties
Band	10	Michael Gruetzner	Assist with Marching Band, Wind Symphony and Symphonic Band setup; assist in all areas of band administration; duties as assigned.
Band	10	Matthew Harris	Assist with Band Camp; direct Women’s Basketball Band; organize Wind Symphony library; work as Wind Symphony assistant; assist in all areas of band administration; other duties as assigned.
Brass Quintet/Trumpet	10	Anthony Sadlon	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; assist with applied music as needed, including studio classes; other duties as assigned.
Brass Quintet/Trumpet	10	Laura Saylor	Rehearse and perform with Wind Symphony and graduate brass quintet;

			rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; assist with applied music as needed, including studio classes; other duties as assigned.
Brass Quintet/Horn	10	Robert Buss	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; other duties as assigned.
Brass Quintet/Trombone	10	Micah Hood	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; other duties as assigned.
Brass Quintet/Tuba	10	Winston Hind	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; assist with brass methods class as it relates to tuba and euphonium; other duties as assigned.
Conducting–Choral	10	Andrew Alegria	Assist in choral conducting area as assigned
Conducting–Orchestral	10	Alexander Beamer	Assist with orchestra program, including managing the library, personnel and logistics for all orchestra functions, attendance at all orchestra rehearsals and performances, conducting orchestra rehearsals and sectionals as assigned.
Conducting-Winds	20	Ronald Rivero	Assist with Marching Band and Symphonic Band, direct Men’s Basketball Band; assist with undergraduate conducting class; direct fall commencement ensemble; assist in all areas of band administration; other duties as assigned.

Computer Lab	10	Michael Amend	Assist with management of the Computer Lab
Jazz Band	10	Sam Reid	Manage the Jazz Band Library (developing a database of its contents); assist with Jazz Band II and the UNM Jazz Festival; assist with saxophone lessons, coaching quartets, etc.; other duties as assigned
Jazz Studies	10	Alex Beamer	Assist with jazz bands, managing equipment, setting up and tearing down for rehearsals, and working with rhythm sections in Bands I and II.
Music Appreciation	10	Sarah Jenkins	Assist with Music Appreciation class: grade written assignments, proctor exams, hold office hours/study sessions prior to exams, enter grades into the gradebook, and set up and tear down equipment for class; other duties as assigned by supervisor.
Music Appreciation	10	Janelle Varin	Assist with Music Appreciation class: grade written assignments, proctor exams, hold office hours/study sessions prior to exams, enter grades into the gradebook, and set up and tear down equipment for class; other duties as assigned by supervisor.
Music Education	5	Aaron Geiskopf	Assist with music education community outreach; work with music education faculty and area schools for placement of student teachers; field experiences with UNM Music Department; other duties as assigned.
Music Education	5	Julia Manganaro	Assist with music education program managing the UNM Children's Chorus
Music Education	1	Timothy Skinner	Teach clarinet portion of MUSE 155 <i>Orchestral Instruments/Clar-Fl-Sax</i> . (Spring 2012 only for professor who is on sabbatical)
Music History	5	Laura Saylor	Assist with and/or grade MUS 371 Music History for Non-Majors
Percussion	10	Matthew Carraher	Teach applied lessons as needed; perform in UNM Symphony Orchestra as needed; assist with percussion program as assigned
Percussion	10	Brendon Mizener	Teach MUS 231 <i>Marching Percussion</i> ; perform in orchestra as

			needed; assist with percussion program as assigned.
Piano	10	Charles Dickinson	Accompanying duties as assigned by Collaborative Piano Director
Piano	5	Wenci Fan	Accompanying duties as assigned by Collaborative Piano Director
Piano	10	Ivan Koska	Accompanying duties as assigned by Collaborative Piano Director
Piano	10	Christian Newman	Accompanying duties as assigned by Collaborative Piano Director; other duties as assigned by department chair
Piano	5	Luciana Simoes	Accompanying duties as assigned by Collaborative Piano Director
Piano	10	Natalia Tikhovidova	Accompanying duties as assigned by Collaborative Piano Director
Robb Trust	10	Christopher Bayley	Assist with the John D. Robb Composers' Symposium and Composers' Competition; improve access to the Robb Archive; participate in educational and community outreach programming; other duties as assigned.
String Pedagogy	5	Christian Garcia	Assist with String Pedagogy program as assigned.
String Pedagogy/Orchestra	10	Charles Regauer	Assist with string pedagogy program 5 hours per week, with duties as assigned by Pedagogy faculty. Assist with orchestra rehearsals in leadership as needed 5 hours per week; duties include logistical support for rehearsal and concerts as assigned.
String Quartet/Violin	10	Cesar Aviles	Rehearse and perform in Abe Franck graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marking sessions, etc.); other duties as assigned.
String Quartet/Violin	10	Rogério Nunes	Rehearse and perform in Abe Franck graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marking sessions, etc.); other duties as assigned.
String	10	Enrique Victoria	Rehearse and perform in Abe Franck

Quartet/Viola		Obando	graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marketing sessions, etc.); other duties as assigned.
String Quartet/Cello	10	Mathias Iff	Rehearse and perform in Abe Franck graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marketing sessions, etc.); other duties as assigned.
Theory	10	Jeremy Bakken	Teach and grade MUS 150 <i>Theory I</i> in fall and MUS 152 <i>Theory II</i> in spring semester
Theory	5	James Balagurchik	Teach & grade one section of MUS 150L <i>Aural Lab I</i>
Theory	10	Jonah Elrod	Teach and grade two sections of MUS 150 <i>Theory I</i> in fall and MUS 152 <i>Theory II</i> in spring semester.
Theory	5	Andrew Saletta	Teach one section of MUS 152L <i>Aural Lab</i>
Theory	10	Sabine Wilden	Pedagogy Development assistant: develop pedagogical materials and other duties as assigned by supervisor.
Woodwind	10	Stephen Hands	Perform with UNM Orchestra and Wind Symphony; make regular visits to high schools to promote woodwind area; develop and produce woodwind newsletter; assist with publicity of woodwind events; assist with organization of woodwind recruitment; assist with maintaining woodwind area websites. Other duties as assigned.
Voice	10	Javier Gonzalez	Teach applied voice lessons

7. Faculty Development

While poor funding is always a factor that undermines the ability to support faculty to a generous extent, there are numerous opportunities for faculty development at the University of New Mexico.

Sabbaticals and Leaves of Absence

All full-time, tenure-track faculty members are eligible for sabbatical every seventh year and the sabbatical may be taken as a semester away with full pay or for the entire year at 2/3 pay. Given the fact that some faculty benefit costs are based upon earnings and are deducted from the pay check before taxes, the net pay for a faculty member taking a yearlong sabbatical is somewhat more than the 2/3 of the faculty member's regular full-time net pay. Most faculty members elect the one-semester sabbatical, but the current chair encourages all faculty members to strongly consider the advantages of a yearlong sabbatical. There have been no instances in the past twenty years where the sabbatical request of a music department faculty has been denied. Faculty members may also elect to take unpaid leaves of absence and the university supports these as well. Such leaves often occur at a time a faculty member has an opportunity to take advantage of grants like the Fulbright or an opportunity for creative work over a longer period of time.

Travel

The department has a small travel budget for faculty (\$12,000) but the current department administration firmly believes in supporting faculty travel for professional development (e.g., conferences, performance opportunities, workshops) and has supported travel at two to four times the budgeted amount for the past decade. For instance, where travel can be construed to have recruitment possibilities, funding can be made through recruitment allotments. The current department administration also believes that performance faculty must be allowed time during the semester for important performance opportunities that may exceed normal absences and supports the possibility of faculty members being away from their duties for an accumulation of two weeks of the sixteen-week semester (see faculty policy and resource manual). Faculty members make up lost time for students by hiring substitute teachers and by doubling up on applied lessons or giving students special assignments so that the loss in education for students is kept to a minimum. It is rare that faculty members will need to be away for longer periods in the semester but this too is supported when the faculty member, at his/her own expense, hires a substitute faculty person who has the appropriate credentials for teaching the same material.

The faculty handbook (p.C-7) addresses participation in scholarly organizations as follows:

Learned societies provide a valuable means of communication among scholars, and members of the faculty are encouraged to join such organizations and to participate actively in their programs. Because of state regulations and budgetary limitations, the University cannot underwrite all costs involved in these activities, but it is sometimes possible to reimburse a portion of the expenses of travel to national and regional scholarly meetings for faculty members who are reading papers or hold office in the society. Tourist-class airfare is reimbursed, as is mileage by car, if the cost is no greater than air-tourist fare. An explanation of the computation of per diem expenses, when provided, may be obtained from the faculty member's departmental office.

Grants

The university-at-large has an office of research service (<http://www.unm.edu/~ors/>) that features a funding database (Midas) and publishes research opportunities on a regular basis. Individuals can also receive personalized notices based on research interests. There are a handful of in-house opportunities for grants as well, but many faculty members fail to take advantage of these university-wide grants. Since university-wide grants most often are applied for and obtained by scientists, mathematicians, and those in the humanities, members of these granting committees often award fine arts grants when these are applied for because committee members look for diverse granting opportunities. There are three ongoing in-house grants for which music faculty members are eligible:

- 1) *Research and Allocations Committee Grant* (<http://www.unm.edu/~ors/rac/>): Faculty members may apply for small grants (up to \$2,500) and large grants (up to \$7,500) at any time during the school year. These grants are generally for research/creative work projects. Large grants awarded to music department faculty members have included helping to fund a CD recording and the funding of an electronic composition through the purchase of hardware.
- 2) *Teaching Enhancement Grant* (<http://www.unm.edu/~facsen/TeachEnhncmt.htm>): Faculty members may apply for teaching-related grants (up to \$2,500) at any time during the school year. The grants are for teaching-related activity and support research and development that will eventually directly affect students in the classroom. Two recent music department grantees received funds for the development of a rock music collection for a course on “theme albums” in rock and for the development of course software.
- 3) *College of Fine Arts Dean’s Grants*: Faculty members (and staff) in the College of Fine Arts may apply for these grants in September. There are two types of grants. The small grant (up to \$750) is for professional development and is often used for travel, conference or workshop registration, or for purchase of smaller hardware or software. The larger grant (up to \$2,500) is for research or creative work projects similar to that offered by the research and allocations committee. One recent grantee was given travel money for an appearance on Italian television in which the faculty member was interviewed about Opera.

Finally, the College has its own Grant Officer who works with faculty members to identify grants, write grant proposals, and to administer grants received. As a result,

numerous faculty members have taken advantage of this office to develop entrepreneurial research/creative work projects.

Faculty development is widely encouraged and supported in the department and viewed as integral to the department mission as such development often affects seemingly unrelated matters like curriculum. The current chair supports yearlong sabbaticals, where possible, to take full advantage of a good university policy. Again, the common thread for improvement is the need for better financing of travel.

Teaching and Extended Learning

CASTL, the Center for the Advancement of Scholarship in Teaching serves as a general resource center for all UNM faculty. In addition to providing an extensive library of teaching resource material, the **CASTL** office offers an environment for the sharing of information and ideas relating to all teaching endeavors. Throughout the year, workshops, guest lecturers from UNM and across the country, and mentoring programs are accessible to all faculty wishing to explore new avenues of teaching and knowledge sharing within their classrooms. Currently, the **CASTL** programs include **TARC** (Teaching Assistant Referral Center), **NFO** (New Faculty Orientation), and outcomes assessment. **CASTL** programs and resources are available to help faculty meet and exceed their expectations as instructors.

There are numerous opportunities for both faculty members and support staff to continue their education by taking various courses or workshops offered by the University in any field. One of the benefits for full-time faculty and staff is tuition remission for up to six credits per semester and a number of faculty and staff take advantage of this benefit.

8. Support Staff

We have 8 technical and support staff for a total of 6.8 FTE:

1) Susan Brake	admin asst 2	.75 FTE	\$26,717
2) Carola Bounkeua	admin asst 3	.75 FTE	\$27,115
3) Jean Gold,	admin asst 3	.70 FTE	\$21,403
4) Lauren Hood	coordinator concert/prod	1.0 FTE	\$32,011
5) David Kelly	admin asst 2	1.0 FTE	\$30,764
6) Christine Polansky	depart admin 2A	1.0 FTE	\$50,540
7) Manny Rettinger	recording engineer	1.0 FTE	\$41,620
8) Fred Sturm	piano tech	.60 FTE	\$28,580

The above list is deceptive in that of the above staff, two are assigned to the music department in name only: Jean Gold is the part-time administrative assistant for the Preparatory School and Susan Brake is primarily assigned to the athletic bands.

Principal Conditions Affecting Faculty Productivity, Morale, and Development

The most positive aspect of the current department of music environment is the quality of our faculty. This quality translates into artists enjoying performing with others of high caliber and with parallel interests. Many performance faculty members not only perform together regularly at school but also perform in the New Mexico community at venues such as the New Mexico Symphony Orchestra, Albuquerque Chamber Orchestra, Santa Fe Orchestra, Santa Fe Opera, June Music Festival, jazz showcases, and a variety of visiting ensembles. The opportunities for cultural immersion are immense, given the relatively small population, and the venues are superior. The mutual enjoyment of excellence in our faculty also has ramifications in the seriousness of the workplace and in the attention paid to always improving the educational package that our students are receiving. For instance, the theory program class content has been modified several times since the last accreditation visit as faculty members constantly seek to improve, update, and revise what is being offered. In 1990, several different texts and approaches were being used in the theory program. As of this writing there is a more coordinated program and some student work is being done on the web.

While insufficient funding can often be felt as a demoralizing influence on the faculty and has far-reaching consequences, the department of music has developed many new methods of funding in the past decade, including various fees and income generated from online courses, that help greatly supplement the department budget. The only area the department of music budget is unable to affect adequately is that of faculty salaries. In these economic times, our faculty have not received raises for several years in a row. However, ancillary perks such as equipment, travel, special research needs, and in-kind contributions such as the use of the concert hall all help mitigate low faculty salaries. Faculty salaries at the University of New Mexico have traditionally been lower than comparative flagship institutions and that is true for all units in the University. Moreover, faculty salaries for the units in the College of Fine Arts are comparatively lower than those of the other colleges at the University of New Mexico.

The benefits package for full-time faculty and staff is a good one and includes: Three Retirement plan options; Health, dental, and vision insurance; Life insurance; Accidental death & dismemberment insurance; Long term disability insurance; Long term care insurance; Tuition remission; Flexible spending accounts; Dependent education program; Sick Leave; Holiday Leave; Maternity Leave; and Professional Leave.³

³ Please see University of New Mexico Business Policies and Procedures Manual (<http://www.unm.edu/~ubppm/>)

F. FACILITIES

Documentation

1. "Blueprint" of Department of Music facilities MDP F1
2. Report from Sheinberg on Basement Usage 9-6-11, MDP F4
3. Report to Dean on space needs – 2002, MDP F4
4. Dean memo - space needs 2003, MDP F4
5. Minor capital projects request 2004, MDP F\$
6. Minor capital projects request 2005, MDP F4
7. Dean memo - space needs 2006. MDPF4
8. Music Department Office Needs – 2007, MDP F4
9. Classroom overcrowding – 2009, MDP F4
10. Dean memo - space report 2009, MDP F4
11. Dean memo - space needs 2009 - photo gallery, MDP F4
12. Report on Growth-Related Space Needs – 2009, MDP F4
13. Space Overcrowding Spreadsheet - 2009, MDP F4
14. Dean Infrastructure Request 2011, MDP F4
15. Campus Planning Draft Regarding Music Space Requests – 12/2011, MDP III

From the 2002 Visitor's Report:

“Some practice space has been usurped for graduate assistant office space. There was some discussion of the construction of an addition to the existing structure that may provide some additional space for the Music Department.

Much of the space occupied by the music unit has deteriorated badly and is in great need of renovation. The vinyl tile on the hallway floors and elevator floors is an eyesore. The general appearance of the music facilities does not favorably contribute to recruiting students to the University nor does it make a favorable impression on guests. The Visitors noticed several surface-mounted electric outlets and conduits that had been pulled away from the wall as well as loose hardware and fixtures in various parts of the Fine Arts Center. The Chair and music faculty voiced strong complaints and frustration about the condition of their part of the building. The University should schedule a general renovation of the music facilities as soon as possible.”

History and Issues

The documents listed above should help to fill in any gaps in the brief narrative below regarding facilities. These documents cover a sample of the reporting and consideration of facilities and space concerns for the last decade following the critical appraisal in the last accreditation visit and self-study. For most of a decade, department concerns, overcrowding issues, office needs, acoustical problems, and usurping of practice room space for storage and faculty offices have been largely ignored by an upper administration that has continually been in flux (see governance section). To be sure, the

department of music facilities, originally contrived in 1964, are excellent and appropriate for a department half the current size. Although the large concert hall venue has been usurped from its original purpose as an educational hall, the department of music still has a 284 seat Recital Hall, 2 large rehearsal halls (that after renovation are acoustically appropriate for choral and instrumental large ensembles respectively), five primary classroom spaces, large faculty studios, 57 practice rooms (originally), a practice pipe organ, a group piano lab, a 12-seat computer lab, a music education materials center, orchestral, instrumental, and band libraries, an instrument storage room, three small group rehearsal spaces, and administrative offices. Moreover, because of secure finances, any equipment, technology, instruments, and repair can be secured as needed. As a result, classrooms are equipped (as are faculty offices) with whatever is appropriate to the situation. It is understandable therefore that from a distance, especially when one is not cognizant of the music discipline, it could appear that the that the department is flush with square footage and equipment. The fact is however at least 20 practice rooms are no longer practice rooms because these spaces are now functioning as part-time faculty offices, storage closets, or special function practice rooms that are open to a handful of students (though necessary in the latter case, for instance, for percussionists or pianists). The music major population that has doubled is not only working with fewer practice spaces but because the number of ensembles and levels of ensembles have increased there is inadequate rehearsal space. An egregious example is that the marching band has grown to over 200 students at the encouragement of the University but were these 200 students to rehearse indoors in our largest rehearsal hall, the decibel level would be dangerous indeed, the hall itself being far beyond its capacity. We are at the point where not only are full-time adjuncts not able to be accommodated by reasonable office space, tenure-track faculty and tenured faculty are now housed in offices that violate the University business policy manual per square footage. In a music program, where most offices require playback equipment and piano and the studio office spaces dating back to 1964 are appropriate for small chamber student groups, those who no longer have such offices are indeed relegated to secondary citizen status. The quality of the space itself has deteriorated from age, from lack of attention due to financial cutbacks in these past years for maintenance, and difficulties such as HVAC problems in specific offices, equipment crowding the hallways and therefore creating the safety and fire hazard, acoustical bleedthrough in spaces that have worn out, broken tiles, peeling ceilings, paint peeling from the hallways are ignored or at least treated to a temporary remedy that rarely lasts a week or so if it addresses the problem at all.

The state of the practice room area—an area where students spend a large amount of their time—is appalling. There are holes in walls, tiles coming off the floors and electrical outlet plates and light switch plates missing. The state of the acoustical panels is in advanced disrepair, and a general paint job is badly needed. The light panels are starting to break more often, putting a room out of commission entirely when it happens, and it often takes days or weeks for the Physical Plant to fix them and at the Department's expense. It must be depressing for students to have to practice their art in such dismal surroundings. Several of the classrooms are deplorable as far as the state of the lighting. 1111 is particularly bad; B015 is also badly in need of a lighting upgrade, as well as B134. Rehearsal space is scarce and often inappropriate. The Early Music

Ensemble/harpsichord practice room, for instance is ridiculously inadequate for ensembles to rehearse with harpsichord. There is barely room for people to stand and play their instruments, much less sit in any reasonable performance configuration. There is also not even enough room for the instruments that the university owns (the Early Music Ensemble Director keeps one of the smaller harpsichords checked out permanently and stored at her house).

The bathrooms are not kept in order by Physical Plant (especially in these last years of staff cutbacks), with the plumbing in severe shape, toilets constantly leaking onto the floor or not working at all, sinks stopping up, and inadequate amenities such as soap and towel dispensers, lack of sanitary receptacles in the women's stalls, stall compartments ripping out of the ceiling, stall doors without latches. In general there is a complete lack of aesthetics throughout the building with unpainted sprinkler system pipes giving the impression of a boiler room. All of the above is exacerbated by the fact that the College of Fine Arts facilities is not simply University facilities but THE PUBLIC face of the university because Popejoy Hall is the central venue for theater and music in New Mexico and numerous competitions, scholarships, recruiting trips, and public events such as the annual All-State Conference are held here. In other words, the boiler-room aesthetic and the bathroom facilities are equally public facilities which, because of the lack of attention, only reinforces some of the negative reputation of the University as a whole for the general public. It certainly is a narrow view but what the public perceives and criticizes is large contract buyouts for failed administrators and athletic coaches while the basic infrastructure often doesn't match the quality of the local high school.

In essence, the department of music facility has been a good and serviceable one for perhaps 30 to 40 years, a situation similar to facilities across the nation in which growth was never calculated in as a factor for the design of the building itself (and in fact the withdrawal of the large performance space known as Popejoy Hall from its original educational status is a serious problem for large ensembles and large events that must pay \$1000 a night in rental on the few, random, and unattractive dates that are allowed for a paid educational use. In that sense, the facilities are much smaller than their original design.). At this point, the department of music facilities do not meet the needs of its music majors, of its graduate students, of its 60+ faculty, and of the general student who takes courses in a concert space in order to accommodate 300 students at a time. Following the NASM standard, while the department of music provides appropriate spaces it does not provide sufficient space so that there are an appropriate number of faculty studios, student practice rooms, rehearsal spaces, computer facilities (a tiny 7-station computer lab can hardly accommodate the need for 400 music majors), storage spaces, or administrative offices. Written Music Theory is now taught in classes exceeding 100 students; in order to accommodate 100 students these classes are taught in the rehearsal hall, a completely inappropriate classroom space is not designed for student focus. In turn, then, the rehearsal hall space is no longer available for ensemble at the time classes are scheduled and such spaces are at an even greater premium. HVAC concerns such as the soot blowing into faculty offices, noise control, and temperature have never been resolved and any concerns now addressed to physical plant can take months for a response that rarely resolves the issue. At this point in time the department

of music often funnels its own income toward resolving problems without the aid of the maintenance staff that is trained to address these problems. The department for instance has purchased paint and hardware so that faculty and students can paint offices on their own, no doubt a practice that is probably beyond university policy. When the security system broke down, the department of music paid for a portion of the new technology and equipment required to secure the basement, as if student security was not a University-wide concern. Finally, while the department of music has enough funding to address technology needs, the classroom spaces themselves do not always lend themselves to the appropriate outfitting. Low ceilings, for instance, have been the cause of theft of projectors, even when secured. The wiring and electrical outlets in a given classroom space don't necessarily support the type of equipment that may be used in any given class. Technologically savvy professors will therefore schedule classes in the one or two best classroom spaces for their needs (and thus creating scheduling dilemma for other classes scheduled the same time) but it is a fact of life that many professors who are not technologically savvy do not have an intuitively simple and accessible classroom space in which they can use technology they are familiar with in a rudimentary way.¹ These less skilled professors therefore will take up an additional classroom hour so they can prepare the technology for the upcoming class (and again create a scheduling problem) or they will altogether forgo using the very software in hardware that is part and parcel of the way students learn nowadays.

Current Efforts Underway at Addressing the Facilities Issue

In the past couple of years more attention has been paid to the facilities problem by upper administration, although the remedies have been either stopgap and temporary or required the muscle of upper administration to make it possible. The most difficult acquisition, for instance, was getting one of the storage bays beneath Popejoy Hall (Popejoy Hall is the 2000-seat auditorium whose original purpose was educational but which use became commercial, thus making it rarely available to the units of the college and at great rental cost). The Department of Theatre and Dance already possessed two storage bays underneath the hall but the Popejoy staff was reluctant to give up another bay and only did so when the upper administration intervened at a cost exceeding \$50,000. The storage bay was badly needed by the bands area for storage of uniforms and instruments, among other things, especially because the only storage available was temporary storage outdoors on the practice field (and that storage too has been threatened as well on several occasions). When some of the offices and classroom spaces for theater and dance moved across the street to inhabit part of the old architecture building, Dean Linnell made some minor office space available to music department faculty on the theater side of the fine arts building. This space, while greatly welcomed, is inadequate for music office purposes, the office space being half the size of most respective studios, unable to accommodate a piano, and therefore assigned to academic faculty members. It's unfortunate that the message is being sent to tenure-track professors in the composition area is that they are not only segregated from the rest of the music faculty but their office

¹ One distinguished professor, jointly appointed in Music and Anthropology, schedules all his classes in Anthropology rather than deal with inferior music spaces.

spaces are meager and their discipline can be construed as not having the same priority regarding office space as the performance faculty. To be sure, great efforts have been made to clarify that no such secondary status is intended, but as the years go by, without a change to the quality of the office space, it will be difficult for the faculty members inhabiting this inadequate space to not perceive their valuation in this way.

The basic premise for all facilities management in the future has to be that the original 1964 music facilities were meant to accommodate perhaps 250 students and half the current number of faculty members within an appropriate number of rehearsal halls and practice rooms. Given the fact that practice rooms have been converted to office spaces and storage spaces, the foundational starting point must be the recovery of all practice room spaces for their original use. Therefore, at a minimum, 15 additional faculty studio-office spaces must be located on campus in proximate area in the immediate future although this doesn't address the problems of continuing growth. The campus planning office is looking into the possibility of either finding such offices or perhaps building offices on the roof of the current fine arts facility but it appears this may take years if it occurs at all. Either way, the need for these spaces was immediate several years ago and any solution will still be a temporary solution. In addition, rehearsal hall spaces have been usurped as classrooms, providing space for large written theory and history lectures (100+ students) but making it more difficult for other areas such as percussion that have a greater need for these halls because the equipment is located next to the halls.

Although there has been some movement acknowledging the fact that a new fine arts building is needed and that the current footprint on the reservoir adjacent to the college of fine arts building is appropriate, this is by no means at decision that is set in stone and other units on campus continue to try to claim that reservoir space. In fact, we have been told to consider 2020 a possible target year and even then only if music and Fine Arts needs should become a priority. There is an indication that the Dean who is hired in the current search will have a priority to raise funds for new building. However, with growth occurring in several units, that new building may be prohibitively expensive in that it will be required to provide tens of faculty offices and studios as well as several concert halls and rehearsal spaces (including a much needed medium-sized Performance Hall for large ensembles and sound reinforced events). Such a building would appear to be 10 years away in terms of its completion and therefore the University is faced with the prospect of spending hundreds of thousands of dollars on temporary solutions, if it should even make it a priority to do so, in order to address the immediate problems. The department of music is hopeful that the small attention being paid to our immediate needs will continue but the current and historical record is abysmal and the financial cost exorbitant.

As of this writing, a recent draft agreement with Campus Planning, the group responsible for planning and really the first step before any funding is awarded, has tried to identify four basic areas to address in order to provide temporary relief as of Fall, 2012:

- 1) Campus Planning will provide 7 new faculty office spaces. These spaces are located in Hokona Hall and are across campus. The spaces are smaller than faculty studios but larger than the standard office and have windows and

separate thermostat control. This shift will allow all faculty members currently housed in practice room spaces to vacate those basement practice room spaces.

- 2) Campus Planning will look into the specific needs required in relocating many large or medium enrollment academic courses (with the exception of Music Education) to centrally scheduled campus classrooms. The ideal is to identify 2 classrooms of appropriate size (ca. 100 capacity and ca. 50 capacity) that could be scheduled in the prime 8am-2pm hours on a continuing basis as well as be outfitted with appropriate music equipment and piano.

The two remedies above should free up classroom space for other uses such as rehearsal for smaller ensembles as well as return much needed practice room space to the students.

- 3) Campus Planning will look into the feasibility of establishing a 30-station College-wide and shared computer laboratory/classroom space in the current IFDM/Theatre shared space across Central Avenue. This will require a considerable outlay of funding (more than 250k) to accomplish but the shared space would provide a more suitable number of requisite computer stations for music students and free up the current small computer laboratory in the basement for other uses (such as a graduate student office space).
- 4) Campus Planning will work with the Department of Music to establish a 10-year timetable and planning schedule for regular upkeep, maintenance, and renovation of the current facilities.

G. LIBRARY¹

MUSIC LIBRARY HOLDINGS

The music collection is housed primarily in the Fine Arts and Design Library (FADL). As of mid-November 2011, music holdings comprise 16,698 books on music; 61,817 music scores; 381 periodical titles including 88 current subscriptions; 19,202 music CDs; 19,485 LP recordings; 531 audio tapes; 879 VHS tapes; 804 DVDs; 29 CD-ROMS; and 483 microform items (i.e. microfilm reels or microfiche sets).

Subjects covered include music history, music theory, music education, ethnomusicology/world music, jazz, and popular music. Hardcopy reference sources include current editions of all Grove dictionaries, MGG, Garland Encyclopedia of World Music, Diccionario de la música española y hispanoamericana, and Baker's Biographical Dictionary, as well many more specialized dictionaries and encyclopedias; thematic catalogs of over 50 composers; and annotated bibliographies on a broad range of topics. Journals (paper and online) include nearly all titles on the Music Library Association's list of core journals (cf.

<https://listserv.indiana.edu/cgi-bin/wa-iub.exe?A2=ind1012A&L=MLA-L&P=R3336>). Scores include the collected works of major composers, numerous monumental sets, and study scores, as well as scores and parts for performance. Recordings cover the spectrum of musical genres and styles, and the music video collection includes a wide selection of opera and jazz performances, among other subjects.

Online holdings include four music-specific databases: RILM, Music Index Online, International Index to Music Periodicals, and Oxford Music Online (including Grove Online). The library also subscribes to the Music Online suite of audio databases: American Song, African American Song, Classical Music Library, Contemporary World Music, Jazz Music Library, and Smithsonian Global Sound. Multidisciplinary databases of possible interest to music students and faculty include (but are not limited to) Academic Search Complete, America: History and Life, Education Research Complete, LexisNexis, and WorldCat. Periodicals are increasingly available online through services such as JSTOR, Project Muse, and EbscoHost as well as through journal publishers. Databases can be accessed through <http://elibrary.unm.edu>.

Special collections of rare or unique materials, housed primarily in the Center for Southwest Research in Zimmerman Library, include, but are not limited to, the John Donald Robb Archive of Southwestern Music; New Mexico Composers Archive (currently being digitized and uploaded to LoboVault; the University's institutional repository); the Kurt Frederick archive; the archival recordings of the Santa Fe Chamber Music Festival and of UNM's annual John Donald

¹ Note that this section, written by the music librarian, contains all MDP Documentation.

Robb Composers' Symposium; the Everett Helm Collection of opera and French art-song scores; the Charles Gigante Collection of annotated orchestral scores and parts, and the Manuel Areu Zarzuela Collection. Descriptions and inventories of these and other collections can be found at <http://rmoa.unm.edu>.

ACCESS

Hours. When the University is in session, the Fine Arts & Design Library is open 8am-9pm Monday-Thursday, 8am-6pm Friday 10am-6pm Saturday, and 12-8pm Sunday. Zimmerman Library (the Humanities and Education branch and the largest library on campus) offers extended hours: 7 am-2am weekdays. During these extended hours, Zimmerman is staffed by qualified personnel who are trained in basic reference service and will refer complex questions to a subject specialist.

Catalogs and indexes. The University Libraries' (UL) online catalog (<http://libros.unm.edu>), is freely available from any computer anywhere. Electronic access to databases, indexes, and electronic journals to which the library subscribes is available free of charge with UNM network authentication. The Ebsco Discovery Service, to be launched in Spring 2012, will offer seamless searches across multiple databases including LIBROS. The UL's Ask-a-Librarian service provides reference and information service via email, chat (M-F 9-5), or phone. Where applicable, we guarantee a response from a subject specialist within 24 hours.

The UL recently expanded its interlibrary-loan service to include electronic delivery of journal articles and book chapters from the libraries' own collections. This "Library Express" service allows users to request periodical articles or book chapters from the UL's collections, to be scanned and delivered to the requestor's desktop. All of these resources, and more, can also be accessed through the online research guide for music:

<http://libguides.unm.edu/content.php?pid=13747>.

Access to holdings of other institutions. The UL is the largest member of a statewide consortium of libraries that share the LIBROS online catalog. In addition, the LIBROS homepage provides links to the catalogs of the other local and state libraries. Holdings of libraries worldwide are readily discoverable via the WorldCat online database. WorldCat is available, from any computer, to UNM students, faculty, and staff, and allows users to link directly to the UL's interlibrary-loan (ILL) system. ILL requests for books and scores are typically filled within a week or less, and journal articles may be delivered electronically in as little as 24 hours. A consortial agreement by the Amigos Bibliographic Council helps to expedite ILL transactions and also allows for borrowing of audiovisual materials. ILL requests are reviewed to determine whether an item should be purchased rather than borrowed; books that are

regularly available in the United States and cost less than \$150 are usually purchased and added to the UL's collections automatically.

The University Libraries participates in the Amigos Bibliographic Council, the Greater Western Library Alliance, and the Center for Research Libraries, all of which facilitate resource sharing through interlibrary loan and other means.

EXPENDITURES

Music Expenditures	2009-2010	2010-2011	2011-2012
Books	\$11,571.76	\$26,272.86	\$17,000.00
Scores	\$7,985.71	\$6,480.19	\$10,000.00
Print journals	\$16,275.83	\$8,637.97	\$16,000.00
Electronic journals	\$3,297.94	\$3,072.92	\$4,000.00
Databases	\$21,657.18	\$22,097.18	\$20,000.00
Sound recordings	\$2,691.40	\$3,050.83	\$4,000.00
Videos	\$3,484.63	\$5,100.25	
Collected editions	\$8,306.26	\$8,426.62	
TOTAL	\$75,270.71	\$83,138.82	\$71,000.00

Notes:

Figures for 2009-2010 and 2010-2011 are actual expenditures as reported in the statistics module of Innopac Millennium, the UL's integrated online system. Figures for 2011-2012 are allocations for the current year. The "books" allocation for 2011-2012 includes an estimated \$5,000.00 for books sent to us automatically by Yankee Book Peddler -- i.e., titles profiled by YBP as either Basic-Essential or Research-Essential. These are paid out of a UL-wide approvals fund.

The drop in print-journal expenditures between 2009-2010 and 2011-2012 is due, in large part, to cancellations of print journals to which the library has stable online access.

There are no allocations specifically earmarked for collected editions or for videos. The former (received on standing orders) are paid out of the "print journals" allocation, and the latter are paid out of a combination of funds: sound-recordings, scores, gift, bond, and general fine-arts funds.

Allocations are supplemented as needed by various funds: bond money, gift funds, a general fund for fine arts, and purchase-on-demand funds administered by circulation and interlibrary-

loan staff. This is reflected in the expenditures for the past two fiscal years but not in the current-year allocations.

STAFF

FADL staff consists of 2 tenured faculty librarians, 7 full-time support staff, and 8-10 student employees. Individual staff members report administratively to various UL-wide departments but are physically based in the FADL, and all provide music-related services to a greater or lesser degree. Most work regular shifts on the reference desk, as do a number of volunteers from other branches of the UL.

Director of Educational Programs and Services (Faculty; UL-wide position): Manager of University Libraries instruction, curriculum development, and Inter-American Studies. Also oversees collection development, outreach, and reference service for all fine-arts disciplines, including music. Qualifications include Master of Library Science degree, with expertise in a fine-arts discipline preferred. The incumbent also serves as Theatre and Dance Librarian.

Art Librarian/Collection Development Coordinator for Fine Arts (Faculty). Qualifications include Master of Library Science degree, with degrees in art or art history preferred. The incumbent recently retired but is currently working one-quarter time on contract.

Vacant faculty-librarian position for fine arts. Details of job description TBD; a national search will be held in Spring 2012. Minimum qualifications will include the Master of Library Science degree or equivalent, with a background in visual arts or music preferred. The successful candidate will do collection development in his or her area of expertise and will serve as outreach librarian to the appropriate academic department.

Manager of Library Operations (1), Circulation Supervisors (2), Access Services/Virtual Service Desk specialist (1). Minimum qualifications include bachelor's degree. While these individuals' primary duties are not directly music-related, all of them are trained in basic music reference service and work regular shifts on the reference and virtual-service desks, referring complex music questions to a specialist as needed.

Fine Arts Catalogers (2). Minimum qualifications include bachelor's degree (one incumbent holds an M.A.). Both incumbents hold degrees in music, have taken coursework in library science, and provide cataloging for materials in all fine-arts disciplines in all formats (books, scores, sound recordings, videos/DVDs). Both also have collection-development responsibilities: one selects sound recordings and videos, and the other serves as liaison to the music department and selects music books and scores.

Systems Analyst/Instruction Coordinator. Minimum qualifications include bachelor's degree. While this position is technically not music-related, the incumbent holds a Master of Music

degree and provides significant music-reference service as well as library instruction for music students.

ACQUISITIONS, PRESERVATION, & REPLACEMENT

Acquisitions. The music collection shall support performance and research for undergraduate and graduate work through the master's level, as well as faculty research. Funds permitting, consideration is also given to the needs of local performing organizations outside the University.

Books on music (Library of Congress classes ML and MT) are acquired primarily through Yankee Book Peddler's (YBP) approval and form-selection plans. YBP automatically sends books that their profilers have classified as either "Basic—Essential" (i.e., essential for undergraduates and/or the general public) or "Research—Essential" (essential for graduate and faculty research as well as upper-level undergraduate work). Books classified as "Basic—Recommended," "Research—Recommended," or "Supplementary" are hand-selected on a title-by-title basis, with decisions being guided by the curricular needs of the music department. YBP offers a new-title notification service that can be extended to interested faculty. YBP acquisitions are supplemented with title-by-title purchase of books requested by music faculty and students, as well as books from other sources that are determined to be relevant to student and faculty needs.

Music scores, recordings, and videos are currently purchased title-by-title. In the past, we have had blanket-order plans with Otto Harrassowitz and J.W. Pepper; these were dropped a few years ago with a view to achieving greater control over our scores acquisitions. We are currently working to create a scores profile that will better reflect the needs and interests of our students, and should have an improved blanket-order plan in place by the 2012/2013 academic year.

Periodicals. Ideally, the library will maintain subscriptions (paper and/or electronic) to the core journals in musicology, music theory, music education, and performance as defined in, e.g., the Music Library Association's list of core journals. New subscriptions are added as requested by faculty. In accordance with University Libraries policy, print subscriptions may be cancelled in favor of online-only, provided that online access is guaranteed to be stable – i.e., supplied by the publisher or by a service such as Project MUSE or JSTOR Current Content. Should budget considerations force a serials-cancellation project (this has happened twice in the past decade), music faculty will evaluate the titles to which the library subscribes, and cancellation decisions will be made on the basis of this evaluation.

Gifts of books, scores, periodical issues, sound recordings (CDs and LPs), videos, and DVDs are added selectively, based on physical condition and relevance to curriculum and research needs.

In all cases, requests by music faculty and students are given top priority for purchase. Interlibrary-loan requests that meet certain cost and availability requirements generate “purchase-on-demand” of the requested item. In addition, circulation staff members routinely order additional copies of heavily-used items.

Preservation and replacement. Library materials are monitored for wear and tear and are (a) repaired in-house, (b) sent to the commercial bindery with which the University Libraries are contracted, (c) withdrawn, or (d) replaced, as appropriate. Scores and parts are housed in sturdy black music folders as needed. Sound recordings are kept in compact shelving and are retrieved by staff upon request; videos and DVDs are housed in security cases and kept in open stacks. Rare materials requiring enhanced conservation are housed in the UL’s special-collections unit in Zimmerman Library.

Lost or damaged materials that meet certain criteria of price and availability may be replaced under the library’s purchase-on-demand program. Items not meeting these criteria are evaluated by the selectors for possible replacement; generally, if an item is available for purchase and relevant to the music curriculum, or in high demand, it will be replaced.

VHS tapes not available in DVD format are copied to DVD for preservation purposes; the VHS tape is taken out of circulation and kept in storage. To ensure copyright compliance, the affected titles are checked annually for DVD availability; any newly-available DVDs are purchased and the preservation copy is destroyed.

LIBRARY EQUIPMENT

The Fine Arts and Design Library currently has 44 PCs for patron use (including 20 in the classroom), all but four of which are reserved for UNM students, staff, and faculty, and 10 laptop PCs that can be checked out for two hours. In addition, each staff office is equipped with a PC. Two of the group-study rooms have large flat-panel display monitors on the walls. WiFi is available throughout the library. All public computers are networked to two color-printer/copier units. We have requested an iMac 27” computer and stand to use in our gallery area to show student performances in conjunction with our biannual student art shows, and for other uses as needed. The University Libraries’ Department of Library Information Technology maintains all computers, replaces them as they run out of warranty, and ensures that all computers within a given branch are of the same generation.

Audiovisual equipment includes 5 compact-disc players, 4 cassette decks, 2 turntables 5 TV receivers (3 with built-in VCR), 2 VCRs, and 3 DVD players including one multiregional DVD/Blu-Ray player. Headphones are available for checkout to UNM students, faculty, and staff. AV equipment is replaced, and additional equipment purchased as needed, through the University Libraries’ general fund for equipment and supplies.

H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

Documentation

- 1) Department Profile Chart, MDP H.1
- 2) Applied Studio Numbers: Fall and Spring 2011, MDP H.1
- 3) Sample Graduate Placement Exams, MDP II A-D
- 4) Advisement Materials for each Bachelor's Degree Plan, MDP H1-3

Recruitment

At the time of the last accreditation visit, the Department was just beginning to get a handle on recruitment goals and strategies and how to focus on building a program of music majors through recruitment as a result of a consultant visit and a number of retreats addressing the problem. In the past decade, resources have increased both with respect to scholarships and to travel for professors visiting high school and college programs across the country. Although the music major count has exceeded our recruitment plans in recent years (see Department Profile Chart for goals in each area), recruitment is now a part of the culture in that each department area is budgeted an allocated amount of funding towards recruitment (including travel, postings, and advertisement) and faculty aware that any travel proposals will receive more attention and a more likely positive response if that proposal includes recruitment as part of the trip. Since recruitment is tied closely to studio numbers and projections, the potential studio size is compared to the Department Chart regularly at the end of the year when we are assessing the success of recruitment efforts and mid-Fall semester when we can view actual student size according to registration counts (see Fall 2011 Applied Studio Enrollment Chart). Of course, all recruitment numbers are weighted as well by the quality of the studio and it is clear that the growth in Department numbers have been accompanied by high quality performance majors and a recruitment and admission/audition process that has promoted a higher emphasis on selectivity.

Admission & Retention

The *Department of Music Undergraduate Student Handbook* is available online at http://music.unm.edu/academics/undergrad_programs/undergrad_hndbk/ and the *Department of Music Graduate Student Handbook* is available online at http://music.unm.edu/academics/grad_programs/grad_hndbk/index.htm). These publications, availability of counseling and advisement each semester, and regular scheduled faculty office hours along with special attention by the Theory and Ear

Training faculty, Applied Jury committees, and the Music Education committee all contribute to a plan to guide students through the degree requirements.

Effectiveness of Admissions Process

As is the case with many music schools, it is the theory program that effectively monitors the progress of students toward a music degree. The course requirements in this area demand that students develop basic musicianship skills and those students who lack talent or motivation tend to eliminate themselves as they find they lack the necessary focus and drive to attain high levels of musicianship. MUS 102 *Music Theory for the Non-Major* is a course for non-majors who are not necessarily interested in pursuing the major while MUS 150 *Music Theory I* serves as an accelerated fundamentals course in order to simultaneously help those with a modest background as well as accustom students with better backgrounds to the rigors of musicianship training. MUS 130 *Music Fundamentals* is recommended for those students whose background is not advanced enough for Theory I; MUS 130 cannot count toward degree requirements. New Mexico is a large state with a sparse population and mostly small communities. It is common for students to enroll at UNM with no theory or ear-training experience, even though they may demonstrate talent. MUS 130 provides the opportunity for these students to catch up and may serve to motivate and encourage.

The juries and standards required to progress to each Applied Music level is monitored by a faculty committee at the end of each semester. This procedure allows for comments and recommendations by one's colleagues and serves to standardize the expectations and level of performance. Most students who successfully complete the freshman levels of Theory and Ear Training (MUS 150/150L and 152/152L) and who are accepted to study applied music will succeed in getting the degree if the goal and motivation prevail.

The department's music education program has fought significant battles in trying to attract and keep music education majors. Albuquerque's recent history of poor support for the arts is one that does not inspire students to enter careers in music education and even those who do, often leave the state for better paying jobs.

In summary, the overall interest in music remains healthy as is evidenced by a steady production of student credit hours and an increased number of music majors. The percentage of students retained throughout the degree programs and who actually graduate remains constant. Although the faculty are diligently seeking new and improved ways of attracting/recruiting more students, improving retention rates and the admissions process, the present process is working. Graduates of the Department of Music seldom have difficulty with entrance exams and performance standards at other graduate schools or conservatories and our graduates who plan to teach have no difficulty finding a job.

Record Keeping

The Banner software adopted by the university has helped the record keeping process enormously, making it much easier for advisors to access information when it is needed.

Advisors can now view a student's academic record online, and access documents such as transcripts from previous institutions and other application materials. The implementation of LoboTrax degree audits for undergraduates has made it easier to view a student's progress toward the degree, and this feature is scheduled to be made live for graduate programs soon.

The record keeping done for undergraduates by the College of Fine Arts Advisement Office is excellent. Under the direction of Deanna Sanchez-Mulcahy, the Senior Academic Advisor, there has been increased attention in recent years to maintaining accurate records to aid in the advisement process. The effectiveness of this thorough record keeping, however, is limited by the extent to which the students avail themselves of the advisement process, as described below.

Graduate records are now in much better shape than they were at the time of our last Self-Study. While many records are now maintained online by the university and are more accessible than in the past, the present Graduate Coordinator feels that hard copies are still valuable for instant reference and as a backup to the online system in case of any future questions. The Coordinator now retains more records for each student than were previously thought necessary, with the intent of making sure that each crucial stage of a student's academic progress is documented. This has helped enormously in making sure that a student has met all the requirements of his or her degree plan, especially in such areas as proficiencies, deficiency coursework, and language requirements, since these records are not currently maintained by the computer system. In contrast to the undergraduate advisement process, all graduate students in Music must be advised by the Graduate Coordinator.

Advisement

The college undergraduate advisement office in consultation with the Department undergraduate advisor, Professor Keith Lemmons, advises music students in all degree programs. All students seek specific programmatic advice through the Department undergraduate advisor and all performance and composition-theory majors are advised by their individual instructors. All **Bachelor of Music Education** students are assigned to a specific faculty member for advisement. The student is responsible for preparing the class schedule with the advisor. Advisement is supposed to take place before registration each semester but there are too many loopholes for avoiding the advisement process and students often prefer to self-manage their courses, sometimes spending an extra year at UNM because they did not receive advice on mundane matters such as course sequence or the frequency of specific course offerings.¹ Some of the problem lies in the fact that we expect our applied faculty to be student advisors. Our faculty are sometimes

¹ For instance, any student may undermine the system by declaring a major in which they have few or even no credits in order to receive the okay to register. This of course would be an extreme way for a student to override the system but some students do manage to avoid advisement without going to this extreme. Often, the reason for avoiding advisement is that the student desires to take a semester or two of courses for enjoyment without considering the consequences of how this affects progress toward the degree.

abysmally ignorant of how the system works--even the applied numbering system is confusing to them--and they certainly don't know all the curricular requirements as they should to be effective advisors. This is not their fault--they simply don't have access to the tools necessary to be effective advisors. For example, they are not able to access a student's academic record unless they have been given approval to gain advisor status, and that is not granted to just any faculty member. They do not have access to curricular and procedural updates and we don't provide them any training in this area. They are simply ill-equipped to make sure that a student is on track, but the student doesn't know that and relies on the faculty member's advice, thinking that he has gotten all the correct answers and that his progress is being effectively monitored. We have tried to use our performance faculty to fill the role of advisors because we aren't able to hire a music advisor to take care of the number of students in the program but this is a need.

Students in the music education program are expected to attend individual advising sessions once per semester with music education faculty. These one on one sessions include review of course selection, courses taken and general program concerns. MEAR – the Music Education Advisory Review is given at the end of the sophomore year or near the completion of four semesters of theory sequence for music education majors. Students meet with a music education faculty panel as well as individual advisors after the MEAR. Results are given immediately after the exam.

The advisor normally approves all class schedules prior to the completion of University registration each semester. This procedure is closely monitored and students who fail to comply are advised (in written form) that they face elimination from the Music Education program. Faculty members are encouraged to advise and assist all students as needed. The CFA undergraduate advisor, department undergraduate advisor and graduate advisor also advise students on an appointment basis.

There appears to be less advisement and counsel for the general music major and minor than in Music Education, where there is more formalized monitoring and record keeping. Part of the reason for this is that at one time, one faculty member took on the load of doing most of the department's undergraduate and graduate advising and maintaining meticulous records by hand. In essence, this faculty member was volunteering a tremendous amount of extra time in addition to a full teaching load. When this faculty member retired, there was no incentive for the faculty members who took over this process to continue at the established previously established pace without reasonable compensation or load reduction that accommodate the amount of work required. This needs to be addressed in time either by establishing a true associate chair position that would encompass graduate and undergraduate advising or by establishing a staff position.

It is sometimes difficult to track students in the early stages of their matriculation (while enrolled in the University College). The undergraduate advisers do an excellent job of maintaining the files and advising students but the system would be improved if freshmen students started in the College (probationary) with guidance and advisement from the music faculty and the undergraduate advisor. Retention of students would improve because they would receive advisement and counsel from music faculty immediately;

rather would only after completion of 26 credits and after acceptance in the College of Fine Arts.² It is only when applied students are enrolled as freshmen that faculty members can advise them. Otherwise, a regular schedule of counseling by those in the field of study (concentration) often begins too late. In recent years, the University has moved in this direction and concerted efforts to effectively increase the staff in the College Advisement office and to understand the nature of pre-majors in Music, where students on scholarship are informally already music majors and need focused advisement, have made remarkable inroads. The University is in the process of also deciding upon the elimination of University College, an entity that heretofore was a catch-all for students who hadn't declared a major, and this decision should have great impact on future advisement within the system and the counting of music majors.

² Students are not actually required to seek another college until they have completed 64 hours of course work and therefore can remain in the University College until their Junior year or more.

I. Published Materials

Documentation¹

- 1) **Web-Site:** University URL, www.unm.edu
College of Fine Arts “splash page”, <http://finearts.unm.edu/>
Department of Music, www.music.unm.edu
- 2) **University of New Mexico Catalog, 2011-2012:** Contains information at the university level as well as department of music undergraduate and graduate information on degrees, admission requirements, course offerings, faculty members, etc., <http://catalog.unm.edu/catalogs/2011-2012/>
- 3) **University of New Mexico Student Handbook, “The Pathfinder”:** This contains essential information about the student code of conduct and grievance procedures as well as university policies. It also lists and describes basic university services: <http://pathfinder.unm.edu/policies.htm#studentcode>
- 4) **University of New Mexico Faculty Handbook:** This is primarily web-based at this point and constitutes the University’s contractual obligation to all faculty members. The most important section of this handbook on the condition of employment (Policy on Academic Freedom and Tenure) was revised on 1998 while other sections of the Handbook, currently under revision, date to 1990. Handbook URL: <http://www.unm.edu/~handbook/>
- 5) **University of New Mexico Business Policies and Procedures Manual:** This manual, available in hard copy (known as Big Red) in each unit’s primary office(s), encompasses all university legal policies and business procedures. A web-based version can be found at: <http://www.unm.edu/~ubppm/>
- 6) **University of New Mexico Schedule of Classes:** This is published on the web every semester and is a list of courses to be offered by the entire University, as the status is known about 8 weeks previous to the start of the next semester, <http://schedule.unm.edu/>
- 7) **Department of Music Undergraduate Handbook:** This handbook is revised regularly and contains department policies such as graduation, junior and senior recital, and graduation requirements. Day-to-day procedures such as how to receive credit for concert attendance are also outlined here. Students are obliged to follow the handbook and catalog that was published in the year of matriculation.
http://music.unm.edu/academics/undergrad_programs/undergrad_hndbk/index.htm

¹ Some of these materials are enclosed in manila folders at the conclusion of the self-study.

- 8) **Department of Music Graduate Handbook:** This handbook is revised almost annually and contains basic information for graduate students regarding placement exams, juries, graduate recitals, theses, and degree plans. Students are obliged to follow the handbook and catalog that was published in the year of matriculation,
http://music.unm.edu/academics/grad_programs/grad_hndbk/index.htm
- 9) **Department of Music Policy and Resource Manual:** This is a compendium of various materials that faculty members need to have on hand and includes the department constitution, various policies, student handbooks, and general orientation information.
http://music.unm.edu/resources/faculty_resources/faculty_policy_hndbk/index.htm
- 10) **Department of Music Brochures:** These include brochures representing individual programs or areas (e.g., Prep School, String Pedagogy), music department faculty, and advertisements. **Available in Self-Study and on site.**
- 11) **Department of Music Description of Courses:** An annotated schedule of courses is published each semester and supplements the University schedule. The music department provides specific information about course content in this booklet that is released later than the university schedule,
http://music.unm.edu/academics/schedule_of_classes/index.htm
- 12) **Department of Music Newsletter:** This is published each semester and distributed within the college and to alumni. The newsletter primarily contains alumni information and information about students and teachers. **Available in Self-Study.**
- 13) **Department of Music Recruitment Poster:** This is sent to various high schools in the region and includes tear-away postcards. **Available on site.**
- 14) **Department of Music Advertisements:** Various Department of Music advertisements for graduate assistantships in every area as well as for undergraduate and graduate scholarships. **Available in Self-Study.**
- 15) **Zia Band Festival Programs:** The music department hosts the Zia Band Festival each year with thirty-plus high school marching bands participating in the competition at University Stadium and 10,000+ parents, family, and students in the stands. The department is featured in a showcase exhibition and utilizes the recruitment activity through stadium announcements, visits by faculty members, and program advertisements. **Available on site.**
- 16) **Keller Hall Procedure Manual:** This text explains policy and procedures for the use of Keller Hall by both faculty and students.

http://music.unm.edu/resources/faculty_resources/faculty_policy_hndbk/keller_hall_manual.pdf

The materials listed in the Management Documents Portfolio all meet NASM and university-wide standards. This past decade has seen vast improvement in both the quality and the consistency of content with respect to all Department-controlled publications. The Department has also taken the initiative to be certain that any University-wide publications, either emanating from the admissions office or from the central publicity offices, are completely in accordance with and representative of the Department's processes. Limited funding sometimes prevents a more spectacular and glossy representation (The Department Newsletter is published on a modest scale each semester), but the overall quality is still maintained and improved as growth continues to affect the Department.

Almost all materials are now online with the Department of Music website (music.unm.edu), a plethora of encyclopedic information for those who wish to access the information, complete with many links to University offices and outside sites to make access convenient for music majors and music faculty alike. Some faculty members have links to privately maintained websites and since faculty members are responsible for these materials and their respective biographies, each faculty member is responsible for reviewing his or her own materials as well as the materials of their area. Nevertheless, the Department has an extremely efficient and detail-oriented web coordinator (who also serves as the Graduate Coordinator) who keeps the website updated (dates of each update are posted to the website) and who works with the hired web administrator regarding technical and aesthetic issues. All degree plans, policies for students and faculty can be found on the website (subheader: Resources), often with several links from separate web pages (for instance, degree plans can also be found from the academics subheading).

L. Non-Degree Granting Programs for the Community

1. THE UNM MUSIC PREP SCHOOL

http://music.unm.edu/department_areas/related_programs/prep_school/index.htm

The UNM Music Prep School is a program for children that started in 1993 and offers a wide variety of classes during the summer, fall, and spring. The mission of the Prep School is to provide a music education program of exciting and enriching musical experiences for students and members of the New Mexico community. Course offerings are designed to support and supplement the efforts of school music programs and private music teachers as well as to bring music to children who might never have had the opportunity to study music. Teachers for the UNM Music Prep School are certified experienced music educators from the community, many of whom are UNM alumni from both our graduate and undergraduate music programs. The program serves between 600 and 650 children each semester.

A. Admission/Enrollment Standards:

The Prep School is open to all children in the community. While there are graded classes in instrumental study (guitar, Suzuki, class piano and marimba) as well as a Children's Chorus, programs are non-selective and non-auditioned. All children between the ages of birth and age 14 are welcome. Parental or guardian participation is not only welcome, but in most cases desirable, especially in the infant classes and in the Suzuki program, so instruction and admission are geared toward family/community ownership and involvement.

B. Program Assessment:

Children's progress is measured through end-of-semester performances, as well as sharing sessions that are held for each class.

C. Facilities and Equipment:

The Music Prep School is intricately involved with the Department of Music. The program utilizes the Department building and facilities extensively; all classes are held on campus (mainly on Saturdays as well as Friday afternoons, which are both traditionally less-scheduled times in the building). Department-owned equipment is used by the Prep School for its group piano class, general music class and marimba class). In the case of early childhood classes, the Prep School purchases most of the materials, props, and other resources and shares with the UNM Music Education division, including drums, books, instruments and electronic equipment.

D. Faculty and Staff:

The Prep School faculty who work directly with children are all certified teachers with degrees or endorsements in music. The director and associate director are the principal administrators of the school. They are both alumni from the UNM graduate program and both interact and teach with the Music Education program. The administrative assistant works both in the Prep School and as an assistant to the Department of Music accountant.

E. Finances:

The UNM Music Prep School maintains and operates under a separate budget overseen and maintained by the Prep School director and the department accountant. This budget accounts for enrollment, student waivers and faculty salaries.

F. College Student Involvement:

College student involvement is central to the Suzuki and Children's Chorus programs. Student interns from the UNM Music Education and String Pedagogy programs are expected as part of their coursework to work closely with master teachers and students enrolled in these Prep School programs. \

2. THE NEW MEXICO KODÁLY INSTITUTE

The University of New Mexico's Kodály Institute (NMKI) is a two-week teacher education program dedicated to the mission of improving music teaching in New Mexico. Firm in the belief that music belongs to everyone; the NMKI seeks to honor the unique musical traditions of New Mexico. Through the pursuit of improving personal musicianship and individual reflection, the NMKI aims to nurture and celebrate the gifts and strengths of each participant. Courses are offered on both a stand-alone (à la carte) basis as well as for NMKI Certification. The program has been in existence since 2008.

A. Admission/Enrollment:

The NMKI has an open admission policy that is primarily geared toward full-day certification programs for practicing teachers, and some undergraduate students attend on a part-time basis. Students are grouped according to experience and ability. Graduate students may elect to take the course for three graduate credits. Approximately 25-30 students attend each year.

B. Program Assessment:

The NMKI is in the process of applying for accreditation from the OAKE (Organization of American Kodály Educators, the national Kodály teachers' organization) in the

summer of 2012 and is currently involved in a self-study and review of records, including course syllabi, instructor CV's, student work records and concert videos.

C. Facilities and Equipment:

The NMKI is housed in the Department of Music and makes use of department facilities and equipment. While the NMKI pays for paper, large printing jobs, mailings and textbooks, the program uses Department-owned electronic equipment (e.g., portable computer for visiting faculty), classrooms, pianos and sound systems.

D. Faculty and Staff:

The director and coordinator of the NMKI program are from the Department's Music Education area; the remaining faculty (varies from 4 to 7 each year) are selected by the director on the basis of their teaching experience and musicianship. For the past three years, the NMKI has sponsored two Hungarian teachers as guest artists. Additionally, visiting faculty from other institutions (the University of Arizona, Texas State University and James Madison University) are in residence each summer.

E. Finances:

The NMKI maintains and operates under a separate budget overseen by the NMKI director and the Department of Music accountant. The budget accounts for faculty salaries, housing, travel, materials and music as well as student fees.

F. Department Involvement:

The Department is involved at various levels. Students, both graduate and undergraduate level, enroll as students and volunteers. Some Department faculty attend or present guest lectures on special topics, as well as concerts and social events. The Department ear-training classes are recommended for students who need remediation in the area of aural skills.

O. Operational Standards for Branch Campuses and External Programs

Documentation

1. Sample Request form for Teaching Course on Branch Campus – MDP O.1

Courses Taught at Branch Campuses

UNM-ALBUQUERQUE WESTSIDE CAMPUS

Semester	Course No.	Title	Instructor
Spring 2011	MUS 418	Alaska Native Music & Culture	Maria Williams

UNM-GALLUP CAMPUS

Semester	Course No.	Title	Instructor
Spring 2011	MUS 418	Alaska Native Music & Culture	Maria Williams
Spring 2011	MUS 518	Alaska Native Music & Culture	Maria Williams
Spring 2011	MUSE 298	Music for the Elementary Teacher	Patrick Neff
Summer 2011	MUSE 298	Music for the Elementary Teacher	Patrick Neff
Fall 2011	MUS 139	Music Appreciation	Charles Baker
Fall 2011	MUSE 238	Music for the Elementary Teacher	Patrick Neff
Spring 2012	MUSE 238	Music for the Elementary Teacher	Patrick Neff
Summer 2012	MUSE 238	Music for the Elementary Teacher	Patrick Neff

UNM-LOS ALAMOS CAMPUS

Semester	Course No.	Title	Instructor
Spring 2011	MUS 116	Group Guitar I	Gregory Schneider
Spring 2011	MUS 142	Rock Music Appreciation	Todd La Tourrette
Spring 2011	MUS 172	Jazz History	Leonard Tischler
Spring 2011	MUS 418	Alaska Native Music & Culture	Maria Williams
Spring 2011	MUS 518	Alaska Native Music & Culture	Maria Williams
Fall 2011	MUS 139	Music Appreciation	Gregory Schneider
Fall 2011	MUS 238	Jazz Theory-Keyboard	Leonard Tischler
Fall 2011	MUS 266	Singing for Actors	Todd La Tourrette
Spring 2012	MUS 116	Group Guitar I	Gregory Schneider
Spring 2012	MUS 139	Music Appreciation	Gregory Schneider
Spring 2012	MUS 142	Rock Music Appreciation	Todd La Tourrette
Spring 2012	MUS 172	Jazz History	Leonard Tischler

UNM-LOS ALAMOS BERNALILLO CAMPUS

Semester	Course No.	Title	Instructor
Fall 2011	MUS 139	Music Appreciation	Suzanne Shelton

UNM-SAN JUAN CAMPUS

Semester	Course No.	Title	Instructor
Spring 2011	MUS 418	Alaska Native Music & Culture	Maria Williams
Spring 2011	MUS 518	Alaska Native Music & Culture	Maria Williams

UNM-TAOS CAMPUS

Semester	Course No.	Title	Instructor
Spring 2011	MUS 102	Music Theory for the Non-Major	Daniel Daily
Spring 2011	MUS 109	Group Voice I	Tina Sandoval
Spring 2011	MUS 116	Group Guitar I	Ricardo Valdez
Spring 2011	MUS 418	Alaska Native Music & Culture	Maria Williams
Spring 2011	MUS 518	Alaska Native Music & Culture	Maria Williams
Summer 2011	MUS 102	Music Theory for the Non-Major	Daniel Daily
Fall 2011	MUS 109	Group Voice I	Tina Sandoval
Fall 2011	MUS 139	Music Appreciation	Floyd Vasquez
Fall 2011	MUS 139	Music Appreciation	Daniel Daily
Spring 2012	MUS 109	Group Voice I	Tina Sandoval
Spring 2012	MUS 110	Group Voice II	Tina Sandoval
Spring 2012	MUS 139	Music Appreciation	Floyd Vasquez
Spring 2012	MUS 271	Music Today	Daniel Daily
Summer 2012	MUS 102	Music Theory for the Non-Major	Daniel Daily

UNM-VALENCIA CAMPUS

Semester	Course No.	Title	Instructor
Spring 2011	MUS 139	Music Appreciation	Suzanne Shelton
Spring 2011	MUS 143	University Chorus	Suzanne Shelton
Spring 2011	MUS 418	Alaska Native Music & Culture	Maria Williams
Spring 2011	MUS 518	Alaska Native Music & Culture	Maria Williams
Summer 2011	MUS 139	Music Appreciation	Suzanne Shelton
Fall 2011	MUS 139	Music Appreciation	Suzanne Shelton
Fall 2011	MUS 143	University Chorus	Suzanne Shelton
Spring 2012	MUS 139	Music Appreciation	Suzanne Shelton
Spring 2012	MUS 143	University Chorus	Suzanne Shelton
Summer 2012	MUS 139	Music Appreciation	Suzanne Shelton

Process for Offering Music Courses on Branch Campuses

Branch campuses offer few courses in music and these are generally “service” courses, the credit for which cannot be applied toward a degree in music. The Department of Music chair on main campus must approve all courses and teachers. The originating branch campus forwards the form for course and instructor approval (see following page) together with a syllabus, instructor’s vita, and other appropriate credentials and materials to begin the process for offering a course. The chair consults with appropriate faculty members (area faculty and/or those currently offering the course requested by branch campus) to determine whether the course content matches the catalog description, syllabi, and current course content of the identical course being offered on main campus. An assessment is also made of the instructor’s credentials in order to determine whether the educational background of the proposed instructor indicates that the instructor can successfully teach the course.

The rejection rate has been significant because beginning theory courses and some other specialized courses have been much sought by the branch campuses but the instructor qualifications have been strictly applied for these courses that could affect a future Bachelor degree in music and must articulate with main campus offerings. This process is in complete conformity with NASM standards. Most courses are taught at the 100 and 200 level with exceptions made (as with the case of online or in person courses taught by our own full-time faculty members such as Native American Music) on a rare basis.

University policies concerning “Articulation: Degree Approval, Transfer of Course Credit, and Faculty Approval” may be found in the *University of New Mexico Faculty Handbook* at: <http://handbook.unm.edu/F70.html>

II.A. UP: All Professional Baccalaureate Degrees in Music—Common Body of Knowledge & Skills

1. Performance

High expectations are made of all music majors at admission, and during their progress toward the degree, examinations are frequent and challenging.

Due to limitations of facilities and faculty, enrollment in music is monitored. Auditions are required for all who seek to enroll in applied lessons and admission is made on a competitive basis.

The faculty may disqualify any student whose grade point average falls below 3.0 in the major field. Furthermore, the faculty reserves the right to disqualify from further enrollment or participation in departmental programs:

- a) Students who fail to demonstrate reasonable progress in their personal professional development in music, or
- b) Students whose conduct reveals a persistent inability to work effectively with others or an unwillingness to adhere to generally recognized standards of professional behavior, or
- c) Students majoring in music who fail to consult their assigned advisor prior to registering each semester.

At the end of each semester, all students registered for applied lessons must perform in their principal applied area before a committee (jury) of faculty members.

As part of their essential experiences, all keyboard majors above the freshman level are required to do some accompanying.

Recital Requirements

Performance Majors	A full recital is required in both junior and senior years.
Music Education Majors	A half recital is required in the senior year.
Theory/Composition	A half recital consisting of original compositions is required in the senior year.
Jazz Studies	A full recital is required in both junior and senior years.
String Pedagogy	A half recital is required in the senior year.

A student must be enrolled in applied music during the semester in which a recital is given. Before giving degree recitals, a student must:

- a) Have completed theory level MUS 252 and MUS 252L (fourth semester).
- b) For a senior recital, have completed both courses in music history (MUS 361 and MUS 362).
- c) Be enrolled in APMS 301 or APMS 302 applied music and APMS 391 for a junior Bachelor of Music recital.
- d) Be enrolled in APMS 401 or APMS 402 applied music and APMS 491 for a senior Bachelor of Music recital.
- e) Be enrolled in APMS 319 or APMS 320 applied music and APMS 391 for all other junior degree recitals (e.g., Music Education, Jazz Studies).
- f) Be enrolled in APMS 419 or APMS 420 in applied music and APMS 491 for all other senior degree recitals (e.g., Music Education, Jazz Studies).
- g) Be enrolled in MUS 472 for a senior recital in String Pedagogy.
- h) For a senior recital, have passed the Piano Proficiency if required for the degree, before enrolling in APMS 491.
- i) Be currently enrolled in the College of Fine Arts for any degree recital.

The Chair must approve any exception to the above policy.

Proficiency and Placement Examinations

- a) Piano proficiency examinations apply to all students except keyboard concentrates, keyboard majors, and those pursuing a BA degree. A student's first attempt at this exam must occur BEFORE the last semester at UNM. All music education majors are required to pass the piano proficiency examination prior to student teaching. BM Theory & Composition majors must pass a subsequent Keyboard Skills Test.
- b) Sightsinging proficiency examinations are given throughout the four courses of lower level music theory.
- c) Theory placement examinations are given for MUS 150. Students who do not pass the examination must take MUS 130 *Music Fundamentals* (does not count toward degree requirements).
- d) All transfer students are given a theory, ear-training and sight-singing proficiency examination for the purpose of determining competency in these areas. If the test results reveal deficiencies, transfer students are required to remove such by enrolling and successfully completing one or more semesters of the theory curriculum.
- e) For the BM Theory and Composition Concentration, a review by the theory faculty regarding the student's progress is held at the end of each semester of study. A GPA of "B" in music theory is expected during the first two years.
- f) All piano majors are required to take a sight-reading examination. This exam is offered upon completion of APMS 202 or 220. Failure to read at an

adequate level of proficiency means a repetition of that applied number and repetition of the examination.

2. Musicianship Skills and Analysis

As described earlier, all music majors at UNM take a core of courses that includes theory, ear-training, and music history. This core serves to provide students the means to gain the competencies listed in the NASM Handbook. Bachelor of Music and Bachelor of Music Education students also take orchestration, conducting. For the Bachelor of Music, the core is supplemented by additional required courses in history and theory; vocal and piano majors also take pedagogy and repertory classes. Expectations are high for successfully passing through the theory sequence and testing of competencies occurs regularly and frequently.

3. Composition and Improvisation

Part-writing, creative composition, notational practices, manuscript writing, and a thorough background of figured bass are essential to the theory regimen. Theory and ear-training courses at UNM give students a solid grounding in common practice harmony and demand that students compose in the traditional small forms that characterize the common practice period.

Counterpoint, a requirement for many music majors, demands the imitating, through composing, of traditional polyphonic models.

Improvisation, expected of the commercial musician and the church musician, is taught in regularly scheduled courses (e.g., *Introduction to Improvisation* and *Jazz Improvisation I, II and III*) and is also taught in various theory courses. For instance, students are taught, both at the keyboard and in class, that the realization of figured bass or the harmonization of a melodic line, is a form of improvisation and that those proficient in figured bass realization participate in a form of improvisation. In Post-Tonal Theory, students learn to realize abstract structures (pitch-class sets) in ways that require improvisation (much like practitioners of “Free Jazz”).

4. History and Repertory

All music majors are required to attend fifteen student *Concert Music* performances, recitals, or concerts each semester for a specified number of semesters. Any event on campus that is sponsored by the Department of Music counts toward recital attendance. Albuquerque is the cultural center of New Mexico with Popejoy Hall in the Center for the Arts being the city's cultural hub. Popejoy Hall is the principal arena for musical and theatrical groups of local national, and international esteem. Virtually every type of live performance (e.g., orchestra, music theatre, opera, operetta, chamber music, ballet) occurs in this facility.

In addition to student performances by soloists, ensembles, and large organizations, the Department of Music sponsors solo performances by music faculty artists and a prestigious calendar of recitals by guest artists. Clinics, workshops, and seminars by visiting artists and teachers are part and parcel of the Department of Music academic calendar.

The required two-semester history sequence provides an intensive study of Western music up to the present century. Period courses, many of which can be taken by undergraduates as electives, extend and deepen that knowledge. In addition, courses on non-Western or oral repertory have been offered by the Department on a regular basis Native American Music, Introduction to Middle Eastern Music, The Anthropology of Sound, The Anthropology of World Beat, Alaska Native Music and Culture, Indigenous World Music and Jazz History. This Department of Music is committed to encouraging, exploring and respecting music of all cultures.

5. Technology

The Department currently offers two courses in Recording Techniques and two courses in Computer Applications, as well as the recently created Max Programming for Musicians. In addition to our computer laboratory, students may also use the Smart Music Lab and many take advantage of that practicing and recording tool. Music students experience laptop projection for the in the class room and computing skills and programs are part of a regular discussion primarily in music theory and music education classrooms. One music education course regularly looks at available technology and software that is available and the software is tested in class. Professor Bruce Dalby has written audiation theory software that is marketed commercially.

While exposure to technology tends to be rudimentary in the Department of Music, primarily because of a paucity of funding, students are made aware of technology through the use of music hardware and software by faculty and through class discussion, both formally and informally.

6. Synthesis

The Department of Music meets NASM standards on synthesis. Students who successfully receive their degrees often develop a wide range of musical understanding that synthesizes all they have learned with their own natural maturation process. It is common for performance recitals to feature at least one more “personal” offering whether it is an improvisation, original composition, or non-standard repertory. For instance, a graduate in the BA program (emphasizing composition), Raven Chacon (Diné), wrote a composition that combined distinct contemporary techniques with Native-American poetry and drumming. Four graduates (a combination of graduate and undergraduate students) not only continued their study at SUNY-Buffalo but also formed their own

contemporary music/improvisation ensemble in Buffalo and have produced two CD's of their works. Interestingly, none of these students were primarily involved in either contemporary music or improvisation but a synthesis of understanding and their talent emerged when they left the University of New Mexico.

Areas for Improvement

The largest area for improvement in the above is the department's current relationship to technology. We need to devote at least one full-time faculty line to a person who will revitalize course offerings in composition (Analog and Digital Synthesis) and who will build and maintain a well-equipped technology center. Such a faculty member would also need to assume the role of grant writer because the University of New Mexico is unable to provide for all the technology and computing needs for the department. At the same time, the University at large has been negligent of the technology needs of its underfunded Arts programs. Such a faculty line may need to be created by replacing an already existing faculty line in another area; this is difficult to achieve by faculty consensus. The Department has made great strides in its hires of composition faculty but ultimately, the type faculty member needed has to not only have expertise in the field itself but also considerable tech skills.

IIA. ME: Teacher Preparation (Music Education) Programs

1. Description and Evaluation of Intern Teaching Program:

Credit Allotment. Students enroll for three credit hours in each student teaching assignment (MUSE 400 *Elementary Student Teaching* and MUSE 461 *Secondary Student Teaching*).

Quality and Variety of Cooperating Schools. Albuquerque and its surrounding environs provide an excellent choice of prospective student teaching assignments for each B.M.E candidate. This is particularly true at the secondary level, where many fine teachers have developed excellent programs where our students can receive a stimulating, positive and realistic field teaching experience. Elementary level assignments are somewhat more difficult. The majority of elementary general music teachers in the APS district are itinerants who spend each school year in two or more locations, so the district music supervisors are understandably reluctant to allow student teaching assignments in these settings. A number of excellent music teachers, however, are hired at the school level—by individual principals—and these programs have been sufficient to meet our elementary general music student teacher placement needs.

Process for Selecting Supervising Teachers and Sites. Both music education professors are very familiar with the school music programs in the area. After consultations with all parties involved, assignments are made on the basis of location, schedule, school characteristics, and personal and musical characteristics of the student teaching candidate and prospective cooperating teachers.

Concurrent Enrollment Other Than Intern Teaching. Not applicable.

2. Special State Requirements for Certification.

The State of New Mexico requires 57 hours of general education coursework in addition to coursework in the major field. This is one of the principal reasons that the B.M.E curriculum is so large and demanding. The B.M.E degree is currently advertised as a nine-semester program, but in reality it takes a full five years for a diligent and well-prepared student to complete. We believe the size of the program in comparison to the modest financial rewards of a music teaching career is a major factor limiting the number of music education majors at UNM. Solutions to this problem, however, are difficult to conceive since the general education requirement is mandated by the state legislature for all teacher preparation degrees.

IIA. GR. Introductory Information: Graduate Programs

1. Graduate Theses

The following is a list of all the graduate theses in music and music education completed at the University of New Mexico within the last three years:

Student	Degree	Date	Thesis Title
Julia Church Hoffman	Music Education	Spring 2009	“Teaching Who We Are: An Examination of Teaching Philosophy and Curricular Choices of General Music Teachers”
Cara R. Schreffler	Music Education	Spring 2009	“Development and Pilot of a Tiered Evaluation System in a High School String Orchestra Classroom”
Zackary S. Kear	Theory & Composition (Composition Focus)	Summer 2010	Life: Blood. Water. Seeds. Water. Oxygen.
James T. Shields	Theory & Composition (Composition Focus)	Summer 2010	“Use Your Words: For Clarinet and Chamber Orchestra”
Robert Rothschild	Theory & Composition (Composition Focus)	Spring 2011	“On a Rose of Coals: Scherzo and Variations for String Quartet”

2. Student Competence

Course requirements for each concentration in the graduate program are intended to insure that the student graduating with a master’s degree will have a wide breadth of knowledge. To this end, all degree plans include requirements in the area of music history and theory. Students in performance-related concentrations must demonstrate an advanced level of proficiency in their individual areas (Performance, Collaborative Piano, Conducting). The concentrations in Music History and Literature, Theory and Composition, and Music Education (Plan I) all require a thesis. The concentration in Music Education (Plan II) requires a project in place of a thesis. Additionally, students in the Performance concentration are required to submit detailed program notes for their recitals, and students in the Conducting concentration are required to submit either program notes or a research paper relating to the conducting recital. Students in all of the master’s degree concentrations are required to pass a final written and/or oral comprehensive examination. In addition to curricular requirements, students must meet university requirements regarding minimum GPA.

3. Development of Teaching Skills

Students develop their teaching skills through 1) coursework, 2) observation, and/or 3) practical teaching experience. Regarding the first avenue of learning, there are several courses available to students to broaden their teaching skills. In Music, these include MUS 527 *Theory Pedagogy*, MUS 549 *Music Repertory*, and MUS 588 and 589 *Music Pedagogy*; MUS 551 *Graduate*

Problems may also be utilized for more specific study in teaching techniques. In Music Education, available courses at the graduate level include MUSE 534 *Seminar in Music Education*, MUSE 550 *Philosophy of Music Education*, MUSE 529 *Workshop*, MUSE 551 *Graduate Problems* and MUSE 598 *Music Education Project*.

Observation of teaching techniques is readily available on a variety of levels through participation in ensembles, both large and small, and in the studio or masterclass setting.

Practical teaching experience is available through teaching assistantships, which are awarded to qualified graduate students. Faculty members in their areas of expertise then mentor these students. Assistantships that involve teaching duties are currently awarded in the areas of group (class) voice, applied voice, brass, conducting, music theory/eartraining, and music education.

IIB. Specific Curricula: Undergraduate Programs

Bachelor of Music, Performance Concentration, Keyboard Emphasis

Bachelor of Music, Performance Concentration, Instrumental Emphasis

Bachelor of Music, Performance Concentration, Vocal Emphasis

1. Title and Purposes.

Bachelor of Music, Performance Concentration, Keyboard Emphasis

Bachelor of Music, Performance Concentration, Instrumental Emphasis

Bachelor of Music, Performance Concentration, Vocal Emphasis

The Bachelor of Music in Performance is a pre-professional program for the student whose intent is to pursue a career as a music performer. Admission to the performance program is by audition, either by tape or in person, for the appropriate faculty. Students enrolled in this program are expected to reach the highest possible standard of performance on their chosen instrument or voice. Preparation emphasis is geared toward enabling the student to pursue further study at the graduate level, if that is his or her desire. The Bachelor of Music in Performance is currently available in the following principal instruments/voice: keyboard (piano, organ), brass (trumpet, trombone, baritone horn, tuba, French horn), woodwinds (flute, oboe, clarinet, saxophone, bassoon), strings (violin, viola, violoncello, doublebass, harp), percussion, classical guitar, voice).

2. Curricular Tables. These documents appear on the following pages.

Program Title: Bachelor of Music, Performance Concentration: Keyboard Emphasis **No. of Yrs. to Complete:** 4

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music, Emphasis in Keyboard Performance.” The title has been changed to comply with current university terminology. Within the keyboard emphasis, there are slight curricular differences, depending upon the student’s principal instrument.

Current Semester’s Enrollment in Majors: 11 †

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Applied Keyboard Faculty

With Piano as Principal Instrument:				
Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
32	52	37	7	128
26.7%	43.3%	30.8%	5.8%	106.6%

With Organ or Harpsichord as Principal Instrument:				
Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
32	50	37	9	128
26.7%	41.7%	30.8%	7.5%	106.7%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 101	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 102	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 201	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 202	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 301	Studio Instruction for the Perf. Conc.: [Principal Instrument]	3 units
APMS 302	Studio Instruction for the Perf. Conc.: [Principal Instrument]	3 units
APMS 391	Junior Recital: [Principal Instrument]	0 units
APMS 401	Studio Instruction for the Perf. Conc.: [Principal Instrument]	4 units
APMS 402	Studio Instruction for the Perf. Conc.: [Principal Instrument]	4 units
APMS 491	Senior Recital: [Principal Instrument]	0 units
Ensemble*		8 units

* Two to four semesters in an appropriate major ensemble (usually choral ensemble), plus four to six semesters in accompanying and/or chamber music.

MUS 388 or 389	Music Pedagogy: [Principal Instrument]	2 units
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TOTAL MAJOR AREA 32 units

Supportive Courses in Music

MUS 101	Concert Music (6 semesters)	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units
MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units
MUS 252L	Music Theory IV Aural Lab	2 units
MUS 453	Orchestration	2 units
MUS 406	Eighteenth-Century Counterpoint	2 units
Theory Electives	chosen from:	4 units
	MUS 309 Form & Analysis	
	MUS 325 Post-Tonal Theory	
	MUS 405 16th-Century Counterpoint	
	MUS 439 Selected Topics in Music Theory	
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
History Elective	chosen from:	3 units
	MUS 413 Studies in Medieval & Renaissance Music,	
	MUS 414 Studies in Baroque Music,	
	MUS 415 Studies in Classic & Romantic Music,	
	MUS 416 Studies in 20th-Century Music, or	
	MUS 437 Selected Topics in Music Literature	
MUS 449*	Music Repertory: [Principal Instrument]	
	*For piano as principal instrument (2 semesters)	4 units
	*For organ or harpsichord as principal instrument	2 units
MUS 363	Conducting	2 units
Electives	in Music Technology, chosen from the following:	2 units
	MUS 311 Computer Applications I	
	MUS 380 Recording Techniques I	
	MUS 412 Computer Applications II	
	MUS 481 Recording Techniques II	
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
Music Electives		<u>8 units</u>
TOTAL SUPPORTIVE COURSES IN MUSIC		
	Keyboard Emphasis with Piano as Principal Instrument	52 units
	Keyboard Emphasis with Organ or Harpsichord as Principal Instrument	50 units

General Studies

The 37 hours in General Studies are taken to fulfill university core requirements. These are detailed in the University Catalog, 2011-2012 edition,, along with restrictions specific to students in the College of Fine Arts, under “Graduate Requirements” at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>. Course descriptions will also be found in the *Catalog*.

Writing & Speaking:

Nine hours, including ENGL 101* and ENGL 102* plus an additional course chosen from ENGL 219, 220; CJ 130; PHIL 156. For the Bachelor of Music, this course must be ENGL 220.

* *If the student received an ACT English score of 29 or better, or an SAT verbal score of 650 or better, he/she is exempt from taking English 101 and 102, and may substitute any 6 hours in Arts & Sciences electives.*

Mathematics:

One course chosen from MATH 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Two courses, one of which must include a laboratory, chosen from ANTH 121L, 150 and 151L, 160 and 161L; ASTR 101 and 101L; BIOL 110 and 112L, 123 and 124L; CHEM 111L, 121 and 123L (or 131L), 122 and 124L (or 132L); EPS 101 and 105L, 201L; ENVS 101 and 102L; GEOG 101 and 105L; NTSC 261L, 262L, 263L; PHYC 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L.

Social and Behavioral Sciences:

Two courses chosen from AMST 182, 185; ANTH 101, 130; CRP 181; ECON 105, 106; Engineering-F 200; GEOG 102; LING 101 (also offered as ANTH 101); POLS 110, 200, 220, 240; PSY 105; SOC 101.

Humanities:

History 101L and 102L.

Foreign Language:

(Minimum of three hours). One course chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

Fine Arts:

(Minimum of three hours). One course chosen from: ARCH 121; ARTH 101, 201, 202; DANC 105; FA 284; MA 210; THEA 122. Students may elect to take one 3-hour studio course offered by the departments of Art and Art History, Theatre and Dance, and Media Arts.

TOTAL GENERAL STUDIES 37 units

Electives

Non-Music Electives*

Selected from courses outside the major offered by any college, including Fine Arts, but not including courses in Music or Music Education.

*For Emphasis with Piano as Principal Instrument 4 units

*For Emphasis with Organ or Harpsichord as Principal Instrument 6 units

Fine Arts Electives 3 units

Selected from courses in the College of Fine Arts, but not including courses in Music or Music Education.

TOTAL ELECTIVES

Keyboard Emphasis with Piano as Principal Instrument 7 units

Keyboard Emphasis with Organ or Harpsichord as Principal Instrument 9 units

Program Title: Bachelor of Music, Performance Concentration: **No. of Yrs. to Complete:** 4
Instrumental Emphasis

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music, Emphasis in Instrumental Performance.” The title has been changed to comply with current university terminology.

Current Semester’s Enrollment in Majors: 73 †

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Applied Instrumental Faculty

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
32	50	37	9	128
26.7%	41.7%	30.8%	7.5%	106.7%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 101	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 102	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 201	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 202	Studio Instruction for the Perf. Conc.: [Principal Instrument]	2 units
APMS 301	Studio Instruction for the Perf. Conc.: [Principal Instrument]	3 units
APMS 302	Studio Instruction for the Perf. Conc.: [Principal Instrument]	3 units
APMS 391	Junior Recital: [Principal Instrument]	0 units
APMS 401	Studio Instruction for the Perf. Conc.: [Principal Instrument]	4 units
APMS 402	Studio Instruction for the Perf. Conc.: [Principal Instrument]	4 units
APMS 491	Senior Recital: [Principal Instrument]	0 units
Ensemble*		10 units

* If guitar is the principal instrument: Six semesters in an appropriate major ensemble (usually Guitar Ensemble), plus four semesters in a major choral ensemble.

For all other instruments other than guitar or keyboard: Eight semesters in a major instrumental ensemble, plus two semesters in chamber music.

TOTAL MAJOR AREA 32 units

Supportive Courses in Music

MUS 101	Concert Music (6 semesters)	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units
MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units

MUS 252L	Music Theory IV Aural Lab	2 units
MUS 453	Orchestration	2 units
Theory Electives	chosen from:	4 units
	MUS 309 Form & Analysis	
	MUS 325 Post-Tonal Theory	
	MUS 405 16th-Century Counterpoint	
	MUS 406 18th-Century Counterpoint	
	MUS 439 Selected Topics in Music Theory	
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
History Elective	chosen from:	3 units
	MUS 413 Studies in Medieval & Renaissance Music,	
	MUS 414 Studies in Baroque Music,	
	MUS 415 Studies in Classic & Romantic Music,	
	MUS 416 Studies in 20th-Century Music, or	
	MUS 437 Selected Topics in Music Literature	
MUS 363	Conducting	2 units
MUS 111*	Group Piano I	1 unit
MUS 112*	Group Piano II	1 unit
MUS 211*	Group Piano III	1 unit
MUS 212*	Group Piano IV	1 unit
	* If the proficiency is satisfied, music electives may be substituted.	
Electives	in Music Technology, chosen from the following:	2 units
	MUS 311 Computer Applications I	
	MUS 380 Recording Techniques I	
	MUS 412 Computer Applications II	
	MUS 481 Recording Techniques II	
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
Music Electives		<u>8 units</u>
TOTAL SUPPORTIVE COURSES IN MUSIC		50 units

General Studies

The 37 hours in General Studies are taken to fulfill university core requirements. These are detailed in the University Catalog, 2011-2012 edition,, along with restrictions specific to students in the College of Fine Arts, under “Graduate Requirements” at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>. Course descriptions will also be found in the *Catalog*.

Writing & Speaking:

Nine hours, including ENGL 101* and ENGL 102* plus an additional course chosen from ENGL 219, 220; CJ 130; PHIL 156. For the Bachelor of Music, this course must be ENGL 220.

* *If the student received an ACT English score of 29 or better, or an SAT verbal score of 650 or better, he/she is exempt from taking English 101 and 102, and may substitute any 6 hours in Arts & Sciences electives.*

Mathematics:

One course chosen from MATH 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Two courses, one of which must include a laboratory, chosen from ANTH 121L, 150 and 151L, 160 and 161L; ASTR 101 and 101L; BIOL 110 and 112L, 123 and 124L; CHEM 111L, 121 and 123L (or 131L), 122 and 124L (or 132L); EPS 101 and 105L, 201L; ENVS 101 and 102L; GEOG 101 and 105L; NTSC 261L, 262L, 263L; PHYC 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L.

Social and Behavioral Sciences:

Two courses chosen from AMST 182, 185; ANTH 101, 130; CRP 181; ECON 105, 106; Engineering-F 200; GEOG 102; LING 101 (also offered as ANTH 101); POLS 110, 200, 220, 240; PSY 105; SOC 101.

Humanities:

History 101L and 102L.

Foreign Language:

(Minimum of three hours). One course chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

Fine Arts:

(Minimum of three hours). One course chosen from: ARCH 121; ARTH 101, 201, 202; DANC 105; FA 284; MA 210; THEA 122. Students may elect to take one 3-hour studio course offered by the departments of Art and Art History, Theatre and Dance, and Media Arts.

TOTAL GENERAL STUDIES 37 units

Electives

Non-Music Electives 6 units

Selected from courses outside the major offered by any college, including Fine Arts, but not including courses in Music or Music Education.

Fine Arts Electives 3 units

Selected from courses in the College of Fine Arts, but not including courses in Music or Music Education.

TOTAL ELECTIVES

 9 units

Program Title: Bachelor of Music, Performance Concentration: **No. of Yrs. to Complete:** 4
Vocal Emphasis

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music, Emphasis in Vocal Performance.”
 The title has been changed to comply with current university terminology.

Current Semester’s Enrollment in Majors: 28 †

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Applied Vocal Faculty

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
40	42	49	3	134
33.3%	35%	40.8%	7.5%	116.6%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 101	Studio Instruction for the Performance Concentration: Voice	2 units
APMS 102	Studio Instruction for the Performance Concentration: Voice	2 units
APMS 201	Studio Instruction for the Performance Concentration: Voice	2 units
APMS 202	Studio Instruction for the Performance Concentration: Voice	2 units
APMS 301	Studio Instruction for the Performance Concentration: Voice	3 units
APMS 302	Studio Instruction for the Performance Concentration: Voice	3 units
APMS 391	Junior Recital: Voice	0 units
APMS 401	Studio Instruction for the Performance Concentration: Voice	4 units
APMS 402	Studio Instruction for the Performance Concentration: Voice	4 units
APMS 491	Senior Recital: Voice	0 units
Ensemble*		8 units

* Eight semesters in a major choral ensemble.

MUS 209	Diction for Singers I	2 units
MUS 210	Diction for Singers II	2 units
MUS 330	Opera Studio (4 semesters)	4 units
MUS 388	Music Pedagogy: Voice	2 units

TOTAL MAJOR AREA 40 units

Supportive Courses in Music

MUS 101	Concert Music (6 semesters)	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units
MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units

MUS 252L	Music Theory IV Aural Lab	2 units
MUS 453	Orchestration	2 units
Theory Electives	chosen from:	2 units
	MUS 309 Form & Analysis	
	MUS 325 Post-Tonal Theory	
	MUS 405 16th-Century Counterpoint	
	MUS 406 18th-Century Counterpoint	
	MUS 439 Selected Topics in Music Theory	
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
History Elective	chosen from:	3 units
	MUS 413 Studies in Medieval & Renaissance Music,	
	MUS 414 Studies in Baroque Music,	
	MUS 415 Studies in Classic & Romantic Music,	
	MUS 416 Studies in 20th-Century Music, or	
	MUS 437 Selected Topics in Music Literature	
MUS 449	Music Repertory: Voice	2 units
MUS 363	Conducting	2 units
MUS 111*	Group Piano I	1 unit
MUS 112*	Group Piano II	1 unit
MUS 211*	Group Piano III	1 unit
MUS 212*	Group Piano IV	1 unit
	* If the proficiency is satisfied, music electives may be substituted.	
Electives	in Music Technology, chosen from the following:	2 units
	MUS 311 Computer Applications I	
	MUS 380 Recording Techniques I	
	MUS 412 Computer Applications II	
	MUS 481 Recording Techniques II	
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
TOTAL SUPPORTIVE COURSES IN MUSIC		42 units

General Studies

The 37 hours in General Studies are taken to fulfill university core requirements. These are detailed in the University Catalog, 2011-2012 edition, along with restrictions specific to students in the College of Fine Arts, under “Graduate Requirements” at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>. Course descriptions will also be found in the *Catalog*.

Writing & Speaking:

Nine hours, including ENGL 101* and ENGL 102* plus an additional course chosen from ENGL 219, 220; CJ 130; PHIL 156. For the Bachelor of Music, this course must be ENGL 220.

* *If the student received an ACT English score of 29 or better, or an SAT verbal score of 650 or better, he/she is exempt from taking English 101 and 102, and may substitute any 6 hours in Arts & Sciences electives.*

Mathematics:

One course chosen from MATH 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Two courses, one of which must include a laboratory, chosen from ANTH 121L, 150 and 151L, 160 and 161L; ASTR 101 and 101L; BIOL 110 and 112L, 123 and 124L; CHEM 111L, 121 and 123L (or 131L), 122 and 124L (or 132L); EPS 101 and 105L, 201L; ENVS 101 and 102L; GEOG 101 and 105L; NTSC 261L, 262L, 263L; PHYC 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L.

Social and Behavioral Sciences:

Two courses chosen from AMST 182, 185; ANTH 101, 130; CRP 181; ECON 105, 106; Engineering-F 200; GEOG 102; LING 101 (also offered as ANTH 101); POLS 110, 200, 220, 240; PSY 105; SOC 101.

Humanities:

History 101L and 102L.

Foreign Language:

Fifteen hours, selected from French, Italian and German; must include at least three hours in each of these three languages. NOTE: Three hours in foreign language are required by the university core; an additional twelve hours are required by the Bachelor of Music Concentration in Performance with Voice Emphasis.

Fine Arts:

(Minimum of three hours). One course chosen from: ARCH 121; ARTH 101, 201, 202; DANC 105; FA 284; MA 210; THEA 122. Students may elect to take one 3-hour studio course offered by the departments of Art and Art History, Theatre and Dance, and Media Arts.

TOTAL GENERAL STUDIES 49 units

Electives

Fine Arts Electives 3 units

Selected from courses in the College of Fine Arts, but not including courses in Music or Music Education.

TOTAL ELECTIVES

 3 units

3. NASM Compliance. The program of study for the Bachelor of Music in Performance meets all standards as described on page 89 of the *NASM Handbook 2010-11*. In the Keyboard and Instrumental Emphases, courses in the major area comprise 26.7% of the degree (cp. 25-35% required by NASM); supportive music courses total 41.7% to 43.3% (cp. 25-35% required); general studies constitute 30.8% (cp 25-35% required); major area and supportive courses together total 68.4% to 70% (cp. minimum 65% required). In the Vocal Emphasis, courses in the major area total 33.3% of the degree (cp. 25-35% required); supportive music courses total 35% cp. 25-35% required); general studies constitute 40.8% (cp. 25-35%); major area and supportive courses together total 68.3% (cp. minimum 65% required).

Course requirements for the Performance Concentration are listed in the *UNM Catalog* online at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/undergraduate-program.html>. In addition, performance concentrates have the following requirements:

(a) Ensemble participation. Specific ensemble requirements vary according to the student's instrument/voice. These are listed in the *UNM Catalog* (located online at: <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/undergraduate-program.html> and on the Department of Music website at:

http://music.unm.edu/academics/undergrad_programs/degrees/ensemble_requirements.pdf

(b) Recital attendance. Six semesters of Music 101 *Concert Music*; a grade of CR is necessary, and course requirements are satisfied by attendance at weekly *Concert Music* performances, or by attending student recitals. Regulations regarding attendance is detailed on the Department of Music website at:

http://music.unm.edu/academics/undergrad_programs/undergrad_hndbk/recital_attendance.htm

(c) Jury examinations. Each student in applied music must perform a jury (final performance examination) at the end of every semester for the appropriate faculty.

(d) Piano proficiency. All instrumental and vocal performance majors must pass a piano proficiency. This examination should be completed satisfactorily by the end of the fourth semester of music study.

(e) Sight-reading examination. For keyboard majors, this is done upon completion of Applied Music 202. Failure to read at an adequate level of proficiency requires repetition of that applied number and repetition of the examination.

(f) Accompanying. All keyboard majors above the freshman level are required to do a certain amount of accompanying, as determined by the Coordinator of Keyboard Studies, in consultation with the student's applied instructor.

(g) Recitals. Performance majors must give a full-length junior recital and a full-length senior recital.

4. Graduate Degree Discussion Questions. Not applicable to this degree.

5. Results Related to Goals and Objectives. The bachelor's degree in performance is a highly successful program. Students are taught by artist-level faculty, all of whom are (or were) active performers in their fields. Levels of expectation are therefore quite high, and students know that they must strive for excellence in their performing technique. Results are judged in great part by the success of UNM students after they graduate from the Bachelor of Music program. Some of our B.M. students choose to continue their graduate studies at UNM; others have gone on to master's degree programs at other institutions. Many now have successful performing or teaching careers around the nation.

6. Assessment of Strengths and Areas for Improvement.

Strengths:

- (a) Faculty. The strength of the program lies to a large extent with the expertise of its faculty. The department has historically demanded that its performance faculty be of the highest caliber. Faculty are expected to perform regularly, both in Albuquerque and outside of the university area; out-of-state performances are encouraged.
- (b) Regularity of instruction. Students can expect to study with faculty members directly, not with a graduate student. Students can also expect that their teacher will be present for their lessons throughout the semester. Department policy places priority on the education of its students and to that end has always stipulated that instructors make up lessons that must be missed because of their own touring/performing obligations.
- (c) Performing opportunities. There are many opportunities for performance, both in the many department ensembles and on other students' recitals.

Areas for Improvement:

- (a) Faculty performance obligations. While it is beneficial to students to have faculty who actively perform, there is often a great deal of stress on the part of faculty who must try to find time to perform without missing too many lessons that must then be made up.
- (b) Faculty representation at student performances. While faculty are genuinely interested and involved in students' progress, their attendance at student recitals, ensemble concerts, and Concert Music is generally very low. This situation does not go unnoticed by students, and one result is that faculty are often not familiar with students outside their own studios or areas.
- (c) Performing overload. Ironically, the fact that the department believes in offering a broad variety of ensemble opportunities can sometimes put undue pressure upon students to participate in more ensembles than he or she can comfortably handle, given the rest of his or her academic load.
- (d) Accompanying experience (ref. 3f above). Since the addition of Prof. Pamela Pyle to the faculty, the graduate program in Collaborative Piano has experienced a comeback and students in that program are able to gain valuable experience in accompanying. Undergraduate piano majors are supposed to take at least four semesters of MUS 395 *Accompanying* or chamber music. They are also required to do a certain amount of accompanying as determined by the keyboard faculty. In reality, however, the latter is not monitored.
- (e) Sightreading Exam (ref 3e above). It is not clear how the piano faculty are enforcing this requirement.
- (f) Organ program. There have been no organ majors in a number of years and no one considers the organ program to be a priority or even an actual area of study. Donors have appeared to step forward with interest in reviving the program but the interest appears to be short-lived and, in spite of having some fine instruments, there is no desire to make this program a priority in any way. Our failure to attract organ majors is due to the retirement of our organ professor, Wesley Selby, almost 20 years ago. His position was never filled. While we do have one temporary part-time instructor who can teach organ, her primary responsibilities are in teaching the Group Piano classes.

- (g) Advisement. While the *UNM Catalog* states that music students are required to consult their adviser prior to registering every semester, in actuality this policy is not enforced for performance majors, with the result that students are not well-informed about their curriculum-planning, and problems do occur with oversights in degree plans. There is a department Undergraduate Adviser and three undergraduate advisors in the College of Fine Arts but students do not routinely consult them, and often wait until they run into problems. Several years ago, a policy was made that advisement responsibilities were to be filled by individual applied faculty, but applied faculty do not as a rule understand all the complexities of the degree programs, and many of the applied faculty are new to the university and are therefore only beginning to learn the system themselves. They also do not have access to the various areas online that advisors need in order to do a good job.

7. Rationale for Continuation of the Program. Not applicable (the program has had graduates in the past five years).

8. Plans for Addressing Weaknesses.

- (a) Faculty performance obligations. See further discussion below in Section II.C.6. under the Master of Music Concentration in Performance, Question h., paragraph 2.
- (b) Performing overload. A larger student body would help in alleviating the pressure put upon students to perform too often, and there is an ongoing effort to recruit greater numbers of students in general. Another avenue to consider would be the streamlining of the number of student ensembles.
- (c) Advisement. The College Advisement office has added several staff members and is an excellent resource, beyond the department's undergraduate and graduate coordinators, that is available to students who seek advisement help. The extent to which students utilize this service is entirely dependent on student initiative, however.

Bachelor of Music, Theory and Composition Concentration

1. Title and Purposes.

Bachelor of Music, Theory and Composition Concentration.

The goal of this degree program is to prepare students for graduate work in composition or music theory at the research one university level. The program's preparation emphasis features class and individual instruction in compositional topics and an extensive list of both required and elective courses in music theory. The theory courses prepare students to write, hear, analyze, theorize, and receive critiques on their work about music from the sixteenth century to the present.

2. Curricular Table. This document appears on the following page.

Program Title: Bachelor of Music, Theory and Composition Concentration **No. of Yrs. to Complete:** 4

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music, Emphasis in Theory and Composition.” The title has been changed to comply with current university terminology.

Current Semester’s Enrollment in Majors: 4†

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Richard Hermann

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
42	41	37	8	128
35%	34.2%	30.8%	6.7%	106.7%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 119	Studio Instruction for the Non-Perf. Concentration: Composition	1 unit
APMS 120	Studio Instruction for the Non-Perf. Concentration: Composition	1 unit
APMS 219	Studio Instruction for the Non-Perf. Concentration: Composition	1 unit
APMS 220	Studio Instruction for the Non-Perf. Concentration: Composition	1 unit
APMS 491	Senior Recital: Composition	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units
MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units
MUS 252L	Music Theory IV Aural Lab	2 units
Theory Electives	chosen from:	8 units
	MUS 309 Form and Analysis	
	MUS 325 Post-Tonal Theory	
	MUS 405 Sixteenth-Century Counterpoint	
	MUS 406 Eighteenth-Century Counterpoint	
	up to 6 hours of MUS 439 Selected Topics in Music Theory	
MUS 254	Introduction to Composition in the Western Tradition	2 units
MUS 305	Composition I	2 units
MUS 306	Composition II	2 units
MUS 409	Compositional Form and Analysis I	2 units
MUS 410	Compositional Form and Analysis II	2 units
MUS 453	Orchestration	2 units
MUS 405 or 406	16th-Century Counterpoint <u>or</u> 18th-Century Counterpoint	2 units

TOTAL MAJOR AREA

42 units

Supportive Courses in Music

APMS 119	Studio Instruction for the Non-Perf. Conc: [Principal Instrument]	1 unit
APMS 120	Studio Instruction for the Non-Perf. Conc: [Principal Instrument]	1 unit
APMS 219	Studio Instruction for the Non-Perf. Conc: [Principal Instrument]	1 unit
APMS 220	Studio Instruction for the Non-Perf. Conc: [Principal Instrument]	1 unit
APMS 319	Studio Instruction for the Non-Perf. Conc: [Principal Instrument]	1 unit
MUS 101	Concert Music (6 semesters)	0 units
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
MUS 416	Studies in 20th-Century Music	3 units
History Elective	chosen from:	3 units
	MUS 413 Studies in Medieval & Renaissance Music	
	MUS 414 Studies in Baroque Music	
	MUS 415 Studies in Classic & Romantic Music	
	MUS 437 Selected Topics in Music Literature	
MUS 363	Conducting	2 units
MUS 365	Instrumental Conducting	2 units
Ensemble*		6 units
	* Six semesters in an appropriate major ensemble, of which two semesters must be in a major choral ensemble.	
Electives	in Music Technology, chosen from the following:	2 units
	MUS 311 Computer Applications I	
	MUS 380 Recording Techniques I	
	MUS 412 Computer Applications II	
	MUS 481 Recording Techniques II	
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
PHYC 108	Introduction to Musical Acoustics	3 units
Music Electives		<u>6 units</u>
TOTAL SUPPORTIVE COURSES IN MUSIC		41 units

General Studies

The 37 hours in General Studies are taken to fulfill university core requirements. These are detailed in the University Catalog, 2011-2012 edition, along with restrictions specific to students in the College of Fine Arts, under "Graduate Requirements" at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>. Course descriptions will also be found in the *Catalog*.

Writing & Speaking:

Nine hours, including ENGL 101* and ENGL 102* plus an additional course chosen from ENGL 219, 220; CJ 130; PHIL 156. For the Bachelor of Music, this course must be ENGL 220.

* *If the student received an ACT English score of 29 or better, or an SAT verbal score of 650 or better, he/she is exempt from taking English 101 and 102, and may substitute any 6 hours in Arts & Sciences electives.*

Mathematics:

One course chosen from MATH 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Two courses, one of which must include a laboratory, chosen from ANTH 121L, 150 and 151L, 160 and 161L; ASTR 101 and 101L; BIOL 110 and 112L, 123 and 124L; CHEM 111L, 121 and 123L (or 131L), 122 and 124L (or 132L); EPS 101 and 105L, 201L; ENVS 101 and 102L; GEOG 101 and 105L; NTSC 261L, 262L, 263L; PHYC 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L.

Social and Behavioral Sciences:

Two courses chosen from AMST 182, 185; ANTH 101, 130; CRP 181; ECON 105, 106; Engineering-F 200; GEOG 102; LING 101 (also offered as ANTH 101); POLS 110, 200, 220, 240; PSY 105; SOC 101.

Humanities:

History 101L and 102L.

Foreign Language:

(Minimum of three hours). One course chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

Fine Arts:

(Minimum of three hours). One course chosen from: ARCH 121; ARTH 101, 201, 202; DANC 105; FA 284; MA 210; THEA 122. Students may elect to take one 3-hour studio course offered by the departments of Art and Art History, Theatre and Dance, and Media Arts.

TOTAL GENERAL STUDIES 37 units

Electives

Non-Music Electives 5 units

Selected from courses outside the major offered by any college, including Fine Arts, but not including courses in Music or Music Education.

Fine Arts Electives 3 units

Selected from courses in the College of Fine Arts, but not including courses in Music or Music Education.

TOTAL ELECTIVES

 8 units

3. NASM Compliance. The Bachelor of Music in Theory and Composition program appears to meet the standards described on pages 90-91 of the *NASM Handbook 2010-11*. Courses in the major area constitute 35% of the total degree (cp. 25-35% required by NASM), supportive courses in music come to 34.2% (cp. 25-35%), and general studies total 30.8% (cp. 25-35%). Studies in the major area and supportive courses in music total 69.2% (cp minimum 65% required by NASM). Regarding specific recommendations for General Studies, PHYC *Introduction to Musical Acoustics* is required, and at least one course in Music Technology (selected from MUS 311 *Computer Applications I*, MUS 412 *Computer Applications II*, MUS 380 *Recording Techniques I*, and MUS 481 *Recording Techniques II*). In the area of Essential Competencies, students must pass the standard piano proficiency as well as a more extensive Keyboard Skills Test, described on the Department of Music website at http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music/bm_theory_and_composition/theory_area_kbd_exam.pdf. The degree plan includes extensive studies in theory, composition, orchestration and counterpoint. Two semesters of conducting coursework are also required. Supportive courses in music include study in the principal instrument, as well as four semesters of music history. A senior composition recital is required.

4. Graduate Degree Discussion Questions. Not applicable to this degree.

5. Results Related to Goals and Objectives. Recent graduates have attended graduate programs in theory or composition at the following institutions: California Institute for the Arts, SUNY-Buffalo, University of Maryland, Brandeis, and University of California-SantaCruz. Several graduates are in university teaching positions.

6. Assessment of Strengths and Areas for Improvement.
 Strengths of Program:
 - (1) Continuous advising (every semester)
 - (2) Continuous assessment: All students in the program have an additional piano requirement and must maintain an average grade of B to complete the degree. Students with compositional emphasis present a half recital of their work, and students with a theory emphasis present a scholarly project to the faculty.
 - (3) Highly qualified full-time faculty
 - (4) The department's John Donald Robb Composers' Symposium provides students the opportunity to have their music played or research presented for critique by musicians of national and international repute.

7. Rationale for Continuation of the Program. Not applicable (the program has had graduates in the past five years).

8. Plans for Addressing Weaknesses. Areas for Improvement. The current content of the program has been stable for over a decade but the times and emphases and needs of the times have changed. In the composition area, a greater emphasis on digital and electronic synthesis, recording, composition software is needed in the program and new areas of research in music theory must also be addressed. The hiring of four new and young faculty in this area is expected to bring about change in all areas with David Bashwiner doing research in music cognition, for instance, and composers who are active in the field working with electronic software and mounting installation compositions all over the world.

Bachelor of Music, String Pedagogy Concentration

1. Title and Purposes.

Bachelor of Music, String Pedagogy Concentration.

The goal of this degree plan is to prepare string players who wish to become proficient studio teachers, and string players seeking Suzuki Association of the Americas Long Term Training. Preparation emphases include the following:

- (a) Study of the bio-mechanical and kinesthetic aspects of string playing
- (b) Analysis of the neural, intellectual and physical development of children age three and older, and the application of this development to string learning and playing
- (c) Analysis (via readings, videos, guest clinicians and class lectures) of various pedagogies being practiced today
- (d) Comprehensive survey of student string literature, etudes and scale systems from beginning to advanced intermediate
- (e) Study of selections from the student repertoire. This is achieved through regular assignments; each selection is played and analyzed for necessary skills, which are traced from their introduction and development.

Goals and objectives of the String Pedagogy program intend that:

- (a) Students will gain an understanding of the human body, including optimal postures and movements that have the potential of injury avoidance. Students will also learn specific teaching strategies for each.
- (b) Students will be able to formulate teaching strategies and activities appropriate to the ages and levels of understanding of each of their students.
- (c) Students will be able to compare and contrast pedagogies of Rolland, Suzuki, Havas, Galamian and others, and will be able to select appropriate strategies from each for their own teaching.
- (d) Students will assess various motivational devices, taken from current research, via experimentation with their own students in the UNM String Lab School.
- (e) Students will have hands-on teaching experience, including private lessons, homogeneous group lessons, orchestra class, organizing and leading concerts and recitals in the UNM String Lab School.
- (f) Students will be able to run their own business as a sole proprietor, including such aspects as billing, paying taxes, creating an accounting system, scheduling, creation of studio policies, etc.
- (g) Students will possess an awareness of curricular order of student repertoire, including introduction and development of instrumental and musical skills, and will be able to select appropriate materials for the individual needs of each of their students.
- (h) Those students who fulfill the requirements will obtain the Long Term Training from the Suzuki Association of the Americas.

2. Curricular Table. Appears on the following page.

Program Title: Bachelor of Music, String Pedagogy Concentration **No. of Yrs. to Complete:** 4

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music, Emphasis in String Pedagogy.” The title has been changed to comply with current university terminology.

Current Semester’s Enrollment in Majors: 4†

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Susan Kempter

Major Area of Performance	Supportive Courses in Music	Pedagogy	General Studies	Electives	Total Number of Units
25	37	26	37	3	128
20.8%	30.8%	21.7%	30.8%	2.5%	106.6%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 119	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 120	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 219	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 220	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 319	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 320	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 419	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 420	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
Ensemble*		9 units

* Eight semesters in Symphony Orchestra and one semester in chamber music.

TOTAL MAJOR AREA 25 units

Supportive Courses in Music

MUS 101	Concert Music (6 semesters)	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units
MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units
MUS 252L	Music Theory IV Aural Lab	2 units
MUS 453	Orchestration	2 units
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
MUS 363	Conducting	2 units

MUS 111	Group Piano I	1 unit
MUS 112	Group Piano II	1 unit
MUS 211	Group Piano III	1 unit
MUS 212	Group Piano IV	1 unit
MUSE 155	Orchestral Instruments: Strings	2 units
Electives	in Music Technology, chosen from the following:	2 units
	MUS 311 Computer Applications I	
	MUS 380 Recording Techniques I	
	MUS 412 Computer Applications II	
	MUS 481 Recording Techniques II	
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
TOTAL SUPPORTIVE COURSES IN MUSIC		<hr/> 37 units

Pedagogy

MUS 170	String Pedagogy Seminar I (2 semesters)	4 units
MUS 170L	String Pedagogy Lab I (2 semesters)	2 units
MUS 270	String Pedagogy Seminar II (2 semesters)	4 units
MUS 270L	String Pedagogy Lab II (2 semesters)	2 units
MUS 370	String Pedagogy Seminar III (2 semesters)	4 units
MUS 370L	String Pedagogy Lab III (2 semesters)	2 units
MUS 470	String Pedagogy Seminar IV (2 semesters)	4 units
MUS 470L	String Pedagogy Lab IV (2 semesters)	2 units
MUS 472	String Pedagogy Recital	2 units
TOTAL PEDAGOGY COURSES		<hr/> 26 units

General Studies

The 37 hours in General Studies are taken to fulfill university core requirements. These are detailed in the University Catalog, 2011-2012 edition,, along with restrictions specific to students in the College of Fine Arts, under “Graduate Requirements” at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>. Course descriptions will also be found in the *Catalog*.

Writing & Speaking:

Nine hours, including ENGL 101* and ENGL 102* plus an additional course chosen from ENGL 219, 220; CJ 130; PHIL 156. For the Bachelor of Music, this course must be ENGL 220.

* *If the student received an ACT English score of 29 or better, or an SAT verbal score of 650 or better, he/she is exempt from taking English 101 and 102, and may substitute any 6 hours in Arts & Sciences electives.*

Mathematics:

One course chosen from MATH 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Two courses, one of which must include a laboratory, chosen from ANTH 121L, 150 and 151L, 160 and 161L; ASTR 101 and 101L; BIOL 110 and 112L, 123 and 124L; CHEM 111L, 121 and 123L (or 131L), 122 and 124L (or 132L); EPS 101 and 105L, 201L; ENVS 101 and 102L; GEOG 101 and 105L; NTSC 261L, 262L, 263L; PHYC 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L.

Social and Behavioral Sciences:

Two courses chosen from AMST 182, 185; ANTH 101, 130; CRP 181; ECON 105, 106; Engineering-F 200; GEOG 102; LING 101 (also offered as ANTH 101); POLS 110, 200, 220, 240; PSY 105; SOC 101. For the String Pedagogy concentration, at least one of these courses must be PSY 105 *General Psychology*.

Humanities:

History 101L and 102L.

Foreign Language:

(Minimum of three hours). One course chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

Fine Arts:

(Minimum of three hours). One course chosen from: ARCH 121; ARTH 101, 201, 202; DANC 105; FA 284; MA 210; THEA 122. Students may elect to take one 3-hour studio course offered by the departments of Art and Art History, Theatre and Dance, and Media Arts.

TOTAL GENERAL STUDIES 37 units

Electives

Fine Arts Electives 3 units

Selected from courses in the College of Fine Arts, but not including courses in Music, Applied Music or Music Education.

TOTAL ELECTIVES 3 units

3. NASM Compliance.

Curricular Structure. In terms of curricular structure, the degree plan meets all standards as described on page 94 of the *NASM Handbook 2010-11*. Study in the major area comes to 20.8% of the degree (cp. 20-30% prescribed by NASM); supported courses in music total 30.8% (cp. 20-30%); studies in pedagogy total 21.7% (cp. 15-20%), and general studies come to 30.8% (cp. 25-35%). Studies in the major area and supportive courses in music (including pedagogy) come to 73.3% (cp. minimum of 65% recommended by NASM).

Specific Guidelines for General Studies. Pedagogy students are required to take PSY 105 *General Psychology*. The business of running a studio is covered in detail in one semester of the pedagogy seminar class. The text for this class is Mimi Butler's *The Complete Guide to Running a Private Studio* (Butler Publications, Haddonfield, NJ, 2000)

Essential Competencies, Experiences and Opportunities.

- (a) In addition to the goals and objectives outlined in (1.) above, students are required to perform in the UNM Symphony Orchestra throughout their undergraduate program. They will also have chamber music opportunities commensurate with their interest and expertise.
- (b) Each student is required to play a half-recital (MUS 472 *String Pedagogy Recital*). Selections from the student repertoire will be performed, and the program will include a short lecture on one piece from the student's repertoire. This pedagogy recital will be presented at least twice--once at UNM [which will include the lecture] and once in the community.
- (c) Students spend their first year (two semesters) observing and consulting with experienced string specialists in the community. Students seeking the Long Term Training credential from the Suzuki Association of the Americas are required to do an additional 44 hours of observation at every level. These can be done at local student performances, and private and group lessons.
- (d) Students will teach a minimum of two lab students in the UNM String Lab. Their teaching experience will have three aspects: private lessons, homogeneous group lessons and orchestra class. In addition, they will assist, or direct (depending on their experience) all recitals and concerts in the UNM String Lab Program.

There is no distance or correspondence learning for the String Pedagogy degree. The program is not designed as a multi- or interdisciplinary combination. The degree does not focus on electronic media.

4. Graduate Degree Discussion Questions. Not applicable to this degree.

5. Results Related to Goals and Objectives. Competencies will be determined via the following:

(a) Mid-term and final examinations each semester, which cover all reading assignments and class lectures.

(b) Development of a Pedagogical Notebook, which will contain all teaching strategies, activities, skills and techniques covered in lectures and readings. Material is sorted and recorded under 14 headings. Student notebooks are reviewed and graded twice per semester

(c) All students will videotape four Lab School lessons each semester (approximately one lesson/month, or 25% of total lessons) for evaluation and feedback either in Pedagogy Seminar, or by pedagogy faculty.

(d) Playing tests are also administered twice per semester. Students are required to perform all repertoire covered in class, demonstrate and explain all teaching points. Classmates will observe and give appropriate feedback for each piece played.

(e) At least once per semester, students are given a piece of music to analyze and play without instruction. Class discussion will help to clarify, reinforce and augment each student's knowledge.

Means of using the above criteria for program improvement will primarily be assessed via Lab Student competencies. Teaching outcomes will determine whether the student has understood materials covered in class.

6. Assessment of Strengths and Areas for Improvement.

Strengths.

- (1) The most obvious strength is the Music Prep String Lab Program, which offers Suzuki violin instruction to community children at a drastically reduced price.
- (2) In addition, UNM has acquired a number of violins, refurbished them, and made them available to lab school parents, at no cost, for one semester. During this time, parents are learning to care for and play introductory pieces on these instruments. This is a great asset to them when they begin working with their children at home, and saves them the cost of renting a violin for the semester.
- (3) This program is versatile, and available to a variety of participants, including university students and community teachers who wish to obtain the Suzuki Association of the Americas Long Term Training credential; students who wish to major in violin pedagogy; students who wish to combine the pedagogy offerings with those in Performance and Music Education.
- (4) Students receive a hands-on education, including working with local string specialists, teaching and observing in our lab program, including private lessons, homogeneous group lessons and heterogeneous orchestra classes.

Weaknesses. None are noted at this time.

7. Rationale for Continuation.

8. Plans for Addressing Weaknesses and Improving Results. This degree plan has been modified slightly in the last ten years. In the year following our last Self-Study, the department revamped all the undergraduate degree plans to accommodate the addition of required courses in Music Technology and Contemporary World Music. The other most significant change is the removal of MUSE 451 *Foundations of Musical Behavior* from the requirements. This course is offered in the Music Education area, and the course was restructured by that area to the extent that the content no longer seemed relevant for the String Pedagogy degree. Those concepts that were particularly appropriate to String Pedagogy methodology are now incorporated into the existing String Pedagogy Seminars. Also, String Pedagogy students now do only the String

Pedagogy recital (MUS 472); the previous requirement for a recital on the principal instrument with standard solo literature has been deleted, but students are still required to take 16 hours (8 semesters) of applied music in the principal instrument. At this point, no weaknesses are perceived in the degree.

8-15. Not applicable to Application for Listing after Plan Approval.

16. Transcripts. These appear on the following pages.

The transcripts selected here are for students who received the Bachelor of Music with a String Pedagogy Concentration.

Major Area courses are indicated in blue.

Supportive courses in music are indicated in pink.

Pedagogy courses are indicated in green.

General studies are indicated in yellow.

Courses not highlighted are electives.

Bachelor of Music, Jazz Studies Concentration

1. Title and Purposes.

Bachelor of Music, Jazz Studies Concentration.

The Jazz Studies degree is a pre-professional program for those whose intent is to pursue a career as a music performer in jazz and commercial styles of music. Students enrolled in this program are expected to attain a high standard of performance on their instrument, including the development of skills in jazz improvisation. This degree also prepares the student for success at the graduate level of study in the area of jazz.

2. Curricular Table. Appears on the following page.

Program Title: Bachelor of Music, Jazz Studies Concentration **No. of Yrs. to Complete:** 4

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music, Emphasis in Jazz Studies.” The title has been changed to comply with current university terminology.

Current Semester’s Enrollment in Majors: 8 †

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Glenn Kostur

Major Area	Supportive Courses in Music	General Studies	Electives	Total Number of Units
41	39	37	11	128
34.2%	32.5%	30.8%	9.2%	106.7%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 119	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 120	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 219	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 220	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 319	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 320	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 391	Junior Recital: [Principal Instrument]	0 units
APMS 419	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 420	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	2 units
APMS 491	Senior Recital: [Principal Instrument]	0 units
Ensemble*		4 units

* Four semesters in a major ensemble.

MUS 231	Chamber Music: Jazz Combo (4 semesters)	4 units
MUS 234	Jazz Band (6 semesters)	6 units
MUS 236	Introduction to Improvisation	1 unit
MUS 237	Jazz Improvisation I	1 unit
MUS 238	Jazz Theory/Keyboard	2 units
MUS 336	Jazz Improvisation II	1 unit
MUS 337	Jazz Improvisation III	1 unit
MUS 338	Jazz Arranging	2 units
MUS 343	Selected Topics in Jazz Studies	3 units

TOTAL MAJOR AREA 41 units

Supportive Courses in Music

MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units

MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units
MUS 252L	Music Theory IV Aural Lab	2 units
Theory Electives	chosen from:	4 units
	MUS 309 Form & Analysis	
	MUS 325 Post-Tonal Theory	
	MUS 405 16th-Century Counterpoint	
	MUS 406 18th-Century Counterpoint	
	MUS 439 Selected Topics in Music Theory	
	MUS 453 Orchestration	
MUS 101	Concert Music (6 semesters)	0 units
MUS 172	Jazz History	3 units
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
MUS 111	Group Piano I	1 unit
MUS 112	Group Piano II	1 unit
MUS 211	Group Piano III	1 unit
MUS 212	Group Piano IV	1 unit
MUSE 317	Jazz Methods	1 unit
Electives	in Music Technology, chosen from the following:	2 units
	MUS 311 Computer Applications I	
	MUS 380 Recording Techniques I	
	MUS 412 Computer Applications II	
	MUS 481 Recording Techniques II	
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
TOTAL SUPPORTIVE COURSES IN MUSIC		39 units

General Studies

The 37 hours in General Studies are taken to fulfill university core requirements. These are detailed in the University Catalog, 2011-2012 edition,, along with restrictions specific to students in the College of Fine Arts, under “Graduate Requirements” at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>. Course descriptions will also be found in the *Catalog*.

Writing & Speaking:

Nine hours, including ENGL 101* and ENGL 102* plus an additional course chosen from ENGL 219, 220; CJ 130; PHIL 156. For the Bachelor of Music, this course must be ENGL 220.

* *If the student received an ACT English score of 29 or better, or an SAT verbal score of 650 or better, he/she is exempt from taking English 101 and 102, and may substitute any 6 hours in Arts & Sciences electives.*

Mathematics:

One course chosen from MATH 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Two courses, one of which must include a laboratory, chosen from ANTH 121L, 150 and 151L, 160 and 161L; ASTR 101 and 101L; BIOL 110 and 112L, 123 and 124L; CHEM 111L, 121 and 123L (or 131L), 122 and 124L (or 132L); EPS 101 and 105L, 201L; ENVS 101 and 102L; GEOG 101 and 105L; NTSC 261L, 262L, 263L; PHYC 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L.

Social and Behavioral Sciences:

Two courses chosen from AMST 182, 185; ANTH 101, 130; CRP 181; ECON 105, 106;

Engineering-F 200; GEOG 102; LING 101 (also offered as ANTH 101); POLS 110, 200, 220, 240; PSY 105; SOC 101.

Humanities:

History 101L and 102L.

Foreign Language:

(Minimum of three hours). One course chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

Fine Arts:

(Minimum of three hours). One course chosen from: ARCH 121; ARTH 101, 201, 202; DANC 105; FA 284; MA 210; THEA 122. Students may elect to take one 3-hour studio course offered by the departments of Art and Art History, Theatre and Dance, and Media Arts.

TOTAL GENERAL STUDIES 37 units

Electives

Non-Music Electives 8 units

Selected from courses outside the major offered by any college, including Fine Arts, but not including courses in Music or Music Education.

Fine Arts Electives 3 units

Selected from courses in the College of Fine Arts, but not including courses in Music or Music Education.

TOTAL ELECTIVES

 11 units

3. NASM Compliance. The Bachelor of Music in Jazz Studies meets all standards as described on page 93 of the *NASM Handbook 2010-11*. Studies in the major area comprise 34.2% of the degree (compared to 30-40% stipulated by NASM), supportive courses total 32.5% (cp. 20-30%), and general studies total 30.8% (cp. 20-30%); Studies in the major area and supportive courses together constitute 66.7% (cp. minimum 65% recommended by NASM).

Specific Guidelines and Essential Competencies: Students learn the history of jazz through MUS 172 *Jazz History*, which includes a study of the evolution of jazz in the United States from its beginnings to the present. Students learn improvisation in a series of courses (MUS 236, 237, 336, 337). Other skills are gained in MUS 238 *Jazz Theory/Keyboard* and MUS 338 *Jazz Arranging*. Performance opportunities are abundant. Students are required to take 4 semesters of Jazz Combo and 6 semesters of Jazz Band, as well as 4 semesters in a major ensemble. A junior and senior recital are required for the Jazz Studies degree.

4. Graduate Degree Discussion Questions. Not applicable to this degree.

5. Results Related to Goals and Objectives. Results are measured by the post-graduate success of students who have earned the Jazz Studies degree. Graduates from this program have used their skills and experiences in successful graduate work and professional music careers.

6. Assessment of Strengths and Areas for Improvement. The greatest strength of this program is its faculty. Having several faculty members (full-time and part-time) with a knowledge of and interest in jazz, and utilizing these faculty members to present varied approaches to jazz studies is a tremendously valuable asset of which our students can take advantage.

Areas for improvement include:

- 1) More funding needed to support ensemble travel and scholarships,
- 2) A suitable performance space for jazz band concerts and the UNM Jazz Festival.

7. Rationale for Continuation. Not applicable to Application for Listing after Plan Approval.

8. Plans for Addressing Strengths and Improving Results. This degree plan has been modified slightly in the last ten years. In the year following our last Self-Study, the department revamped all the undergraduate degree plans to accommodate the addition of required courses in Music Technology and Contemporary World Music. Students now are required to take 2 hours in Music Technology, selected from the following courses: MUS 311 *Computer Applications I*, MUS 412 *Computer Applications II*, MUS 380 *Recording Techniques I* or MUS 481 *Recording Techniques II*. Students are also required to take 2 hours in Contemporary World Music, selected from any of our Contemporary World Music Courses, or MUSE 293 *Multicultural Awareness Through Musical Skills*. No weakness are perceived at this time.

9-15. Not applicable to Application for Listing after Plan Approval.

16. Transcripts. These appear on the following pages.

The transcripts selected here are for students who received the Bachelor of Music with a

Jazz Studies Concentration.

Major Area courses are indicated in blue.

Supportive courses in music are indicated in pink.

General studies are indicated in yellow.

Courses not highlighted are electives.

Bachelor of Arts in Music

1. Title and Purposes. Bachelor of Arts in Music. This degree program is designed for the study of music within a liberal arts curriculum. It targets the student who is not seeking a professional music degree but who desires a solid foundation in the study of music. It is also encouraged for those students who want to double major in another field or to take a large number of courses in a pre-professional program, such as pre-law or pre-medicine. The B.A. in Music attempts to provide a core of courses which will provide the student with a basic intellectual grasp of the art, through courses in the areas of musicianship, performance and history.
2. Curricular Table. Appears on the following page.

Program Title: Bachelor of Arts in Music **No. of Yrs. to Complete:** 4

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 15 †

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Steven Block

Musicianship	Performance/Required Music Electives	General Studies	General Studies Electives	Total Number of Units
22	26	46	34	128
18.3%	21.7%	38.3%	28.3%	106.6%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Musicianship

MUS 101	Concert Music (6 semesters)	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units
MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units
MUS 252L	Music Theory IV Aural Lab	2 units
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units

TOTAL MUSICIANSHIP 22 units

Performance/Required Music Electives

Ensemble	Four semesters in an appropriate major ensemble	4 units
Applied Music	Four hours of APMS 119/120 series in the principal instrument	4 units
Music Electives*		18 units

* Not including courses for non-majors; selected with advisement of appropriate music faculty. No more than an additional 4 hours of ensemble nor an additional 12 hours of applied music can be counted toward degree requirements.

TOTAL PERFORMANCE/REQUIRED MUSIC ELECTIVES 26 units

General Studies

40 hours selected from courses offered by the departments of the College of Arts and Sciences, including Core Curriculum requirements. These are detailed in the University Catalog, 2011-2012 edition, along with restrictions specific to students in the College of Fine Arts, under "Graduate Requirements" at

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>. Course descriptions will also be found in the *Catalog*.

Writing & Speaking:

Nine hours, including ENGL 101* and ENGL 102* plus ENGL 220.

* *If the student received an ACT English score of 29 or better, or an SAT verbal score of 650 or better, he/she is exempt from taking English 101 and 102, and may substitute any 6 hours in Arts & Sciences electives.*

Mathematics:

One course chosen from MATH 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Two courses, one of which must include a laboratory, chosen from ANTH 121L, 150 and 151L, 160 and 161L; ASTR 101 and 101L; BIOL 110 and 112L, 123 and 124L; CHEM 111L, 121 and 123L (or 131L), 122 and 124L (or 132L); EPS 101 and 105L, 201L; ENVS 101 and 102L; GEOG 101 and 105L; NTSC 261L, 262L, 263L; PHYC 102 and 102L, 105, 151 and 151L, 152 and 152L, 160 and 160L, 161 and 161L.

Social and Behavioral Sciences:

Two courses chosen from AMST 182, 185; ANTH 101, 130; CRP 181; ECON 105, 106; Engineering-F 200; GEOG 102; LING 101 (also offered as ANTH 101); POLS 110, 200, 220, 240; PSY 105; SOC 101. For Music Education majors, PSY 105 and 220 are required.

Humanities:

History 101L and 102L.

Foreign Language:

(Minimum of three hours). One course chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

Fine Arts Electives

Six hours selected from Fine Arts outside the major, including 3 hours chosen from ARTH 101, 201, 202; DANC 105; MA 210; THEA 122 or one 3-credit studio course offered by the departments of Art and Art History, Theatre and Dance and Media Arts.

TOTAL GENERAL STUDIES 46 units

Electives

Free Electives 14 units

Selected from any field, including Music, but not including courses for non-majors, selected with advisement of appropriate faculty

Non-Music Electives 20 units

Selected from courses offered by any college, including Fine Arts, but not including courses in Music or Music Education.

TOTAL ELECTIVES 34 units

3. NASM Compliance.

General Education. The goals of general education as described for the B.A. in Music (reference pages 83-85 of the *NASM 2010-11 Handbook*) are met by requirements in Writing and Speaking, Mathematics, Physical and Natural Sciences, Social and Behavioral Sciences, Humanities, and Foreign Languages. Additionally, students must take six hours selected from Fine Arts outside of Music. Twenty additional hours of non-music electives may be selected from any college, including Fine Arts. General studies and electives total 66.6% of the degree, compared to the 55-70% stipulated by NASM.

Musicianship. Musicianship studies are met by courses in music theory and music history. To broaden their acquaintance with a wide selection of musical literature, B.A. Music students also must take six semesters of MUS 101 *Concert Music*. While the total percentage in the area of Musicianship (18.3%) does not quite meet minimum NASM standard of 20-25%, it is possible to satisfy this minimum by taking two hours of appropriate music courses in the "Electives" category. It should also be noted that while the Theory courses (MUS 150/150L, 152/152L, 250/250L, and 252/252L) are listed as 4 credits each, the number of contact hours is actually 6 per week. If the Musicianship hours were to be calculated with that in mind, the total percentage would be 25%, which is well within NASM recommendations.

Performance and Music Electives. Performance and Music Electives comprise 21.7% of the degree (cp. 10-20% required by NASM). In compliance with the NASM requirements in this category, courses in the B.A. curriculum include four hours of applied music, four hours of electives and eighteen hours of music electives. Musicianship, performance and music electives together total 40% (cp. 30-45% recommended by NASM).

4. Graduate Degree Discussion Questions. Not applicable to this degree.

5. Results Related to Goals and Objectives. As an alternative to the Bachelor of Music, the B.A. in Music fills a niche in the study of music that is growing in popularity. While maintaining a core of courses that ensure a knowledge of music basics, the degree is flexible enough to allow for further study in particular areas of interest. A student who desires more advanced study in performance may elect to take more hours of applied music or ensemble, while another may find other topics more intriguing. Some of our B.A. graduates choose to continue their studies in music at the graduate level (Alicia Bennett, Raven Chacon, Lorena Guillen and Beth Harcourt).

6. Assessment of Strengths and Areas for Improvement. The strength of this degree program lies in its flexibility to accommodate a wide variety of interests and goals on the part of the individual student, while at the same time maintaining requirements for a solid grounding in the field. No weaknesses are identified.

g. Rationale for Continuation. Not applicable (the program has had graduates in the last five years).

h. Plans for Addressing Weaknesses. No plans are currently being considered to address any weaknesses.

Bachelor of Music Education, Vocal Concentration
Bachelor of Music Education, Instrumental Concentration

1. Title and Purposes.

Bachelor of Music Education, Vocal Concentration

Bachelor of Music Education, Instrumental Concentration

The Bachelor of Music Education degree prepares the music education student to receive the Level I Licensure in Music (K-12) in the state of New Mexico. Music Teacher Certification, K-12, in New Mexico allows one to teach any music class at any level of instruction. Where two or more music educators are employed by a single school district, however, a division of responsibilities between instrumental music and vocal/general music commonly exists. The Department of Music, therefore, offers two planned programs in music education: an instrumental concentration and a vocal concentration: approximately 85% of the curriculum is common to both programs, thereby ensuring adequate training in all areas of music education. The remaining fifteen percent allows for greater specialization in either instrumental or vocal music education. Within this level of specialization, however, the curriculum reflects the predominantly rural, small-town nature of New Mexico, in that students in each concentration receive foundational preparation in the other concentration. Instrumental concentration majors, for example, take group voice and at least one semester of choral ensemble. Vocal concentration majors are required to take four credit hours of orchestral instrument classes (MUSE 155 *Orchestral Instruments*). Further emphasis on generalization is demonstrated by the requirement for students in both concentrations to take MUSE 346 *Elementary Music Methods* and to fulfill student teaching assignments at both the secondary (middle school or high school band, orchestra, or choir) and elementary levels.

2. Curricular Tables. These appear on the following pages. Please note that within each concentration, a student can follow a particular emphasis according to his or her principal instrument. Within the Vocal Concentration, these emphases include: voice, piano or guitar. There are slight differences among these emphases, as indicated on the curricular table. Within the String Concentration, the available emphases include: strings, winds, percussion, piano or guitar.

Program Title: Bachelor of Music Education, Vocal Concentration: **No. of Yrs. to Complete:** 4 1/2
Emphases in Voice, Piano and Guitar

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music Education, Vocal Track,” with Concentrations in Voice, Piano and Guitar. The title has been changed to comply with current university terminology.

Current Semester’s Enrollment in Majors: 24 †

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Bruce Dalby, Regina Carlow

Emphasis in Voice or Piano:					
Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
52	25	6	57	0	140
43.3%	20.8%	5%	47.5%	0%	116.6%

Emphasis in Guitar:					
Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
54	24	6	57	0	141
45%	20%	5%	47.5%	0%	117.5%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Studies in Music

Basic Musicianship and Performance

MUS 101	Concert Music (4 semesters)	0 units
APMS 119	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 120	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 219	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 220	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 319	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 320	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 419	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 420	Studio Instruction for the Non-Perf. Conc.: [Piano, Voice or Guitar]	1 unit
APMS 491	Senior Recital: [Piano, Voice or Guitar]	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units
MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units

MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units
MUS 252L	Music Theory IV Aural Lab	2 units
MUS 453	Orchestration	2 units
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
MUSE 363	Conducting	2 units
MUS 236	Introduction to Improvisation	1 unit
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
MUS 243*	Concert Choir	8 units

* Students must audition for MUS 243 and participate in the choral ensemble to which they are assigned. Up to 4 semesters of Las Cantantes (MUS 231) can count toward the requirement.

Applied Music in Secondary Instruments:

Voice Emph:	APMS 119 and 120 in Piano	2 units
Piano Emph:	APMS 119 and 120 in Voice	2 units
Guitar Emph:	APMS 119 and 120, in Voice and Piano	4 units
MUS 209	Diction for Singers I	2 units
MUS 210	Diction for Singers II	2 units

TOTAL BASIC MUSICIANSHIP & PERFORMANCE

Voice Emphasis	52 units
Piano Emphasis	52 units
Guitar Emphasis	54 units

Music Education

MUSE 155	Orchestral Instruments, as follows:	
Piano Emph:	guitar plus 4 units selected from brass, woodwinds or strings	
5 units		
Voice Emph:	guitar plus 4 units selected from brass, woodwinds or strings	5 units
Guitar Emph:	selected from brass, woodwinds or strings	4 units
MUSE 194	Introduction to Music Education	1 unit
MUSE 195	Introductory Teaching Practicum	1 unit
MUSE 213	Choral Lab (2 semesters)	0 units
MUSE 313	Choral Music Methods	3 units
MUSE 346	Teaching Music in the Elementary School	3 units
MUSE 388	Music Pedagogy: Voice	2 units
MUS 347	Introduction to Early Childhood Music Education	1 unit
MUSE 446	Secondary School Music	3 units
MUSE 455	Teaching Reading in the Music Classroom	3 units
MUSE 457	Foundations of Musical Behavior	3 units

TOTAL MUSIC EDUCATION

Voice Emphasis	25 units
Piano Emphasis	25 units
Guitar Emphasis	24 units

Professional Education

MUSE 400	Student Teaching in the Elementary School	3 units
MUSE 461	Student Teaching in the Secondary Schools	3 units

TOTAL PROFESSIONAL EDUCATION

6 units

General Studies

The 57 hours in General Studies fulfill university core requirements and satisfy state licensure requirements. Course descriptions will also be found in the *UNM Catalog, 2011-2012 edition*, available online at: <http://catalog.unm.edu/catalogs/2011-2012/>

Writing & Speaking:

Twelve hours, including ENGL 101 *Composition I: Exposition*, ENGL 102 *Composition II: Analysis and Argument*, plus either CJ 130 *Public Speaking* or CJ 220 *Communication for Teachers*, and 3 hours of English literature elective.

Mathematics:

Six hours chosen from MATH 111, 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Twelve hours, including PHYC 108 *Introduction to Musical Acoustics*, PHYC 108L *Musical Acoustics Laboratory*, and 8 hours chosen from Astronomy, Biology, Chemistry, Physics or Earth and Planetary Sciences.

Social and Behavioral Sciences:

Six hours, including PSY 105 *General Psychology* and PSY 220 *Developmental Psychology*.

Humanities:

Twelve hours, including HIST 101L *Western Civilization to 1648*, HIST 102L *Western Civilization Post 1648*, HIST 161L *History of the United States to 1877*, and HIST 162L *History of the United States Since 1877*.

Fine Arts:

Six hours, selected from Art History, Art Studio, Theatre, Dance or Media Arts.

Foreign Language:

Three hours, chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

TOTAL GENERAL STUDIES

57 units

Electives

None

TOTAL ELECTIVES

0 units

NOTE: There is a departure from NASM standards in the percentages listed under the "Professional Education" section (5% compared to the 15-20% recommended by NASM); under state regulations, music education students may substitute music education methods courses for general education methods. Also, New Mexico requires a higher percentage of "General Studies" courses (47.5%) than the 30-35% recommended by NASM.

Program Title: Bachelor of Music Education, Instrumental Concentration: **No. of Yrs. to Complete:** 4 1/2
Emphases in Strings, Winds, Percussion, Piano or Guitar

Program Submitted for: Renewal of Final Approval

NOTE: This program was previously approved as “Bachelor of Music Education, Instrumental Track,” with Concentrations in String and Wind/Percussion/Piano/Guitar. The title has been changed to comply with current university terminology.

Current Semester’s Enrollment in Majors: 119 †

† This figure represents declared majors and pre-majors only, and does not include those students currently still enrolled in University College who have not formally declared a major or pre-major.

Name of Program Supervisor(s): Bruce Dalby, Regina Carlow

Emphasis in Strings:					
Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
48	26	6	57	2	139
40%	21.7%	5%	47.5%	1.7%	115.9%

Emphases in Winds, Percussion, Piano or Guitar:					
Musicianship and Performance	Music Education	Professional Education	General Studies	Electives	Total Number of Units
48	29	6	57	0	140
40%	24.2%	5%	47.5%	0%	116.7%

Note: Percentages have been calculated using 120 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Studies in Music

Basic Musicianship and Performance

MUS 101	Concert Music (4 semesters)	0 units
APMS 119	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 120	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 219	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 220	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 319	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 320	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 419	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 420	Studio Instruction for the Non-Perf. Conc.: [Principal Instrument]	1 unit
APMS 491	Senior Recital: [Principal Instrument]	0 units
MUS 150	Music Theory I	2 units
MUS 150L	Music Theory I Aural Lab	2 units
MUS 152	Music Theory II	2 units

MUS 152L	Music Theory II Aural Lab	2 units
MUS 250	Music Theory III	2 units
MUS 250L	Music Theory III Aural Lab	2 units
MUS 252	Music Theory IV	2 units
MUS 252L	Music Theory IV Aural Lab	2 units
MUS 453	Orchestration	2 units
MUS 361	Music History I	3 units
MUS 362	Music History II	3 units
MUSE 363	Conducting	2 units
MUS 236	Introduction to Improvisation	1 unit
Electives	any in Contemporary World Music, or MUSE 293 Multicultural Awareness Through Musical Skills	3 units
Vocal Elective	choice of MUS 109 <i>Group Voice</i> or APMS 119 in Voice	1 unit
Vocal Elective	choice of MUS 143 <i>University Chorus</i> or MUS 243 <i>Concert Choir</i>	1 unit
Ensemble	requirements as follows;:	8 units
	Winds & Percussion Emphasis: 2 to 4 semesters of Marching Band, plus 4-6 hours in Wind Symphony or Symphony Orchestra. With permission, up to 4 semesters of Sinfonia may substitute for Symphony Orchestra; bassists may fulfill requirements in Jazz Ensemble.	
	Strings, Piano and Guitar Emphases: 8 semesters of Symphony Orchestra. With permission, up to 4 semesters of Sinfonia may substitute for Symphony Orchestra; bassists may fulfill requirements in Jazz Ensemble.	
TOTAL BASIC MUSICIANSHIP & PERFORMANCE		48 units

Music Education

MUSE 155	Orchestral Instruments in the following areas: Brass, Strings, Clarinet/Flute/Sax, Double Reeds, Percussion	8 units
MUSE 194	Introduction to Music Education	1 unit
MUSE 195	Introductory Teaching Practicum	1 unit
MUSE 215	Instrumental Lab (2 semesters)	0 units
MUSE 315	Instrumental Music Methods	3 units
MUSE 317	Jazz Methods (not required for strings emphasis)	1 unit
MUSE 441	Marching Band Methods (not required for string emphasis)	2 units
MUSE 346	Teaching Music in the Elementary School	3 units
MUSE 415	Instrumental Repertory	1 unit
MUSE 446	Secondary School Music	3 units
MUSE 455	Teaching Reading in the Music Classroom	3 units
MUSE 457	Foundations of Musical Behavior	3 units
TOTAL MUSIC EDUCATION		
	Strings Emphasis	26 units
	Winds, Percussion, Piano, or Guitar Emphases	29 units

Professional Education

MUSE 400	Student Teaching in the Elementary School	3 units
MUSE 461	Student Teaching in the Secondary Schools	3 units
TOTAL PROFESSIONAL EDUCATION		6 units

General Studies

The 57 hours in General Studies fulfill university core requirements and satisfy state licensure requirements. Course descriptions will also be found in the *UNM Catalog, 2011-2012 edition*, available online at: <http://catalog.unm.edu/catalogs/2011-2012/>

Writing & Speaking:

Twelve hours, including ENGL 101 *Composition I: Exposition*, ENGL 102 *Composition II: Analysis and Argument*, plus either CJ 130 *Public Speaking* or CJ 220 *Communication for Teachers*, and 3 hours of English literature elective.

Mathematics:

Six hours chosen from MATH 111, 121, 129, 150, 162, 163, 180, 181, 215, or STAT 145.

Physical and Natural Sciences:

Twelve hours, including PHYC 108 *Introduction to Musical Acoustics*, PHYC 108L *Musical Acoustics Laboratory*, and 8 hours chosen from Astronomy, Biology, Chemistry, Physics or Earth and Planetary Sciences.

Social and Behavioral Sciences:

Six hours, including PSY 105 *General Psychology* and PSY 220 *Developmental Psychology*.

Humanities:

Twelve hours, including HIST 101L *Western Civilization to 1648*, 102L *Western Civilization Post 1648*, HIST 161L *History of the United States to 1877*, and 162L *History of the United States Since 1877*.

Fine Arts:

Six hours, selected from Art History, Art Studio, Theatre, Dance or Media Arts.

Foreign Language:

Three hours, chosen from any of the lower-division non-English language offerings of the Departments of Linguistics (including Sign Language), Spanish and Portuguese, Foreign Languages and Literatures, and foreign languages in other departments and programs. Students with a knowledge of a second language equivalent to four semesters of study are deemed to have satisfied this requirement. CLEP and AP credit can be used for placement, but unless the student has demonstrated knowledge equivalent to four semesters of study, an additional semester of a second language must be taken.

TOTAL GENERAL STUDIES 57 units

Electives

Electives in any area, including music. For Strings emphasis only. 2 units

TOTAL ELECTIVES

Strings Emphasis 2 units

Winds, Percussion, Piano or Guitar Emphasis 0 units

NOTE: There is a departure from NASM standards in the percentages listed under the “Professional Education” section (5% compared to the 15-20% recommended by NASM); under state regulations, music education students may substitute music education methods courses for general education methods. Also, New Mexico requires a higher percentage of “General Studies” courses (47.5%) than the 30-35% recommended by NASM.

3. NASM Compliance. The program of study for the Bachelor of Music Education meets most standards as described on page 97 of the *NASM Handbook 2010-11*.

- Musicianship and Performance, plus courses in Music Education: Requirements total 61.7 to 65% for the various emphases, compared to the minimum 50% stipulated by NASM.
- Professional Education: Requirements total 5% (cp. 15-20% recommended by NASM)
- General Studies: Requirements total 45.7% (cp. 30-35% recommended by NASM)

There is a departure from NASM standards in the “Professional Education” category. This is necessary because of the structure of the New Mexico Teacher Licensure Program, which requires a hefty 57 hours of General Studies. In an effort to keep the total number of hours in the degree reasonable, the B.M.E. does not require general education courses.

Besides the course requirements listed in the curricular tables, music education students (except keyboard majors) must pass a piano proficiency. Music Education majors must also give a half-recital on their principal instrument (or voice) as a culmination to applied music study/

4. Graduate Degree Discussion Questions. Not applicable to this degree.

5. Results Related to Goals and Objectives. No explicitly stated, formal means of evaluation of the results of the B.M.E program currently exist. However, the culminating student teaching experience provides a valuable opportunity to assess the quality of preparation B.M.E students receive. Most of these students perform well, as evidenced by supervising music education professor observations and evaluations, as well as formal and informal evaluations by cooperating teachers. We find that the considerable rigor of the B.M.E program—in both the applied and academic areas—fulfills a very effective “winnowing” function. Completion of the degree requirements requires—in addition to considerable musical and academic skills—enormous perseverance and dedication as well as a profound philosophical commitment to music and education. As a result, B.M.E graduates are generally well prepared for effective functioning as professional music educators. The job placement rate of our graduates approaches 100%, and the great majority of these students become successful music educators who richly contribute to their chosen profession.

g. Assessment of Strengths and Areas for Improvement.

Faculty:

The music education faculty concurs with the 1991 accreditation report statement that a primary strength of the B.M.E program is the entire music department faculty. Music education students at UNM receive superlative instruction in the applied, ensemble, and academic areas. Furthermore, a high level of firsthand involvement in the music education program exists by faculty members in other areas. This is particularly true of professors in the band and choral departments, who bring considerable public school band teaching experience to music education courses they teach, but other significant areas of connection also exist. For example, many of the orchestral instrument courses (MUSE 155) are taught by artist faculty, a profound positive influence on the quality and continuity of that

instruction.

The two full-time music education faculty have considerable public school teaching experience and remain closely connected to school music classrooms through active schedules of clinicing and recruiting appearances. Both professors are also very active as presenters at clinics, conferences and workshops at the local through international levels.

Music Education Curriculum:

The size of the B.M.E curriculum—as much as 137 credit hours—reflects the fact that we answer to many masters. The New Mexico State Legislature mandates a 54-hour general education component. The core curriculum at UNM calls for study in a second language. NASM guidelines mandate intensive “traditional” musical preparation while also stressing the importance of instruction in less traditional areas such as technology and improvisation. The resulting program is rigorous and broad, providing a good balance between professional training and a more general liberal arts perspective that all educators need to bring to their classroom. An important downside of this large program is that some prospective music educators will choose other fields that offer a better ratio of educational time spent to potential financial rewards. The attrition rate is quite high, presumably for the same reasons. For the most part, however, we believe the depth and breadth of the programs prepares our students well for the demands of full time employment in the education profession.

Since the last Self-Study in 2001, we have introduced several new courses to the curriculum:

- MUSE 195 *Introductory Teaching Practicum*. This 1-hour course provides first-year music education majors with practical teaching experience in music classrooms, and assists the faculty in evaluating the music education candidate’s suitability for a music teaching career in terms of musicianship, leadership, communication ability, and personal dispositions.
- MUSE 347 *Introduction to Early Childhood Music Education*. This is an introductory methods course focused on music education of infants, toddlers and pre-schoolers. Includes field experiences with the UNM Music Prep School early childhood classes.
- MUSE 363 *Conducting*. This course replaces MUS 363 *Conducting*, and teaches basic conducting skills directed specifically toward music education majors. Development of beat patterns, expressive gestures, score reading and score study. Lab experience with conducting class ensemble.

We have also added the MEAR (Music Education Advisory Review), which students must pass before they can enroll in 300-level music education courses. The purpose of the MEAR is to assess the music education candidate’s suitability for a music teaching career. Candidates appear for an interview with music education faculty that includes evaluations of musicianship, communication skills, and personal dispositions. Prerequisites for the MEAR are 1) admission to the College of Fine Arts; and 2) successful completion (grade of C or better) of MUSE 194, MUSE 195, MUS 150, and MUS 150L.

Music education faculty continue to encourage B.M.E undergraduates to seek teaching experience in the public and private schools prior to their student teaching assignment, and many of our students take advantage of this opportunity. Some are hired to serve as adjunct instructors, particularly in high school marching band programs, while others offer their services for free to area school music teachers.

Children's Chorus Emphasis: The UNM Children's Chorus was started by Vocal Music Education Faculty in the Spring of 2006 and has been a strong force in shaping and awareness of The Child Voice. Private donations have provided semester long internships for Vocal Concentration students to observe and participate in the running of the 80 voice children's chorus rehearsal. While such an internship is not required, most Vocal Music Education students apply for these positions.

Kodaly Emphasis: The department is home to the New Mexico Kodaly Institute (started in 2008) as a summer program. Many of the Vocal Music Education students take summer courses offered at a reduced rates for UNM students. This gives students an opportunity to improve their musicianship skills in the areas of choral singing, aural skills and conducting as they interact with internationally renowned guest faculty in residence for the program.

Facilities and Equipment:

Music education majors benefit from the excellent quality of the classroom and rehearsal facilities in the Center for the Arts. Recent and ongoing upgrades of the technological capabilities in the building bring added value to students' undergraduate experience. A continuing strength in terms of equipment and supplies is the inventory of instruments and printed materials in the Music Education Materials room, most of which support the elementary general music methods component. The music education curriculum has also benefited from improvements in the number, quality and funding and procurement procedures for instruments to support the MUSE155 program..

Music Education Scholarships:

A scholarship program in music education has been in place since the beginning of the 2001-02) academic year. The ranks of students receiving financial assistance through the Department of Music typically includes many music educators, and while historically there had been little or no scholarship aid allotted specifically for pursuing the music education degree, several endowed scholarships aimed at music education have corrected that problem and therefore music educators who are also fine performers are awarded considerable scholarship funds.

Areas for improvement:

A. **FACULTY:** The program with more than 80 declared music education majors continues to operate with only two full time faculty who advise up to 40 students per semester on various issues – from career goals to course selection. Since all students in the program must do elementary student teaching, there are often as many as seven student teachers per semester with elementary placements – requiring observations and evaluations. Music Education Faculty Loads are quite high – with each full time faculty member teaching at least 4 courses per semester (including ensembles and grad courses)

B. FIELD WORK – Finding suitable and realistic field experiences for music education students continues to be a challenge

Secondary Field Work: While a new course MUSE 195 was added to the curriculum in Spring 2011, still more time in the field –especially in the area of secondary methods is needed. Incompatible scheduling between the department and local schools continue to give students short shrift in Secondary Methods. Additionally, there are few suitable Secondary General Music Classrooms nearby. There is also a dearth of Middle School Choral programs in the Albuquerque area – thereby forcing students into a handful of high school situations. While both the instrumental and vocal areas hold respective methods courses (Instrumental and Choral Methods Classes) in local classrooms, there are still few reliable and realistic choices for secondary placement.

To make matters worse, there are only three middle school choral programs in Albuquerque public schools – and one of them is being held by a first year teacher (UNM Graduate)

String Music Education: While the Department has added a position in String Pedagogy since the last self study, that program is geared toward private teaching as well as Suzuki classes for ages 5-12 and does not offer field experience in middle or high school public schools. Additionally, the program does not offer K12 music licensure options. Our Department boasts a wealth of wind, brass and percussion music education opportunities and offers few for string music education. We requested a String Music Education Position last spring but were denied.

Elementary Field Work: Because Albuquerque Public Schools offers elementary music every other year to students (this alternates with Art Instruction) The elementary music culture in schools is somewhat transient as music teachers in the schools are frequently viewed as “outsiders” themselves. To further complicate matters, the Elementary Methods course is offered in the Fall – resulting in teacher hosts only being on site for 8 weeks before the students arrive. While the Department remains committed to working closely with APS Elementary teachers – it continues to be a challenging practicum environment.

7. Rationale for Continuation. Not applicable. The program has had graduates in the past five years.

8. Plans for Addressing Weaknesses. In the area of faculty, a part time music education position has been created to help with the student teaching observations and to reduce some of the heavy course loads for full time faculty. While this helps, we continue to push for a full-time string music education position. With regard to the shortage of good placements for secondary methods and secondary student teaching, we would like to create a working group/partnership program with some of the area middle schools to see how we might re-open the many defunct mid school choral programs in Albuquerque.

II.B. Specific Curricula: Graduate Programs

Master of Music, Concentration in Music History and Literature (Plan I–With Thesis)

1. Title and Purposes. Master of Music, Concentration in Music History and Literature. This degree program is intended for students interested in research in music history and literature. Some students may intend only to increase their knowledge about music history and literature, while others may wish to prepare for doctoral-level study in musicology. Preparation emphasis includes the development of research and writing skills and the pursuit of knowledge in music history and literature from the Middle Ages through the twentieth century.
2. Curricular Table. This document appears on the following page.

Program Title: Master of Music, Concentration in Music History and Literature **No. of Yrs. to Complete:** 1 1/2
 (Plan I—with thesis)

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 3

Name of Program Supervisor(s): Colleen Sheinberg

Major Area	Other Studies in Music	Electives	Total Number of Units
15	9	8	32
50%	30%	26.7%	106.7%

Note: Percentages have been calculated using 30 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

MUS 599	Master's Thesis	6 units
History Electives*	To be selected from the following:	9 units
	MUS 513 <i>Studies in Medieval and Renaissance Music</i>	
	MUS 514 <i>Studies in Baroque Music</i>	
	MUS 515 <i>Studies in Classic and Romantic Music</i>	
	MUS 516 <i>Studies in 20th-Century Music</i>	
	MUS 537 <i>Selected Topics in Music Literature</i>	

TOTAL MAJOR AREA 15 units

Other Studies in Music

MUS 531	Bibliography and Research	3 units
Music Electives	To be selected from the following:	6 units
	MUS 525 <i>Post-Tonal Theory</i>	
	MUS 527 <i>Theory Pedagogy</i>	
	MUS 529 <i>Techniques of Twentieth-Century Composition</i>	
	MUS 551 <i>Graduate Problems</i>	

TOTAL OTHER STUDIES IN MUSIC 9 units

Electives

Free Electives		8 units
Up to 6 hours may be taken outside of Music. May include up to 2 hours of applied instrument or voice. May include up to 2 hours of MUS 560 <i>Ensemble Performance</i> .		

TOTAL ELECTIVES 8 units

3. NASM Compliance. This degree is generally in compliance with the standards described on page 8112 of the *NASM Handbook 2010-11*. Students in the Music History & Literature concentration must complete at least 9 credit hours in music history and literature classes, along with 6 hours in thesis. These 15 hours comprise nearly 50% of the degree, which falls within the NASM required range of 1/3 to 2/3 of the total curriculum. Students must take at least 9 credit hours outside the major field (30% of the degree). This is not quite the recommended 1/3 of the total curriculum; however, it is possible for students to take as many as 15 hours outside of music history and literature, well over one-third of the total curriculum. In practice, most students in the program elect to take somewhere between 9 and 15 hours outside of the field, thus falling within NASM requirements. These hours may include applied music, ensemble performance, music theory and analysis, and up to 6 hours outside of music. Students must also demonstrate reading ability in a foreign language as described in 4a. below. As a culmination to study, students must submit a thesis as described in 4d below.

4. Graduate Degree Discussion Questions:

(a) Proficiencies. Students applying to the Music History and Literature concentration must submit a research paper that shows a knowledge of research techniques and satisfactory ability in written English. The University of New Mexico requires that entering graduate students hold a Bachelor's degree, having earned a GPA of at least 3.0 (B).

Students accepted into the Music History & Literature concentration must take an entrance exam in music history. Failure to pass the history exam will require the student to take a general music history course for graduate students. On the basis of exceptional ability, the Department of Music occasionally admits graduate students whose undergraduate degrees are in fields other than music; these students are normally required to take entrance exams in both music history and music theory. If a student fails one or both of these exams, recommendations or requirements are stipulated, and the student must retake the exams and pass them before being able to receive the degree.

To earn a graduate degree at the University of New Mexico, students must have a minimum cumulative grade point average of 3.0 in graduate-level courses taken in graduate status at the time of degree completion as well as a grade point average of at least 3.0 for courses listed in their Program of Studies. No more than 6 credit hours of course work in which a grade of C (2.0), C+ (2.33) or CR (grading option selected by student) was earned may be credited toward a graduate degree. Courses offered only on a CR/NC basis and required by the graduate program are excluded from this limitation.

Students in the music history degree program must pass a piano proficiency; specific requirements are detailed in the *Department of Music Graduate Student Handbook* online at http://music.unm.edu/academics/grad_programs/grad_hndbk/piano_proficiencies.htm. The piano proficiency must be passed by the end of the semester before the semester of graduation, but the student is allowed to decide how he or she will accomplish the task, and can choose to take piano instruction either privately or through the university.

Students in the Music History and Literature master's degree program must also demonstrate reading ability in one foreign language, preferably French or German. An appropriate demonstration can be achieved by one of the following methods: (a) passing with a B or better at least four semesters of undergraduate language courses in one foreign language, (b) passing two semesters of one foreign language course designed to meet graduate student needs (this is one of our listed options, but in reality it is nearly impossible for students to do it; only the Spanish and Portuguese Department offers such a two-semester class; French occasionally offers a one-semester *Reading French for Graduate Students* course; German does not offer a comparable course), or (c) a written test given by the Department of Music for those students already fluent in a foreign language. None of these options offers graduate credit.

(b) Research and Professional Tools. All UNM graduate students in music except those in music education must take and pass MUS 531 *Bibliography and Research*. This class focuses on basic library and research skills. Reading ability in one foreign language, preferably French or German, may also be considered a research tool (see description of requirements above) in section 4a).

(c) Comprehensive Review: As a culmination of the degree, students in the Music History and Literature concentration must submit a thesis.

(d) Candidacy and Final Project Requirements. Students must submit a Program of Studies to the Office of Graduate Studies for approval after successful completion of MUS 531 *Bibliography and Research* and after having satisfied the language requirement. As a culmination to study, students must submit a thesis that demonstrates competence in research and writing. A three-person music faculty advisory committee headed by the student's major professor must accept the thesis. The major professor guides the student's work, and the committee must approve the final product.

5. Results Related to Goals and Objectives. Beyond the final exam, we have no means to evaluate student skills after graduation requirements are met. We think that the flexibility of our program, along with normal classroom assessment tools such as tests and term papers, will help assure that our students emerge with a reasonable grasp of materials in the field.

6. Assessment of Strengths and Areas for Improvement. The UNM Department of Music is most heavily invested in its performance program. Most of our graduate students are performance majors, and therefore most of our history classes are taught for them as well as for the music history and literature majors. While the history students could be and should be challenged more fully and in more depth, the performance students usually have neither the time nor the interest in such things. Also, there is currently no faculty member with a Ph.D. in musicology, due to the recent retirement of our long-time musicologist, Dr. Susan Patrick. The bulk of our graduate history courses are currently being taught by Dr. Karl Hinterbichler (Professor of Trombone), who has a master's degree in Music History, also Dr. Kevin Vigneau (Professor of Oboe, D.M.A. from Yale University), and Dr. Karola Obermueller (Assistant Professor of Composition, Ph.D., Harvard University). In sum, our graduate students in music history and literature have no courses directed particularly at them, few faculty members to mentor them, and few history colleagues.

The program could become excellent only with changes in all three of these areas. As for strengths, the most obvious is our faculty, in all areas. Close contact with good musicians can only be an inspiration to any music student, in whatever area of music study. Second, for a small program, ours is fairly flexible and offers students a good deal of choice in their course of study.

7. Rationale for Continuation. The Music History and Literature master's degree program has had no graduates in the last 5 years. Between 1974 and 2001, there were five graduates from the program, and normally we have usually had only one student in the program at any one time. However, recently the program seems to have generated more interest. We currently have three students pursuing the history concentration, and this is in spite of the lack of a real musicologist on the faculty. One is scheduled to graduate in Spring 2012, another will probably finish the following year, while the third is probably going to take her time because she is going to school while holding down a fulltime job. This increase in the number of students who want to pursue the concentration is encouraging and we feel that we should continue the program, as well as take steps to hire a musicologist.

8. Plans for Addressing Weaknesses. Due to funding restrictions, there is currently no plan for a search for a musicologist. Clearly this is an area that we need to address as soon as possible. At the same time, several faculty members, both full-time and part-time, with expertise in specific areas of music history (e.g., bibliography, various historical periods) have taken on the task of teaching music history courses and this stop-gap measure is deemed sufficient in the short run.

Master of Music, Concentration in Theory and Composition (Plan I–With Thesis)

1. Title and Purposes. Master of Music, Concentration in Theory and Composition. The goal of this degree program is to prepare students for doctoral work in composition or music theory at the research one university level. The program's preparation emphasis features individual instruction in compositional topics and an extensive list of both required and elective courses in music theory. The theory courses prepare students to write, hear, analyze, theorize, and receive critiques on their work about music from the sixteenth century to the present.

2. Curricular Table. This document appears on the following page.

Program Title: Master of Music, Concentration in Theory and Composition **No. of Yrs. to Complete:** 1 1/2
 (Plan I—with thesis)

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 8

Name of Program Supervisor(s): Colleen Sheinberg

Major Area	Other Studies in Music	Electives	Total Number of Units
14	12	6	32
46.7%	40%	20%	106.7%

Note: Percentages have been calculated using 30 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 501	Studio Instruction in the Principal Area of Conc.: Composition	2 units
MUS 525	Post-Tonal Theory (pending advisement by theory faculty)	3 units
MUS 527	Theory Pedagogy	3 units
MUS 599	Master's Thesis	6 units
TOTAL MAJOR AREA		<u>14 units</u>

Other Studies in Music

MUS 531	Bibliography and Research	3 units
Music Electives	To be selected from the following:	6 units
	MUS 513 <i>Studies in Medieval and Renaissance Music</i>	
	MUS 514 <i>Studies in Baroque Music</i>	
	MUS 515 <i>Studies in Classic and Romantic Music</i>	
	MUS 516 <i>Studies in 20th-Century Music</i>	
	MUS 529 <i>Techniques of Twentieth-Century Composition</i> (for theory focus only)	
	MUS 537 <i>Selected Topics in Music Literature</i>	
	MUS 539 <i>Selected Topics in Music Theory</i>	3 units
TOTAL OTHER STUDIES IN MUSIC		<u>12 units</u>

Electives

Music Electives		6 units
<p>Must be in Music. Two hours of applied piano are recommended. Two hours of MUS 505 <i>16th-Century Counterpoint</i> or MUS 506 <i>18th-Century Counterpoint</i> are required unless the student has taken counterpoint as an undergraduate. Two hours of MUS 560 <i>Ensemble Performance</i> are recommended.</p>		
TOTAL ELECTIVES		<u>6 units</u>

3. NASM Compliance. The concentration in Theory and Composition is generally in compliance with the standards described on pages 112-113 of the *NASM Handbook 2010-11*. Students pursuing the concentration in Theory and Composition customarily focus in either area, but the degree plan purposely has been left flexible to allow for course choices according to individual student interests and needs. It also allows for a student to do a general degree rather than focus on one or the other area. Total courses in the major area comprise 46.7%, which is just under the minimum 50% required by NASM. Supportive coursework total 40% of the degree, compared to the minimal requirement of 1/3 of the total curriculum. Additional electives must be in music, and include a required 2 hours of counterpoint if the student has not had undergraduate coursework in that area. As a culmination to study, students must submit a thesis as described in 4d below.

4. Graduate Degree Discussion Questions:

(a) Proficiencies. A student applying for the Theory & Composition concentration must submit a portfolio that demonstrates sufficient background in the field and a capacity for meeting the level of expectation of the graduate program. The contents of the portfolio vary according to the student's desired area of focus, and are detailed online on the *Department of Music Graduate Student Handbook* at:
http://music.unm.edu/academics/grad_programs/admissions/departamental_materials.htm.

Upon entrance, students are required to take placement examinations in both music theory and music history. Failure to pass the history exam will require the student to take a general music history course for graduate students. The theory test includes 1) harmonic analysis of an excerpt from the tonal literature, chorale harmonization and figured bass, 2) harmonic dictation in two and four parts, including at least one common-chord modulation, typical chromatic harmonies and non-chord tones; melodic dictation in both treble and bass clefs, and 3) sightreading in the range of difficulty of "Melodies II" from the textbook *A New Approach to Sight-singing* by Sol Berkowitz, Leo Kraft, et al (4th edition, Norton 1997), or *Melodia* by Samuel Cole and Leo R. Lewis (Theodore Presser, 2004). A knowledge of counterpoint, post-tonal theory and form and analysis is helpful but not necessary for successful completion of the theory guidance exam. If deficiencies are revealed in the theory placement exam, appropriate coursework will be required.

To earn a graduate degree at the University of New Mexico, students must have a minimum cumulative grade point average of 3.0 in graduate-level courses taken in graduate status at the time of degree completion as well as a grade point average of at least 3.0 for courses listed in their Program of Studies. No more than 6 credit hours of course work in which a grade of C (2.0), C+ (2.33) or CR (grading option selected by student) was earned may be credited toward a graduate degree. Courses offered only on a CR/NC basis and required by the graduate program are excluded from this limitation.

In addition to the placement exams, student with a theory focus must pass a piano proficiency by the end of the semester before the semester of graduation; the student is allowed to decide how he or she will accomplish the task, and can choose to take piano instruction either privately or through the university. Piano proficiency requirements are detailed in the

Department of Music Graduate Student Handbook online at
http://music.unm.edu/academics/grad_programs/grad_hndbk/piano_proficiencies.htm.

(b) Research and Professional Tools. All Theory and Composition graduate students must take and pass MUS 531 *Bibliography and Research*, which focuses on basic library and research skills.

(c) Comprehensive Review. Students pursuing the Theory and Composition concentration must undergo a two-hour combination oral examination/thesis defense during their last semester of study.

(d) Candidacy and Final Project Requirements. Students must submit a Program of Studies to the Office of Graduate Studies for approval after successful completion of MUS 531 *Bibliography and Research*. The thesis may be submitted at any time after that, but it is normally submitted after all coursework has been completed. The content of the thesis varies according to the student's focus. Candidates in theory present a scholarly thesis on a theoretical or analytical topic. Candidates in composition must submit a portfolio of original compositions written while in residence; the portfolio's contents must have received written approval from the theory and composition faculty prior to the student's graduation year.

5. Results Related to Goals and Objectives. Recent Graduates have gone on to terminal degrees and opportunities at prestigious institutions including but not limited to:

Mariusz Kozak, Ph.D. Theory and Fulbright Scholar, U. of Chicago
Joelle Meniktos-Nolting, Ph.D. Theory, Michigan University
Sam Merciers, DMA, Michigan-State University

6. Assessment of Strengths and Areas for Improvement.

Strengths of Program:

- (a) Highly qualified full-time faculty.
- (b) Flexible curriculum able to respond to new developments in the field.
- (c) John Donald Robb Composer's Symposium. The department's John Donald Robb Composer's Symposium provides students the opportunity to have their music played or research presented for critique by musicians of national and international repute.

7. Rationale for Continuation of the Program. Not applicable. The program has had several graduates in the last five years, and has consistently had graduates on a regular basis.

8. Areas for Improvement. The current content of the program has been stable for over a decade but the times and emphases and needs of the times have changed. In the composition area, a greater emphasis on digital and electronic synthesis, recording, composition software is needed in the program and new areas of research in music theory must also be addressed. The hiring of four new and young faculty in this area is expected to bring about change in all areas with David Bashwiner doing research in music cognition, for instance, and composers who are active in the field working with electronic software and mounting installation compositions all over the world.

Master of Music, Concentration in Performance (Plan II–Without Thesis)

1. Title and Goals. Master of Music, Concentration in Performance. This degree is intended for those students interested in pursuing a career in performance. Preparation emphasis is on the development of technique, musicianship and repertoire for the major instrument or voice through individual instruction, participation in large ensembles (band, orchestra, chorus) and in chamber groups.
2. Curricular Table. This document appears on the following page.

Program Title: Master of Music, Concentration in Performance **No. of Yrs. to Complete:** 1 1/2
 (Plan II–without thesis)

Program Submitted for: Renewal of Final Approval

Current Semester’s Enrollment in Majors: 49
Name of Program Supervisor(s): Colleen Sheinberg

Vocal Focus:			
Major Area	Other Studies in Music	Electives	Total Number of Units
16	12	4	32
53.3%	40%	13.3%	106.6%

Instrumental Focus:			
Major Area	Other Studies in Music	Electives	Total Number of Units
12	12	8	32
40%	40%	26.7%	106.7%

Note: Percentages have been calculated using 30 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 501	Studio Instruction in the Principal Area of Concentration	4 units
APMS 502	Studio Instruction in the Principal Area of Concentration	4 units
APMS 591	Studio Instruction and Graduate Recital	4 units
MUS 588	Music Pedagogy: Voice (for vocal focus only)	2 units
MUS 549	Music Repertory: Voice (for vocal focus only)	2 units

TOTAL MAJOR AREA

Vocal Focus	16 units
Instrumental Focus	12 units

Other Studies in Music

MUS 531	Bibliography and Research	3 units
Music Electives	To be selected from the following:	9 units
	MUS 513 <i>Studies in Medieval and Renaissance Music</i>	
	MUS 514 <i>Studies in Baroque Music</i>	
	MUS 515 <i>Studies in Classic and Romantic Music</i>	
	MUS 516 <i>Studies in 20th-Century Music</i>	
	MUS 525 <i>Post-Tonal Theory</i>	
	MUS 527 <i>Theory Pedagogy</i>	
	MUS 529 <i>Techniques of Twentieth-Century Composition</i>	
	MUS 537 <i>Selected Topics in Music Literature</i>	
	MUS 539 <i>Selected Topics in Music Theory</i>	

TOTAL OTHER STUDIES IN MUSIC

12 units

Electives

Free Electives

May be taken in areas outside of music and may include 2 hours of applied instrument or voice other than concentrate. Graduate students are encouraged to enroll in MUS 560 *Ensemble Performance*; four hours of ensemble credit can count toward the degree.

TOTAL ELECTIVES

Vocal Focus

4 units

Instrumental Focus

8 units

3. NASM Compliance. The Master of Music in Performance meets all standards as described on page 111 of the *NASM Handbook 2010-11*. Studies in the major area comprise 40% of the degree for instrumentalists, and 53.3% for vocalists, compared to the 1/3 to 2/3 range specified by NASM. Supportive courses in music total 40% of the degree, compared to the minimum 1/3 specified by NASM. Voice majors have diction and language requirements as specified in 4a. below. As a culmination to study, students must perform a full-length solo recital.

4. Graduate Degree Discussion Questions:

(a) Proficiencies. Requirements for acceptance into this program include an audition, either in person or via a recent recording. For singers, this must include an aria from opera or oratorio and artsongs in Italian, French, German and English. Those in the area of voice must demonstrate adequate vocal quality and good diction in Italian, French and German. If diction for singers and two years of foreign language (any combination of two from Italian, French or German) do not appear on transcripts, the student may be required to make up those deficiencies during the course of his or her graduate work.

Students accepted into the Performance concentration must take an entrance exam in music history. Failure to pass the history exam will require the student to take a general music history course for graduate students. On the basis of exceptional ability, the Department of Music occasionally admits graduate students whose undergraduate degrees are in fields other than music, but are normally required to take entrance exams in both music history and theory. If a student fails one or both of these exams, recommendations or requirements are stipulated, and the student must retake the exams and pass them before being able to receive the degree.

To earn a graduate degree at the University of New Mexico, students must have a minimum cumulative grade point average of 3.0 in graduate-level courses taken in graduate status at the time of degree completion as well as a grade point average of at least 3.0 for courses listed in their Program of Studies. No more than 6 credit hours of course work in which a grade of C (2.0), C+ (2.33) or CR (grading option selected by student) was earned may be credited toward a graduate degree. Courses offered only on a CR/NC basis and required by the graduate program are excluded from this limitation.

Students in vocal performance must pass a piano proficiency by the end of the semester before the semester of graduation; the student is allowed to decide how he or she will accomplish the task, and can choose to take piano instruction either privately or through the university. Piano proficiency requirements are detailed in the *Department of Music Graduate Student Handbook* online at http://music.unm.edu/academics/grad_programs/grad_hndbk/piano_proficiencies.htm.

(b) Research and Professional Tools. All students are required to take MUS 531 *Bibliography and Research*, which addresses the competency needed for scholarly work on the graduate level. Three other academic classes in the areas of music history and/or music theory (selected from a list of electives) are also required. In addition, vocal performance concentrates are required to take two hours of MUS 588 *Music Pedagogy/Voice* and two

hours of MUS 549 *Music Repertory/Voice*.

(c) Comprehensive Review. All students must take a final comprehensive written or oral exam.

(d) Candidacy and Final Project Requirements. Students must submit a Program of Studies to the Office of Graduate Studies for approval after successful completion of MUS 531 *Bibliography and Research*. A full-length recital, along with detailed program notes, is required. The program notes must indicate substantial investigation, be well written, and include a correctly written bibliography.

5. Results Related to Goals and Objectives. The master's degree in performance is a highly successful program. Students are taught by artist-level faculty, all of whom are (or were) active performers in their fields. Levels of expectation are therefore quite high, and students know that they must strive for excellence in their performing technique. Results are judged in great part by the success of UNM students after they graduate from the master's program. Many of our students have successful performing careers around the nation, many teach at other universities or colleges, and many have gone on to doctoral programs at other universities

6.. Assessment of Strengths and Areas for Improvement.

Strengths of Program:

- (a) Faculty. The strength of the program lies to a large extent with the expertise of its faculty. The department has historically demanded that its performance faculty be of the highest caliber. Faculty are expected to perform regularly, both in Albuquerque and outside of the university area; out-of-state performances are encouraged.
- (b) Regularity of instruction. Students can expect to study with faculty members directly, not with a graduate student. They can also expect that their teachers will be present for their lessons throughout the semester. Department policy places priority on the education of its students and to that end has always stipulated that instructors make up lessons that must be missed because of their own touring/performing obligations.
- (c) Performing opportunities. There are many opportunities for performance, both in the many department ensembles and on other students' recitals.

Weaknesses:

- (a) Performing opportunities. Ironically, the fact that the department believes in offering a broad variety of ensemble opportunities can sometimes put undue pressure upon students to participate in more ensembles than he or she can comfortably handle, given the rest of his or her academic load.
- (b) Faculty performance obligations. Again, while it is beneficial to students to have faculty who actively perform, there is often a great deal of stress on the part of faculty who must try to find time to perform without missing too many lessons that must then be made up.

7. Rationale for Continuation. Not applicable (the program has had graduates in the past five years).

8. Plans for Addressing Weaknesses. In regard to (a) above, the department has developed a larger student body which, it had assumed, would alleviate the intensity of performance required from students. What appears to have occurred however is that the numbers have created a wider diversity of ensemble opportunities so that in the past decade at least one lower level has been added in the area of bands, orchestra, and chorus. The top group in each of these areas is more selective while the lowest group becomes a training ensemble. In most cases, graduate students easily place into the top groups so their performance opportunities continue to be at a high and prolific level.

Regarding (b), the current chair has enforced a policy that allows faculty members to pursue outside performance opportunities as they present themselves, though this sometimes requires the faculty member to find substitutes or to provide makeup lessons. Michael Chapdelaine, for instance, is a guitarist who performs all over the world but is allowed to take a 3-week far east tour for instance by bringing in substitutes to handle the student lessons.

Master of Music, Concentration in Conducting (Plan II–Without Thesis)

1. Title and Goals. Master of Music, Concentration in Conducting. This degree is intended for the student who has some undergraduate experience in conducting, and who wishes either to pursue a career in conducting, or continue studies at the doctoral level, or simply to improve his or her conducting skills. Emphasis in this degree can be in wind, orchestral or choral conducting.

2. Curricular Table. This document appears on the following page.

Program Title: Master of Music, Concentration in Conducting **No. of Yrs. to Complete:** 2
 (Plan II—without thesis)

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Majors: 4

Name of Program Supervisor(s): Colleen Sheinberg

Major Area	Other Studies in Music	Electives	Total Number of Units
16	12	4	32
53.3%	40%	13.3%	106.6%

Note: Percentages have been calculated using 30 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

MUS 571	Conducting Seminar—in area of focus*	4 units (2 semesters)
MUS 571	Conducting Seminar—in area other than focus*	2
MUS 572	Advanced Conducting Seminar—in area of focus*	4 units (2 semesters)
* Three areas of focus are available: choral, orchestral and wind conducting.		
APMS 591	Studio Instruction and Graduate Recital: Conducting	2
TOTAL MAJOR AREA		<u>12 units</u>

Other Studies in Music

MUS 531	Bibliography and Research	3 units
MUS 560	Ensemble Performance	2 units (2 semesters)
Music Electives	To be selected from the following:	9 units
	MUS 513 <i>Studies in Medieval and Renaissance Music</i>	
	MUS 514 <i>Studies in Baroque Music</i>	
	MUS 515 <i>Studies in Classic and Romantic Music</i>	
	MUS 516 <i>Studies in 20th-Century Music*</i>	
	MUS 525 <i>Post-Tonal Theory</i>	
	MUS 527 <i>Theory Pedagogy</i>	
	MUS 529 <i>Techniques of Twentieth-Century Composition*</i>	
	MUS 537 <i>Selected Topics in Music Literature</i>	
	MUS 539 <i>Selected Topics in Music Theory</i>	

* It is recommended that students focusing in wind conducting take either 516 or 529.

TOTAL OTHER STUDIES IN MUSIC 14 units

Electives

The major professor will recommend courses appropriate to the student's area of focus. Students focusing in choral conducting are encouraged to take at least one semester of Applied Music in Voice.

TOTAL ELECTIVES 6 units

3. NASM Compliance. The Conducting Concentration meets all standards as described on page 10 of the *NASM Handbook 2010-11*. Courses in the major area comprise 53.3% of the degree program, which meets the NASM requirement for 1/3 to 2/3 of the degree. Supportive courses in music total 40%, compared to the NASM required 1/3 of the total degree. Choral conducting majors have requirements regarding diction and languages. Students are given podium time with a number of different ensembles available for this purpose. In addition, conducting concentrates are expected to assist, as needed, with various ensembles throughout their residency. As the culmination of the degree, conducting concentrates are required to give a concert-length conducting recital, or the equivalent.

4. Graduate Degree Discussion Questions:

(a) Proficiencies. An applicant to the Conducting Concentration must audition for the appropriate faculty or submit a video and/or audio recording of a recent program.

Students accepted into the Conducting concentration must take an entrance exam in music history. Failure to pass the history exam will require the student to take a general music history course for graduate students. On the basis of exceptional ability, the Department of Music occasionally admits graduate students whose undergraduate degrees are in fields other than music, but are normally required to take entrance exams in both music history and theory. If a student fails one or both of these exams, recommendations or requirements are stipulated, and the student must retake the exams and pass them before being able to receive the degree.

To earn a graduate degree at the University of New Mexico, students must have a minimum cumulative grade point average of 3.0 in graduate-level courses taken in graduate status at the time of degree completion as well as a grade point average of at least 3.0 for courses listed in their Program of Studies. No more than 6 credit hours of course work in which a grade of C (2.0), C+ (2.33) or CR (grading option selected by student) was earned may be credited toward a graduate degree. Courses offered only on a CR/NC basis and required by the graduate program are excluded from this limitation.

Students in conducting with choral or orchestral focus must pass a piano proficiency by the end of the semester before the semester of graduation; the student is allowed to decide how he or she will accomplish the task, and can choose to take piano instruction either privately or through the university. Piano proficiency requirements are detailed in the *Department of Music Graduate Student Handbook* online at http://music.unm.edu/academics/grad_programs/grad_hndbk/piano_proficiencies.htm.

Students with a choral focus must fulfill requirements in diction and language. If diction for singers and two years of foreign language (any combination of two from Italian, French or German) do not appear on transcripts, the student may be required to make up those deficiencies during the course of his or her graduate work.

(b) Research and Professional Tools. All students are required to take MUS 531 *Bibliography and Research*, which addresses the competency needed for scholarly work on

the graduate level. Each student studies every semester in his or her major area, as well as at least one semester with an instructor in the other areas. Included in the curricula are specific courses aimed at student needs regarding repertoire, score study and conducting skills.

(c) Comprehensive Review. All students must take a final comprehensive written or oral exam.

(d) Candidacy and Final Project Requirements. Students must submit a Program of Studies to the Office of Graduate Studies for approval after successful completion of MUS 531 *Bibliography and Research*. A conducting recital, along with either program notes or a research paper, is required for this degree, as a demonstration of the candidate's ability to program effectively, interpret the various styles and forms, understand acceptable conducting techniques, and work effectively with the ensemble. With the approval of the faculty, conducting concentrates may count partial performances from throughout their conducting studies toward the equivalent of a full conducting recital. The program notes must indicate substantial investigation, be well written, and include a correctly written bibliography. If a research paper is selected in place of program notes, it should relate to the music and include a review of the practicum experience prior to and including the performance.

5. Results Related to Goals and Objectives. Students with emphasis in orchestral conducting receive regular podium time with the UNM Symphony Orchestra and UNM Chamber Orchestra. Students in wind conducting conduct Wind Symphony and Symphonic Band once each semester. Choral conducting students receive experience working with the University Chorus, Las Cantantes (women's chorus), Dolce Suono or Concert Choir.

Students in the wind conducting emphasis receive a thorough grounding in philosophy, score study, rehearsal techniques, psychology of leading an ensemble, programming, conducting technique, and administration of a wind program. Choral conducting students receive thorough preparation in voice pedagogy, philosophy, score study, rehearsal techniques, programming, conducting technique, and administration. Orchestral conducting students focus primarily on repertoire, performance, and conducting technique and also receive significant experience in administration and organization of the orchestra program.

Evaluation of student progress is done principally through observation by the primary faculty member in each area of emphasis, and through the passing of the graduate recital.

6. Assessment of Strengths and Areas for Improvement. The primary strengths of the program are twofold. They include 1) significant conducting experience with various ensembles in the student's area of emphasis and 2) close personal attention from the primary faculty member in each area.

7. Rationale for Continuation. Not applicable. Each area of emphasis has had graduates on a regular basis since the program's inception.

8. Plans for addressing weaknesses. This concentration degree plan was revamped beginning in 2010-2011. One of the major changes was the institution of required conducting seminars instead

of private conducting lessons for most of the student's studies. These new courses are MUS 571 *Conducting Seminar* and MUS 572 *Advanced Conducting Seminar*. During the final semester, students are still required to take APMS 591 *Studio Instruction and Graduate Recital: Conducting*. We also made it a specific requirement that one semester of MUS 571 be taken outside the principal area of focus. The requirement for diction and language proficiency was also added to the choral focus. At this point, we are not seeing any weaknesses in the program.

Master of Music, Concentration in Collaborative Piano (Plan II–Without Thesis)

1. Title and Purposes. Master of Music, Concentration in Collaborative Piano. This degree is intended for the student who is interested in a career as a piano chamber musician and accompanist. Preparation emphasis is on individual instruction for the development of skills and repertoire needed in the art of solo and ensemble performance, and on practicing these skills and repertoire in rehearsal and recital situations.
2. Curricular Table. This document appears on the following page.

Program Title: Master of Music, Concentration in Collaborative Piano **No. of Yrs. to Complete:** 1 1/2
 (Plan II–without thesis)

Program Submitted for: Renewal of Final Approval

Current Semester’s Enrollment in Majors: 4

Name of Program Supervisor(s): Colleen Sheinberg

Major Area	Other Studies in Music	Electives	Total Number of Units
14	12	6	32
46.7%	40%	20%	106.7%

Note: Percentages have been calculated using 30 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

APMS 501	Studio Instruction in the Principal Area of Conc.: Collab. Piano	4 units
APMS 502	Studio Instruction in the Principal Area of Conc.: Collab. Piano	4 units
APMS 591	Studio Instruction & Graduate Recital: Collaborative Piano	4 units
MUS 595	Accompanying	2 units (2 semesters)
TOTAL MAJOR AREA		<u>14 units</u>

Other Studies in Music

MUS 531	Bibliography and Research	3 units
Music Electives	To be selected from the following:	9 units
	MUS 513 <i>Studies in Medieval and Renaissance Music</i>	
	MUS 514 <i>Studies in Baroque Music</i>	
	MUS 515 <i>Studies in Classic and Romantic Music</i>	
	MUS 516 <i>Studies in 20th-Century Music</i>	
	MUS 525 <i>Post-Tonal Theory</i>	
	MUS 527 <i>Theory Pedagogy</i>	
	MUS 529 <i>Techniques of Twentieth-Century Composition</i>	
	MUS 537 <i>Selected Topics in Music Literature</i>	
	MUS 539 <i>Selected Topics in Music Theory</i>	
TOTAL OTHER STUDIES IN MUSIC		<u>12 units</u>

Electives

Free Electives		6 units
	May be taken in areas outside Music, Music Education or Applied Music.	
	Students are encouraged to enroll in MUS 560 <i>Ensemble Performance</i> , and to take at least one semester of Applied Music in harpsichord.	
TOTAL ELECTIVES		<u>6 units</u>

3. NASM Compliance. The Collaborative Piano Concentration program meets all standards as described on page 109 of the *NASM Handbook 2010-11*. Required courses in the major area comprise 46.7% of the degree, compared to the 1/3 to 2/3 required by NASM. Support studies in music comprise 40%, compared to 1/3 stipulated by NASM. Students gain knowledge of repertory in MUS 595 *Accompanying* and in the context of their applied collaborative piano studies. Language and diction competencies are address (see 4a. below). The goal of the Collaborative Piano concentration is to train students in both instrumental and vocal accompanying techniques and in the art of chamber music. Care is taken so that students perform a variety of repertoire in all of these areas. As a culmination to the degree, students musc perform four collaborative recitals (two instrumental and two vocal).

4. Graduate Degree Discussion Questions:

(a) Proficiencies. Audition of solo and ensemble skills, either in person or via recording, is required for application to the concentration.

Students accepted into the Collaborative Piano concentration must take an entrance exam in music history. Failure to pass the history exam will require the student to take a general music history course for graduate students. On the basis of exceptional ability, the Department of Music occasionally admits graduate students whose undergraduate degrees are in fields other than music, but are normally required to take entrance exams in both music history and theory. If a student fails one or both of these exams, recommendations or requirements are stipulated, and the student must retake the exams and pass them before being able to receive the degree.

To earn a graduate degree at the University of New Mexico, students must have a minimum cumulative grade point average of 3.0 in graduate-level courses taken in graduate status at the time of degree completion as well as a grade point average of at least 3.0 for courses listed in their Program of Studies. No more than 6 credit hours of course work in which a grade of C (2.0), C+ (2.33) or CR (grading option selected by student) was earned may be credited toward a graduate degree. Courses offered only on a CR/NC basis and required by the graduate program are excluded from this limitation.

Students in Collaborative Piano must fulfill requirements in diction and language. If diction for singers and at least one year of foreign language (French, German or Italian) do not appear on transcripts, the student may be required to make up those deficiencies during the course of his or her graduate work.

(b) Research and Professional Tools. All students are required to take MUS 531 *Bibliography and Research*, which addresses the competency needed for scholarly work on the graduate level.

(c) Comprehensive Review. Students must take a final comprehensive written or oral exam.

(d) Candidacy and Final Project Requirements. Students must submit a Program of Studies to the Office of Graduate Studies for approval after successful completion of MUS 531 *Bibliography and Research*. To demonstrate competence in the major area of study, four

accompanying recitals are required, including two vocal and two instrumental as approved by the major professor.

5. Results Related to Goals and Objectives. Students in this program have many opportunities for collaborative experience not just limited to accompanying individual lessons but also including working as one of the ensemble collaborators in opera, choirs, and, where appropriate, certain wind ensembles. A number of students continue to work actively as collaborative pianists after leaving UNM (some have stayed in the area because it has a very active free-lance environment).

6. Assessment of Strengths and Areas for Improvement. Among the strengths of this program is the high quality of instruction and the seemingly limitless opportunities for the collaborative pianists. The biggest weakness of the program is that much of the talent that is developed is talent from abroad or outside New Mexico. There is a need to cultivate pianists in the region and it is unclear, because only one faculty member supervises this area, whether the time required to both cultivate local pianists and recruit students outside the area is manageable.

7. Rationale for Continuation. Under the direction of Prof. Pamela Pyle, the Collaborative Piano program has flourished in the last ten years. The program has graduated 4 students in the concentration in the last four years, and there are four students currently pursuing the degree.

8. Plans for addressing weaknesses. This degree plan was modified since the last Self-Study. The requirements now specify applied music study in Collaborative Piano rather than Piano to distinguish the two areas. This distinction was prompted by the desire of one of our students to pursue concentrations in both solo piano performance and collaborative piano; several student since then have also done the same thing. The requirements now also specify 2 semesters of MUS 595 *Accompanying*. Other changes included the removal of the requirement for MUS 549 *Music Repertory: Piano*. We do not offer MUS 549 in Collaborative Piano; students learn this material instead in the context of their applied lessons, as well as in MUS 595. We also added a recommendation that the student take a semester of applied music in harpsichord. No weaknesses in the curriculum have been noted since these changes were made.

Master of Music, Concentration in Music Education (Plan I–with thesis)

Master of Music, Concentration in Music Education (Plan II–without thesis)

1. Title and Purposes. The Master of Music in Music Education is offered with two options— with thesis or with project:

- (a) The Master of Music, Concentration in Music Education (Plan I-with thesis).
This degree is recommended for those students anticipating doctoral study. The course of study is designed to help current and aspiring music teachers improve the quality of their instruction, increase their musical skills and knowledge, and in general, to gain a better understanding of the broader issues in the field of music education. An important goal of the course of study is to improve the student’s ability to communicate effectively in oral and written form. The thesis is an opportunity for the student to meet this expectation and, in addition, to make a modest contribution to knowledge. The thesis subject matter must be original to the field.

- (b) The Master of Music, Concentration in Music Education (Plan II-With Project)
This degree is recommended for those students who do not plan to pursue doctoral study. The course of study is designed to help current and aspiring music teachers improve the quality of their instruction, increase their musical skills and knowledge, and in general, to gain a better understanding of the broader issues in the field of music education. An important goal of the course of study is to improve the student’s ability to communicate effectively in oral and written form. The project is not expected to meet the scholarly standards of the thesis in the sense that it should be original to the field. It should instead be a substantial exploration of issues or materials of potential benefit to the student’s individual professional development (e.g., the development of a set of learning materials for a specific school setting).

2. Curricular Table. This document appears on the following page.

Program Title: Master of Music, Concentration in Music Education **No. of Yrs. to Complete:** 1 1/2
 (Plan I–with thesis; Plan II–without thesis)

Program Submitted for: Renewal of Final Approval

Current Semester’s Enrollment in Majors: 16
Name of Program Supervisor(s): Colleen Sheinberg

Plan I–with thesis:			
Major Area	Other Studies in Music	Electives	Total Number of Units
15	12	5	32
50%	40%	16.7%	106.7%

Plan II–without thesis:			
Major Area	Other Studies in Music	Electives	Total Number of Units
13	12	7	32
43.3%	40%	23.3%	106.6%

Note: Percentages have been calculated using 30 units as the divisor.

For requirements described below: 1 unit = 1 semester credit hour

Course abbreviations: APMS = Applied Music; MUS = Music; MUSE = Music Education

Course descriptions are found in the University of New Mexico Catalog, 2011-2012 edition, online at:

<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

Major Area

MUSE 532	Introduction to Research in Music Education	3 units
MUSE 534	Seminar in Music Education	3 units
MUSE 550	Philosophy of Music Education	3 units
MUSE 599	Master’s Thesis	6 units
<u>or</u>		
MUSE 598	Music Education Project	4 units
TOTAL MAJOR AREA		
	Thesis Option	15 units
	Project Option	13 units

Other Studies in Music

Music Electives		12 units
<p>Any courses offering graduate credit in Applied Music, Conducting, Contemporary World Music, History and Literature, Pedagogy, Technology in Music, Theory and Composition, Interdisciplinary Studies, or Music Education. At least 3 hours must be in Contemporary World Music, History and Literature, Theory and Composition or Interdisciplinary Studies. A maximum of 6 hours may be earned in Applied Music and Conducting.</p>		
TOTAL OTHER STUDIES IN MUSIC		12 units

Electives

Free Electives

Any courses offering graduate credit in music or areas outside of music.*

TOTAL ELECTIVES

Thesis Option

5 units

Project Option

7 units

* NOTE: A maximum of 22 hours in music Education, 8 hours in Applied Music and Conducting, 5 hours of workshops, and 2 hours of MUS 560 *Ensemble Performance* will apply toward the degree.

3. NASM Compliance. The concentration in Music Education appears comply with all standards as described on page 113 of the *NASM Handbook 2010-11*. We believe it reflects a good balance between coursework in the various music subspecialties, applied and academic emphases, as well as required and elective offerings. The degree requires 13-15 hours of coursework in the major area (43.3% to 50%), which falls into the 1/3 to 2/3 range specified by NASM. Support studies in music comprise 40% of the degree, well above the minimum 1/3 required by NASM.

4. Graduate Degree Discussion Questions.

(a) Proficiencies. Students seeking the Master of Music Concentration in Music Education degree should possess an undergraduate degree in music education that included a student teaching internship.

On the basis of exceptional ability, the Department of Music occasionally admits graduate students whose undergraduate degrees are music but not music education. These students are allowed to pursue the Master of Music, but they must concurrently enroll in whatever undergraduate coursework is needed in order to obtain certification from the State of New Mexico. They are not allowed to graduate with the Master of Music until they obtain certification.

Candidates for the Master of Music in Music Education take a written entrance examination on contemporary music education topics designed to assess their writing ability, critical and reflective thinking skills, professional maturity and general acquaintance with current music education issues. The exam is taken during the first semester of coursework. Subpar performance on this writing examination would result in the candidate being counseled out of the program.

To earn a graduate degree at the University of New Mexico, students must have a minimum cumulative grade point average of 3.0 in graduate-level courses taken in graduate status at the time of degree completion as well as a grade point average of at least 3.0 for courses listed in their Program of Studies. No more than 6 credit hours of course work in which a grade of C (2.0), C+ (2.33) or CR (grading option selected by student) was earned may be credited toward a graduate degree. Courses offered only on a CR/NC basis and required by the graduate program are excluded from this limitation.

(b) Research and Professional Tools. Students must take MUSE 532 *Introduction to Research in Music Education*. This course involves interpretation and critical analysis of recent research., and presents techniques and procedures for writing research proposals, reports and theses, along with instruction that will enable students to understand and evaluate research in music education.

(c) Comprehensive Review. Master of Music Music Education candidates undergo an oral examination upon completion of their major paper (project or thesis). The major advisor of the degree project heads an examination committee of three faculty members. Examinations are typically two hours in length, divided roughly evenly between questions about the degree

project and other questions pertinent to philosophy, methodology, research and contemporary issues in music education.

(d) Candidacy and Final Project Requirements. Students must submit a Program of Studies to the Office of Graduate Studies after successful completion of MUS 531 *Bibliography and Research*. Either MUSE 599 *Master's Thesis* or MUSE 598 *Music Education Project* is required. Please see discussion under Question 1a. above for a description of thesis and project requirements for both degree plans.

5. Results Related to Goals and Objectives. No formal means of evaluation of the results of the M.M. in Music Education program currently exist. Anecdotal evidence of the quality of the program, however, can be found in the successful continuing music teaching careers of graduates, particularly those who seek and attain positions of leadership and influence in the profession.

6. Assessment of Strengths and Areas for Improvement.

Strengths of Program:

- a) Faculty. UNM's music faculty is by far the largest and most diverse in the state of New Mexico. We believe that M.M. Music Education students benefit enormously from the opportunity to receive top-flight instruction in wide-ranging topic areas from these many accomplished professionals. Of particular value is the option to continue to pursue training in applied areas (conducting and performing, for example) concurrent with the more academic offerings in the core music education classes in the M.M. in Music Education program.
- b) Music Education Curriculum. The core music education courses in the M.M. in Music Education program immerse students in such topics as philosophy, research, music education history, methodology, advocacy and educational policy trends. We believe this is of profound impact in broadening the educational view of students whose undergraduate training may have tended to focus on more narrow "nuts and bolts" issues related to the specific functioning of traditional school performing ensemble programs. The M.M. requirements thus lead to increased professional maturity and heightened readiness for assuming leadership in the field.
- c) Enrollment. While enrollment in the Music Education program was an area of concern in our previous Self-Study, enrollment has increased steadily throughout the last decade. Enrollment in the Music Education concentration for the Fall 2011 semester is sixteen, and another four students are active in the program but not enrolled for the fall semester. Modifications of the degree plan to provide for more flexibility (see question 8 below) is one possible reason for this increased in enrollment. Growth in the program has undoubtedly also been favorably affected by a significant external factor: While the State of New Mexico has no requirements for continuing professional development, the state has in recent years adopted a three-tier licensure program that has strong financial incentives for teachers to pursue graduate degrees.
- d) The Music Department has made significant strides in music technology capabilities in recent years, and these are of direct benefit to students in the M.M. in Music

Education program. Although the technology component in the core music education classes has not increased, music education graduate students have new technology coursework options to pursue outside of music education, and substantially expanded equipment and facilities.

Areas for Improvement:

- a) **Online Instruction.** The next largest music education program in the state—New Mexico State University—now offers an online Master of Music in Music Education. The online format is attractive to teachers in a state with a widely dispersed population and many areas that are not within convenient commuting distance to a university. We do not currently offer any online courses in the music education area, but this is an avenue that we need to explore. If we are to keep abreast of current trends in education, we need to consider whether online instruction would benefit the program without weakening what is currently a strong curricular base.

7. Rationale for Continuation of the Program. Not applicable. The program has had graduates in the past five years.

8. Plans for Addressing Weaknesses. The Music Education concentration has been modified since our previous Self-Study in 2001, primarily to make the degree more flexible. Most of our graduate students are professionals who already have teaching experience in the public schools. A number of them already have areas of specialization that they wish to pursue within the music education framework, and the changes made to the degree were made to allow for more specialized study if desired. At the same time, we tried to ensure that academic rigor was still maintained—there are numerous restrictions and limitation built into the plan regarding academic courses, workshops, number of hours in Music Education, applied music and conducting, ensemble, etc. Except for minor tweaking, we have not noticed any weaknesses in the new degree plan to this point.

III. EVALUATION, PLANNING, PROJECTIONS

Documentation

1. Department of Music Strategic Plan, MDP A.2
2. College of Fine Arts Strategic Plan, MDP A.2
3. Facilities Draft MDP III

Evaluation and Planning have become an integral part of the culture of Department of Music operations in the past decade. A strategic plan was developed in a yearlong process following the last accreditation visit, a process that involved over a dozen department representatives and an outside facilitator in order to assure that all voices were being heard and to moderate the process in advance of the writing of the planning document. The Plan was written at the same time as University-wide strategic planning was undertaken (but years in advance of the current College of Fine Arts Strategic Plan) and was developed to articulate directly with strategic aims and initiatives at the University level. While the plan is now outdated, it has continued to serve as the foundation for all department planning, evaluation, self-assessment, and the development of long and short-range strategies and goals.¹ In addition, as the College of Fine Arts has become more centralized in the last 5 years, the Department's planning has also had to be reconciled with College's vision. This includes but is not limited to the College's large-scale commitment to digital media and film. The concluding list of goals was, with one or two exceptions, fulfilled during the period encompassed by the plan but the deeper ramifications of the document involve a variety of formal and systematic mechanisms at every level of department activity. Financial evaluation, for instance, includes monthly reports on each account (including the many endowed accounts), a 10-year spending and maintenance plan for pianos, and constant oversight of various accounts with the aim of shifting flexible funds to accounts where more funding is needed. Studio reports, load reports, graduation numbers, merit and equity issues, scheduling, syllabi, curricula, assessment data, and scholarship needs (but not limited to these categories) are among the data collected and evaluated on at least an annual basis and more often by the semester. In the area of curriculum for instance, a student group approaching the chair regarding the addition of a series of courses on flamenco guitar is told that their request is evaluated in the context of financial cost (prohibitive unless the fee for the course itself can provide the cost for the hiring of a part time teacher), appropriateness to the curriculum (this would involve the undergraduate committee and the guitar area), mission (the course would fit our mission and would be an appropriate adjunct to the major in flamenco in the Theater and Dance department), number of students, scheduling flexibility, and

¹ The Department elected to wait the conclusion of the current accreditation visit and the hire of a new and "permanent" Fine Arts Dean in 2012-13 before pursuing the major changes necessary to the current strategic plan.

ultimately reviewed in the context of College and University-wide support. In short, there are evaluation and planning mechanisms that are part of most of the processes within the Department itself, sometimes extensive enough that it can have a negative impact by increasing the workload of staff members who are very rigorous with respect to detail and whose workload is already demanding.

Students – Program Assessment

Instructional Entity: University of New Mexico, Department of Music

Assessment Period: 2008-2012
Degree Levels: Bachelors Degree, Masters Degree

Degrees Offered

I. Bachelor of Arts in Music

II. Bachelor of Music

Performance

Theory and Composition

Jazz Studies

String Pedagogy

III. Bachelor of Music Education

Vocal Track

Instrumental Track

IV. Master of Music

Performance

Theory and Composition

Collaborative Piano

Music Education

Institutional Mission: The mission of the University of New Mexico is stated in the 2008 Strategic Framework -to serve as New Mexico's flagship institution of higher learning through demonstrated and growing excellence in teaching, research, patient care, and community service. UNM's ongoing commitment to these cornerstones of purpose serves to educate and encourage students to develop the values, habits of mind, knowledge, and skills that they need to be enlightened citizens, contribute to the state and national economies, and lead satisfying lives. The UNM College of Fine Arts supports the University statement thusly: Innovative yet mindful of tradition, the artists and scholars of our College practice and critique the arts in a vibrant community where animated teaching and learning are fostered by an environment of respect. The Department of Music follows the College statement of purpose with its own mission statement- to provide the highest quality musical education and to make a substantial contribution to the cultural life of region and the world by reinforcing the integral values of music and society.

Institutional Assessment Statement: The purpose of Assessment at UNM is to improve student learning whether in courses, programs of study or in co-curricular activity. Currently a college-wide group -The Fine Arts College Assessment Review Committee (CARC) monitors assessment activity from each department. As part of this review the CARC examines goals, progress, milestones etc. for Student Learning Outcomes for all Departments in the College of Fine Arts. The CARC's role is to make sure that individual units align with the University mission statement. Following are Assessment Goals for the four degree programs offered by the Department of Music. Program assessment is built on Broad Goals for Individual Degrees, which are reconciled with Student Learning Outcomes (SLO) for each program.

I. Bachelor of Arts in Music

A. Bachelor of Arts in Music Broad Program Learning Goals

- The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture
- An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources
- The ability to develop and defend musical judgments

B. Bachelor of Arts in Music Student Learning Outcomes

- Student will be able to read and realize musical notation at a level commensurate for entrance to graduate school
- Student will be able to articulate and to demonstrate through performance; compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces
- Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests (e.g., composition, history, performance), and consistent with the purpose of the specific liberal arts degree being followed
- Ability in performing areas at levels consistent with the goals and objectives of the liberal arts degree as formulated in National Association of Schools of Music standards

C. Means of Program Assessment

SLO #1: Student will be able to read and realize musical notation at a level commensurate for entrance to graduate school

A sight singing and keyboard harmony examination at the conclusion of each spring semester (Music 252, Theory IV) will directly measure student achievement in reading and realizing music notation at the requisite level.

SLO#2: Student will be able to articulate and to demonstrate through performance; compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces

A final written examination given every spring semester (Music 252, Theory IV) will directly measure student analytical skills for classical, tonal music.

SLO#3: Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests (e.g., composition, history, performance), and consistent with the purpose of the specific liberal arts degree being followed

For BA students pursuing composition and theory, instructor assessment of their compositions as performed by student ensembles in Introduction to Composition in the Western Tradition, Music 204 done each spring semester

For BA students pursuing performance, examination (a jury) by a committee of performance faculty hears each student perform on their voice or instrument at the end of each semester.

SLO#4: Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests (e.g., composition, history, performance), and consistent with the purpose of the specific liberal arts degree being followed

For BA students pursuing composition and theory, instructor assessment of their compositions as performed by student ensembles in Introduction to Composition in the Western Tradition, Music 204 done each spring semester

For BA students pursuing performance, examination (a jury) by a committee of performance faculty hears each student perform on their voice or instrument at the end of each semester.

D. Summary of Assessment Data Collected

At the end of the spring semester of the sophomore year, students take two exams; one is an individual exam measuring aural skills, and the other is a written exam measuring analytical skills for classical tonal music. The students are assessed by standards based on a rubric found in course syllabi. (See attached MUS 252). The written exam pass rate is quite high – greater than 90% passing (students need a grade of C or better to pass. A pattern of even distribution among passing grades (C's, B's and A's) emerges which seems to suggest that students' abilities, previous experiences as well as their own work ethic are factors in letter grades.

Jury end data for BA of Music Degrees throughout the department reveals successful pass rates by more than 90% of students taking the exams. Many areas (percussion, brass) have closer to 100% pass rates. This is likely to do with very close supervision by studio faculty and the tangible performance goals at the end of semester. Because of a change in Theory and Composition faculty there is likely a change in the end point assessment for BA students. Data for this past year is not available.

E. Use of Results to Improve Program

Due to the growth of our department and the subsequent need for more faculty since the last accreditation visit, all of our studios (and ensembles) have grown dramatically. This has produced an important raising of our standard performance expectations in repertoire preparation for all of our students and consequently, higher pass rates across the board in our end-point jury assessment. Specifically, the vocal area noted an upward trend in their jury passing rates. They felt this was due to being more selective at the entry point (audition) for a Bachelor of Arts Degree as well as working to better match students and faculty. In the instrumental area – there are still difficulties in sight-reading. The pass rate is lower – closer to 70%. Brass faculty is trying to find ways to engage students in more sight reading experiences outside of class or studio.

II. Bachelor of Music a) Performance; b) Theory and Composition; c) String Pedagogy; d) Jazz Studies

A. Broad Program Learning Goals Bachelor of Music

- An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal and visual analyses, and the ability to take aural dictation.
- Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- The ability to place music in historical, cultural and stylistic contexts
- Keyboard competency
- Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences.

B.1 Student Learning Outcomes for Bachelor of Music In Performance

SLO #1: Exhibit comprehensive capabilities in the major performing medium including the ability to work independently to prepare solo and ensemble performances at the highest possible level

SLO #2: For students in voice performance, demonstrated facility in diction in German, French, Italian, Spanish and English.

SLO #3: Students will demonstrate a high level of proficiency on piano as well as their major instrument.

SLO #4 Student will be able to read and realize musical notation at a level commensurate for entrance to graduate school

B.2 Student Learning Outcomes for Bachelor of Music, Theory and Composition

SLO #1 Students will demonstrate advanced capacities of musical analysis including the ability to produce and discuss analytical work from an independent perspective

SLO #2 Ability to use the tools of theoretical work including advanced keyboard skills, research techniques and applicable technologies toward the development of a final project from concept to final product.

SLO #3 Student will demonstrate basic ability on a major instrument

B.3 Student Learning Outcomes for Bachelor of Music, String Pedagogy

SLO#1 Students will demonstrate the ability to organize and conduct instruction in strings (particularly in a group setting) at the highest level possible.

SLO#2 Students will demonstrate a high level of performance on their major instrument in both solo and ensemble settings

SLO#3 Students will demonstrate proficiency on piano

SLO#4 Student will be able to read and realize musical notation at a level commensurate for entrance to graduate school

B. 4 Student Learning Outcomes for Bachelor of Music, Jazz Studies

SLO#1 Students will demonstrate comprehensive abilities to perform, improvise, arrange, and score music for jazz solo and ensembles especially in area of specialization.

SLO #2 Students will show evidence of comprehensive understanding of jazz history and literature for both solo and ensemble.

SLO#3 Students will demonstrate proficiency on piano

C.1 Means of Assessment for SLO's in Music Performance

SLO #1: Exhibit comprehensive capabilities in the major performing medium including the ability to work independently to prepare solo and ensemble performances at the highest possible level.

While the capstone experience is typically the Senior Recital, which is granted after a juried panel reviews the student's progress, performance majors are also expected to present a Junior Recital as well as participate in end of semester juries twice per academic year. Instrumentalists must play scales and sight read at these juries

SLO #2: For students in voice performance, demonstrated facility in diction in German, French, Italian, Spanish and English.

Vocalists are expected to sing in 5 languages for juried review throughout a four year cycle. They also must pass a both a written exam as well as perform in class in MUS 209 and 210 (Diction for Singers)

SLO #3: Students will demonstrate a high level of proficiency on piano as well as their major instrument.

The piano proficiency, required by all Music Majors is the measure for this SLO.

SLO #4 Student will be able to read and realize musical notation at a level commensurate for entrance to graduate school

A sight singing and keyboard harmony examination at the conclusion of each spring semester (Music 252, Theory IV) will directly measure student achievement in reading and realizing music notation at the requisite level.

C.2 Measures of Assessment for Bachelor of Music, Theory and Composition

SLO #1 Students will demonstrate advanced capacities of musical analysis including the ability to produce and discuss analytical work from an independent perspective

A sight singing and keyboard harmony examination at the conclusion of each spring semester (Music 252, Theory IV) will directly measure student achievement in reading and realizing music notation at the requisite level.

20th and 21st Century Analysis skills are measured in MUS 416 (20th Century

Skills) in the final exam.

SLO #2 Ability to use the tools of theoretical work including advanced keyboard skills, research techniques and applicable technologies toward the development of a final project from concept to final product.

Theory and Composition majors are required to take a keyboard test to administered by the Theory and Composition Faculty as well as the piano proficiency.

Student composers work on semester long projects under guidance (private instruction) to prepare a composition to present in concert by student or guest artists.

SLO #3 Student will demonstrate basic ability on a major instrument

Theory and Composition majors are expected to pass review juries at the end of each of four semesters on a major instrument.

C.3 Measures of Assessment for Bachelor of Music, String Pedagogy

SLO#1 Students will demonstrate the ability to organize and conduct instruction in string strings (particularly in a group setting) at the highest level possible.

String Pedagogy students all teach in a Lab School where they are supervised by a master teach and evaluated at semester's end on the basis of a teaching rubric (see attached).

SLO#2 Students will demonstrate a high level of performance on their major instrument in both solo and ensemble settings

String Pedagogy students are required 16 semesters of applied lessons and participate in end of semester juries

SLO#3 Students will demonstrate proficiency on piano

The piano proficiency, required by all Music Majors is the measure for this SLO.

C.4 Measures of Assessment for Bachelor of Music, Jazz Studies

SLO#1 Students will demonstrate comprehensive abilities to perform, improvise, arrange, and score music for jazz solo and ensembles especially in area of

specialization.

In addition to Junior and Senior Recital expectation, Jazz studies are expected to pass end of semester jury on their instrument of specialization.

SLO #2 Students will show evidence of comprehensive understanding of jazz history and literature for both solo and ensemble.

A written final Exam in Jazz History for Majors MUS 343

SLO# 3 Students will demonstrate proficiency on piano

The piano proficiency, required by all Music Majors is the measure for this SLO.

SLO #4 Student will be able to read and realize musical notation at a level commensurate for entrance to graduate school

A sight singing and keyboard harmony examination at the conclusion of each spring semester (Music 252, Theory IV) will directly measure student achievement in reading and realizing music notation at the requisite level.

D.1 Summary of Assessment Data Collected

At the end of the spring semester of the sophomore year, students take two exams; one is an individual exam measuring aural skills, and the other is a written exam measuring analytical skills for classical tonal music. The students are assessed by standards based on a rubric found in course syllabi. (See attached MUS 252). The written exam pass rate is quite high – greater than 90% passing (students need a grade of C or better to pass. A pattern of even distribution among passing grades (C's, B's and A's) emerges which seems to suggest that students' abilities, previous experiences as well as their own work ethic are factors in letter grades.

Jury end data for Majors throughout the department reveals successful pass rates by more than 90% of students taking the exams. Many areas (percussion, brass) have closer to 100% pass rates. This is likely to do with very close supervision by studio faculty and well communicated tangible performance goals at the end of semester.

Because of a change in Theory and Composition faculty we face likely revisions of the assessment of this area, particularly, is the addition of semester concerts for Theory and Composition majors. Data for this past year is not available.

Students in the String Pedagogy program are responsible for weekly teaching and the director of the program closely monitors their progress.

The piano proficiency is offered at the end of each semester. In addition, piano

classes at all levels are offered each semester for students to work toward an eventual pass of this exam.

E. Use of Results in Improve Program.

Faculty will readily agree that “most students pass” juries based on repertoire. Again, this is likely due to well-communicated goals and objectives in the private studio as well as the peer review involved for faculty. While some receive “low” passes and a small percentage fail – this seems to be more of an intentional message to students about their individual preparation. There are some efforts to try to improve the sight reading in the brass area – including adding more directed instruction in this area.

It should be noted that the piano proficiency “pass rates” are such that most students pass one or more portions on the first try. Usually, repertoire and scales are passed on the first attempt. Sight-reading and score reading (for music education) are considered more difficult and often result in the student having to re-take those portions. Currently a greater effort is being made by all faculty to monitor students progress in piano material. Examination of full or partial passes at the end of 2011-2012 academic year will uncover any gains in that area.

III. Bachelor of Music Education (BME)

A. Broad Program learning Goals of a BME

GENERAL MUSICIANSHIP

- An understanding of the common elements and organizational patterns of music and their interaction as well as the ability to employ this understanding in aural, verbal and visual analyses.
- Sufficient understanding of and capability with musical forms, processes, and structures as well as an ability to place music in historical, cultural and stylistic contexts for performance and teaching situations.
- Technical Skills requisite for artistic self-expression in at least one major performing area
- An overview understanding of the repertory in their major performance area and the ability to perform a cross-section of that repertoire
- The ability to sing musically and without accompaniment
- Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation including conducting and rehearsal skills

TEACHING DISPOSITIONS

- A personal commitment to the art of music, to teaching music as an element of civilization and to encourage the artistic and intellectual development of students
- The ability to lead a diverse population of students to an understanding of music as an art form as a means of communication and as part of their intellectual and cultural heritage
- The capability to inspire others and to excite the imagination of a diverse population of students, engendering a respect for music and a desire for musical knowledge and experiences
- The capacity to be reflective and responsive to one's own teaching as well as feedback from supervisors

B. 1) Student Learning Outcomes for BME: General Musicianship

SLO #1 Student will demonstrate strong aural skills in passing MUSE 252 L (aural skill lab). Students will also pass the Music Education Advisory Review administered by music education faculty. Both aural exams are given at the end of the sophomore year. One re-take allowed for each exam.

SLO #2 Student will exhibit comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level in end of semester juries, the Senior Recital and through ensemble performances.

SLO #3 Student will demonstrate the ability to sing musically without accompaniment in various class, field teachings experiences as well as the MEAR.

SLO #4 Student will demonstrate proficiency on Piano

B. 2) Student Learning Outcomes for BME: Teaching Dispositions

SLO#1 Student will be able to verbally and in writing articulate his/her philosophy of music education that shows thorough and reflective thinking about teaching music in the 21st century.

SLO#2 Student will demonstrate strong teaching capacities and above average potential for growth and reflection suitable for teaching a diverse population

SLO #3 Student will produce a yearly plan/curriculum for selected age levels demonstrating understanding of age appropriate materials, objectives and lesson plans as a final project for MUSE 346

C. 1) Means of Assessment for SLOs in BME program Musicianship.

SLO #1 Student will demonstrate strong aural skills

Students' aural skills are tested individually throughout the semester (and three subsequent semesters) and final pass is required for each semester. MUSE 252 L is considered an important measurement of this SLO.

.The MEAR exam is a requirement all Music Education students enrolled in the program starting in 2009. It includes a sight singing component. This is considered another important measurement of SLO #1

SLO #2 Student will exhibit comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level.

This SLO is measured by students' progress in their applied studio and ensemble coursework. Applied and Ensemble faculty are asked to fill out a rubric that indicates students' individual progress on their major instrument as well as in their major ensemble. This is part of the MEAR process.

SLO #3 Student will demonstrate the ability to sing musically without accompaniment

This SLO is assessed in the MEAR. Students are required to sing two pieces from memory – unaccompanied. Upon successful completion of the MEAR, students are also assessed on this SLO throughout the semester in course assignments in MUSE 346, in field teaching, (346) as well as in student teaching

SLO #4 Student will demonstrate proficiency on piano

This SLO is measured by the piano proficiency. Students are required to take this at least one year before student teaching. Many students are encouraged to take class piano to prepare for this exam.

C. 2) Student Learning Outcomes for BME: Teaching Dispositions

SLO#1 Student will be able to articulate his/her philosophy of music education in a manner that shows thorough and reflective thinking as well as informed ideas about teaching music in the 21st century. .

This SLO is assessed throughout the program (MUSE 194, 195, 346, 313, 315, 446, 455 and student teaching) through expectation of written summative statements requiring students' formulation of a philosophy of music education.

Students are required to express this orally (and without notes) twice during the program and once during the MEAR, once at a final review for student teaching. These presentations are given in front of a panel of music education faculty.

SLO#2 Student will demonstrate strong teaching capacities and above average potential for growth and reflection suitable for teaching a diverse population as demonstrated in the fieldwork component of MUSE 346. (Elementary Methods)

Participation in weekly reflection of field teaching is a requirement for successful completion of MUSE 346. Journals (guided and unstructured) are also required coursework for MUSE 455, and Student Teaching.

SLO #3 Student will produce a yearly plan/curriculum for selected age levels demonstrating an understanding of age appropriate materials, objectives and lesson plans

The measurement of this SLO is the capstone project in MUSE 346 (Elementary Methods). Students are assigned to write a yearly curriculum for two grade levels that includes a repertoire list, lesson plans, unit/theme overviews and a plan for differentiated instruction.

D. Summary of Assessment Data Collected for BME Program

All music majors are required to take MUS 252 and 252 L – theory lecture and aural skills lab (including keyboard). It should be noted that music education faculty who simultaneously stress music learning and various theories of aural skills development teaches the aural skills portion of this course. The students are assessed continually throughout four semesters on aural skills and are given the opportunity for individual coaching. The pass rate (currently above 90%) for this course along with the skill level of students has increased since the last accreditation visit. increasing. We believe it is due to music education taking direct responsibility for aural skills as well as an increased emphasis on singing throughout the music education curriculum.

The pass rate for end of semester juries is consistent with students from across the department – a high pass rate for repertoire and lower (80%) for sight-reading.

The MEAR has become an important measurement for the assessment of music education students. While it has only been in place for one year, music

education faculty is finding it to be helpful in guiding and redirecting students throughout the program. This gateway exam must be passed before students may take MUSE 346. (Elementary Methods).

MUSE 346 is also considered an important benchmark course for music education majors.

E. Use of Results to Improve Program

Consistent with other areas – reflection of the high pass rate on repertoire in juries has developed an awareness among faculty that skills in sight reading need to be addressed in both applied lessons and ensemble performance. Faculty throughout the department is looking at other ways to emphasize and assess this skill.

Music Education students are required to pass two additional sections of the piano proficiency; open score reading and sight reading. Because most students find these sections difficult, they are being advised to take group piano to help them prepare for the exam. Several methods courses are now requiring piano assignments that help students prepare for this portion of the exam as well. Because the class is designed to help students pass the piano proficiency, more students are passing the exam the first time.

While it has only been in effect for less than one year, the MEAR has become an important means of measurement for the Music Education Program. Last spring 27 students took the MEAR – and 22 passed. The biggest difficulty was singing – both unaccompanied and sight singing. An 82% pass rate was surprising especially since the students all had taken 4 semesters of aural skills lab. The music education faculty has begun to stress unaccompanied singing as a part of as much course work as possible. Additionally, a MEAR review is planned (4 sessions) in the spring semester to practice singing at sight as well as singing alone unaccompanied.

IV. Master of Music

A. Master of Music Broad Program Learning Goals

- Develop advanced capacities to work independently and make effective artistic and intellectual judgments and professional decisions in the area of specialization
- Demonstrate professional competence in the area of specialization before peers and faculty
- Produce a final artistic/academic project or some equivalent reviewed by a faculty committee that monitors and progress and certifies completion of degree

B. Master of Music Student Learning Outcomes

- **SLO #1** Students will comprehend, articulate and demonstrate the central concepts that emphasize the unifying elements and principles of music as well as the historical context of music at an advanced level
- **SLO #2** Students will apply the principles of inquiry and experimentation that gives way to understanding, knowledge and application for a variety of musical genres, cultures and styles in a variety of settings
- **SLO #3** Participate in experiences that are characterized by musical and scholarly excellence, and solidify musical skill and aesthetic expression which enhance the cultural life of the state and the nation through scholarly academic writing, composing or performing at an advanced level

A. Means of Program Assessment

SLO #1 Students will articulate and demonstrate understanding of the central concepts that emphasize the unifying elements and principles of music as well as the historical context of music at an advanced level

A 90-minute orals exam is given as part of the culminating/capstone project/recital in all areas. A review committee of faculty selected by the student and faculty advisor adjudicates this exam.

SLO #2 Students will apply the principles of inquiry and experimentation that gives way to understanding, knowledge and application for a variety of musical genres, cultures and styles in a variety of settings

This SLO is measured regularly for performance and conducting concentration students by end of semester juries, as well a culminating graduate recital and collaborative performances.

For graduate students concentrating on composition or music education, this SLO is measured and monitored through semester course projects and compositions

SLO #3 Participate in experiences that are characterized by musical and scholarly excellence, and solidify musical skill and aesthetic expression which enhance the cultural life of the state and the nation through scholarly academic writing, composing or performing at an advanced level.

The major measurement of this SLO is the graduate recital or capstone project (includes thesis, project, composition)

D. Summary of Assessment Data Collected for Masters Program

All incoming graduate students take placement exams in music history, theory and/or music education and are advised which courses and subjects that need attention as well as advising on course sequence, etc. at the beginning of their program. While all graduate students are assessed through regular course work at semester's end, regular juries and capstone projects continue to be the most consistent means of assessment data for the Masters in Music Program. For students who are required to give a final recital, written program are a significant measure of comprehension of contextual and historical information.

E. Use of Results to Improve Program

Because of the many international students in our masters degree program, our faculty continues grapple with the issue of students' academic writing – especially in the area of program notes. A new tutorial (Instructions, template) has been created for students on program notes. Faculty are hopeful that these guidelines help clarify the process for students.

Projected Improvements and Changes

Size and Scope – Enrollment has seen steady and significant increases throughout the past decade. 2010-11 saw a music major count that surpassed 400 majors although that count has dipped below 400 again in the current year to circa 380. Nevertheless, the number of students at approximately 300 undergraduates and 100 graduate students is most likely the enrollment limit that the Department can serve considering number of faculty and quality and quantity of performance and rehearsal spaces, practice rooms, and classrooms. The Department has already started a more selective process for the acceptance in some areas like voice and composition but in the same way that the Department has worked with a recruitment plan based on generating appropriate numbers, the Department will need to step up planning in order to fine tune enrollment needs related to the quality of student we seek to recruit.

Faculty and Staff – There are two imperative needs in faculty and staff. There is no full-time music historian or musicologist on the faculty and even though coursework is being covered by full-time and adjunct faculties with expertise in various and specific areas covering musical periods to bibliography, the oversight required with regard to quality and curricular needs will best be done by a faculty member with a full-time commitment and tenure-track obligations. The department is understaffed by at least two positions and it seems new staff addressing the growing choral program, continued needs in advisement and recruiting (and possibly development) should be considered in the future. For instance, a staff person who would be responsible for organizing and following individual faculty visits to High Schools

and various recruiting trips as well as seeking recruiting opportunities would further embed recruitment as a consistent and natural part of the everyday culture in such a way that a more systematic and systemic process would be the result. Planning will be needed to develop the financial resources, in combination with reserving portions of open faculty lines, in order to secure all of the above positions.

Facilities – Given the continued deterioration of facilities and the apparent lack of attention to repair, upkeep, or addressing additional needs caused by population growth, a planning mechanism will need to be developed regarding facilities. The maintenance staff has experienced severe attrition due to releases caused by economic contingencies and much of the financial responsibility for repair has been moved to individual units. It appears it will be necessary to develop our own 10-year schedule of maintenance and upkeep, prioritizing and scheduling regular maintenance for various portions of the building, and presenting such a plan to the incoming Dean and the Campus Planning office. We are at the outset of reviewing our fee structure in conjunction with a new and developing campus-wide policy regarding fees (the Chair of the Department sits on the committee devising policy) and it may be that our fee structure will change. We are reviewing the possibility of new and considerable reallocation to match the current part-time faculty costs and it may be the university and department may need to consider applying fees to maintenance costs. Regardless, it appears imperative to develop our own work plan so that upkeep and maintenance issues are addressed in the next decade.

Evaluation, Planning, Projections – As described above, a new strategic planning process, in consultation with the incoming Dean, will be necessary in order to address issues in this Self-Study as well as likely issues that will emerge as a result of the accreditation process. The Department's positive experience with planning and evaluation, coupled with the necessities of strong organizational focus on such planning within a unit of the current and growing size, will ultimately bring about a process that will be welcomed by the large number of faculty in the Department who were not involved in the formation of the previous planning process. It is expected that these new voices, with goals and aspirations of their own, will help to bring about strategic trajectories that haven't been imagined within this Self-Study but will still chart original and valuable directions for a Department of Music within the unique setting we inhabit.

Futures Issues

It is clear that the growth of the program and the development of new and appropriate facilities will likely be the largest and certainly the costliest issue the Department will be facing in the next decade. A medium-sized concert hall is long overdue and new rehearsal spaces, offices, up-to-date classrooms, and practice rooms will all be required in any new building that is approved. It's expected that similar space issues need to be addressed in the other units of the college and this will also impact the development of new building or buildings on campus. At the same time, and perhaps more important, the issue of music in society, what

constitutes a foundational music education, and how changing times affect the core of what every music department offers to students will likely be a core issue (as it will be in many schools around the country), especially because medium-sized and small-sized programs will continue to be less able to offer truly comprehensive program and will have to be selective regarding what the curricular emphases in music will be.

MDP IV.A.1-3 Purposes

1. Catalog: <http://catalog.unm.edu/catalogs/2011-2012/>
2. Department of Music Strategic Plan¹:
http://music.unm.edu/unm_music/strat_plan/index.htm/

College of Fine Arts Strategic Plan:
<http://finearts.unm.edu/about.htm>

MISSION – COLLEGE OF FINE ARTS

Founded in 1936, the College of Fine Arts at the University of New Mexico nurtures creative thinking and supports innovative work across all disciplines by providing in-depth training and mentoring in the complex skills necessary for achievement in the arts. We integrate teaching, research, and creative work in order to prepare students to participate in the evolving disciplinary and professional practices of the arts.

Innovative yet mindful of tradition, the artists and scholars of our College practice and critique the arts in a vibrant community where animated teaching and learning are fostered by an environment of respect. Teaching has a foundational role in CFA. We value accessible, public education in the arts where what we produce is as diverse as our faculty, staff, and students. Intellectual curiosity and artistic passion are part of the culture of performance, exhibition, composition, and critique central to the College. Art nurtures creative thinking and supports innovative work across all disciplines. We provide in-depth training and mentorship in the complex skills necessary for achievement in the arts. We integrate our teaching, research, and creative work in order to prepare students to participate in evolving disciplinary and professional practices occurring locally, in the Americas, and globally. By forming a center where the arts are publicly performed, created, and interpreted, we foster economic development in New Mexico, contribute to the sustainability of art education in our public schools, promote the growth of extra-institutional arts in the region, and advocate the judicious integration of art and technology.²

DEPARTMENT OF MUSIC MISSION

The mission of the University of New Mexico Department of Music is to provide the highest quality musical education, and to make a substantial contribution to the cultural life of its region and the world by reinforcing the integral value of music in society.³

¹ Mission and Vision statements are included in the respective strategic plans.

² <http://finearts.unm.edu/about.htm>

³ http://music.unm.edu/unm_music/index.htm

3. Glossary of Curricular Terms:

University of New Mexico
Curriculum Terminology Glossary
as of 3/30/04

Published definitions: Definitions that will be made available to students through the UNM Catalog and other print- and web-published materials.

Operational/policy definitions: Additional definitions that will be available to UNM faculty and staff for program development, advisement, and general reference purposes.

Certificate

Published Definition: In contrast to a professional development certificate, a certificate program is a prescribed course of studies approved through the University's curriculum approval process. A completed certificate appears on a student's transcript, but a diploma is not issued.

Operational/Policy Definition: In addition to the published definition, the operational definition includes the following:

1. The UNM Catalog contains information about certificate programs.
2. Approved transcribed certificates (at all levels) are associated with a CIP code and a UNM major.
3. Graduate certificates are approved by the New Mexico Commission on Higher Education (CHE) and the State Board of Finance.
4. Certificates at UNM branches are formal awards approved by the Office of the Associate Provost for Academic Affairs.

CIP Code

Operational/Policy Definition: **The Classification of Instructional Programs (CIP) is used nationally to assure comparability of information among institutions of higher education. It allows the classification of instructional programs into broad academic categories.**

Concentration

Published Definition: An approved set of courses WITHIN A MAJOR that define a specialty area or specific field of study. Unless specified by the unit offering the major, a concentration is not required.

Operational/Policy Definition: In addition to the published definition, the operational definition includes the following:

1. Former terms include degree track, emphasis, sub-field, area of special concentration, major areas, specialty/ specialized area, curriculum stream, option, disciplinary focus, individual specialization, area of study, etc.
2. Both new concentrations or changes to existing concentrations (by each degree level) must go through the curriculum approval process.
3. Only formally approved concentrations will appear in the UNM Catalog.
4. As UNM moves toward implementing the new Student Information System (SIS), CIP codes will be attached to all concentrations.
5. Concentrations are not currently transcribed, but concentrations will be transcribed when the new SIS is fully implemented. Once full implementation of the new SIS occurs, a statement about transcribing concentrations will be part of the published definition.
6. Once concentrations are transcribed, they WILL NOT be listed on a diploma.

Degree

Published Definition: A title that the University confers on a student who has satisfactorily completed a required program of study. Degree requirements are established by the University, colleges, and departments, and are approved by University faculty, administration, and the Board of Regents. UNM is authorized to award associate, baccalaureate, master's, 1st professional, and doctoral degrees.

Degree Title

Published Definition: The complete approved label of a degree program consisting of the degree designation and the degree major (e.g., Bachelor of Arts in History; Bachelor of Science in Chemistry). Some programs require the name of the major as part of the degree designation (e.g., Master of Architecture–MARCH, Master of Business Administration–MBA, Master of Science in Nursing–MSN).

Operational/Policy Definition: In addition to the published definition, the operational definition includes the following:

1. Graduate degrees are approved by the New Mexico Commission on Higher Education (CHE) and the State Board of Finance.

Diploma

Published Definition: An official document naming a degree that has been conferred by the University.

Emphasis

Published Definition: An approved subset of courses within a concentration. Emphases do not appear on a diploma or transcript. Unless specified by the unit offering the major and concentration, an emphasis is not required.

Operational/Policy Definition: In addition to the published definition, the operational definition includes the following:

1. Emphases go through the curriculum approval process.
2. Only emphases that have gone through the curriculum approval process will appear in the UNM Catalog.
3. Emphases do not have major codes or CIP codes attached to them.

Major

Published Definition: That part of a degree program consisting of a specified number of hours from a defined group of courses in a primary discipline or field. A completed major is shown on both a student's diploma and transcript.

Operational/Policy Definition: In addition to the published definition, the Operational definition includes the following:

1. A new major (by each degree level) must go through the curriculum approval process. In addition, graduate majors are approved by the New Mexico Commission on Higher Education (CHE) and the State Board of Finance.
2. Changes to an existing major must be accomplished in accordance with UNM's Curriculum Forms Process Manual. [NOTE: Web published documents will show a link to this document]
3. Every major will have a CIP code and a unique UNM major code attached to it
4. Only formally approved majors will appear in the UNM Catalog.

Minor

Published Definition: That part of a degree program in an approved secondary discipline or field OUTSIDE THE MAJOR. A minor requires fewer hours than a major. A completed minor is shown on a student's transcript but not on the diploma.

Operational/Policy Definition: In addition to the published definition, the Operational definition includes the following:

1. A minor is awarded only if approved by both the major and minor department and/or college.
2. A new minor (by each degree level) must go through the curriculum approval process.
3. Changes to an existing minor must be accomplished in accordance with UNM's Curriculum Forms Process Manual.

Professional Development Certificate

Published Definition: A professional development certificate indicates completion of a set of credit or non-credit courses designed to provide participants an opportunity to develop or improve specific job-related knowledge and skills. Professional development certificates are issued by the unit offering the course/s rather than by the Office of the Registrar. Professional development certificates do not appear on university transcripts. Participation in professional development certificate courses may or may not require admission to the University.

Operational/Policy Definition: In addition to the published definition, the operational definition includes the following:

1. Professional development certificate programs are approved by the unit offering the course/s rather than through the University's formal curriculum approval process.
2. The UNM Catalog does not contain information about professional development certificate programs.
3. All published materials (print and electronic) must include the words "professional development certificate" wherever they are referenced. They cannot be referred to simply as "certificates," as this term is reserved for official certificate programs that go through the curriculum approval process.

Program Level

Published Definition: **Program levels at UNM include the following: Certificate, Associate, Baccalaureate, 1st Professional, Graduate Certificate, Master's, and Doctorate.**

Program of Study

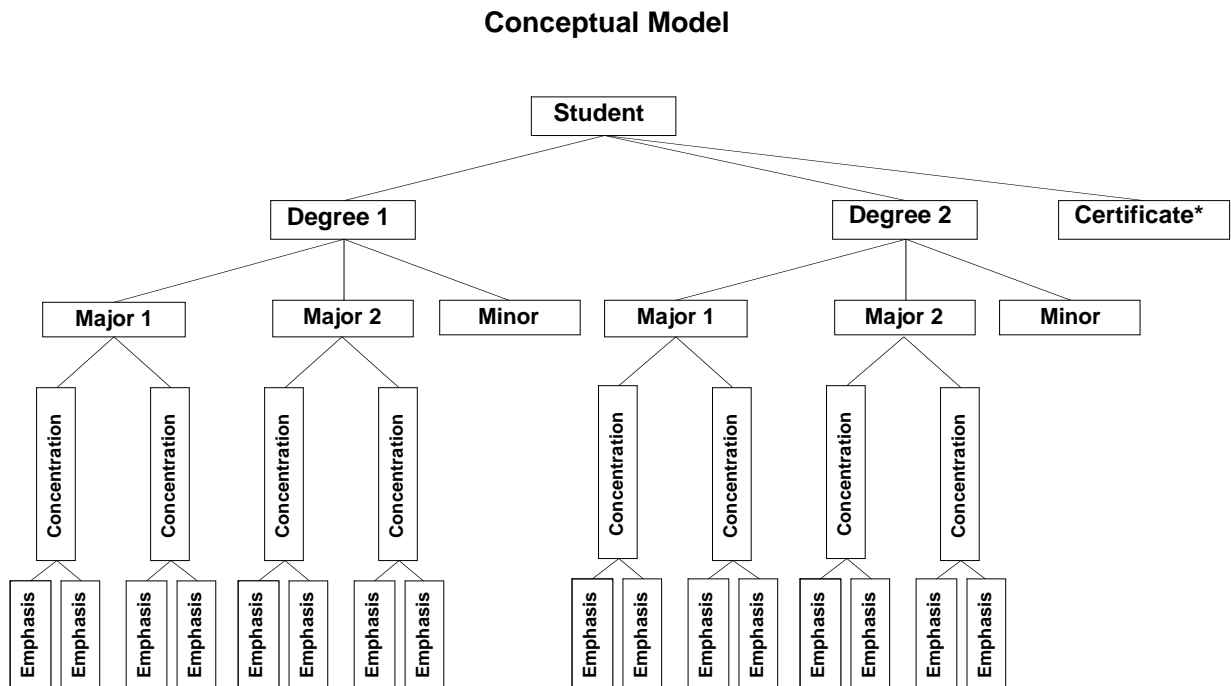
Published Definition: **An approved course of study leading to a transcribed certificate or degree. A graduate-level program of study typically includes a capstone experience (e.g., thesis, dissertation, professional paper or project, comprehensive exam, etc.)**

Transcript

Published Definition: **A document that details the entire permanent academic record of a student at the University. An official transcript is a certified copy, for which a small fee is charged. An unofficial copy is available at no charge.**

The following diagram should be included in the operational set of definitions:

Diagram of the relationship between majors, concentrations, emphases, minors, and certificates:



* There are three types of certificates: branch campus certificates, stand-alone certificates at the Main Campus, and certificates that are part of a graduate degree program.

MDP IV.B HEADS SURVEYS 2009-2012

2011-2012 HEADS Data Survey Printable Version**GENERAL INFORMATION**

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM	Steven Block
Title of Music Executive/Representative to NASM	Chair
Name of Institution (please do not abbreviate)	University of New Mexico
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	MSC04 2570
City	Albuquerque
State	New Mexico
Zip Code	87131-0001
Telephone	505-277-7337 ext. _____
Facsimile	505-277-4202
E-Mail	sblock@unm.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

- b. 501 - 1,000
- c. 1,001 - 2,500
- d. 2,501 - 5,000
- e. 5,001 - 10,000
- f. 10,001 - 15,000
- h. 20,001 - 25,000
- i. 25,001 - 30,000
- j. 30,001 - 35,000
- k. 35,001 - 40,000
- l. 40,001 plus

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree
- d. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree
- d. Post-Master's Degree (Not Doctoral)
- e. Doctoral Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

- a. Member
- b. Non-Member

6. Is your institution involved with either of the following during the 2011-2012 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- a. Building a new music facility
- b. Renovating the music facility

7. Does your institution offer any programs IN MUSIC in which more than forty percent of the requirements are fulfilled through distance or correspondence learning mechanisms?

- Yes
- No

Tuba			
Guitar			
Harp			
Jazz Studies			
<i>Music Education</i>			
Choral			
Instrumental			
General			
Music History			
Organ			
Percussion			
Piano/Harpsichord			
<i>Strings</i>			
Violin			
Viola			
Cello			
Double Bass			
<i>Voice - Female</i>			
Soprano			
Alto			
<i>Voice - Male</i>			
Tenor			
Bass			
<i>Woodwinds</i>			
Flute			
Oboe			
Clarinet			
Bassoon			
Saxophone			
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.1 only)	_____	_____	_____

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral			
Instrumental			
General			
Music Business			
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.A.2 only)	_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**

Euphonium		1	
Tuba		4	
Composition			
Guitar		14	
Harp		1	
History/Literature			
Jazz Studies			
Organ			
Percussion		5	
Piano/Harpsichord		9	1
Piano Pedagogy			
Sacred Music			
<i>Strings</i>			
Violin		8	2
Viola		2	
Cello		5	
Double Bass		1	1
Theory			
Theory/Composition		4	1
<i>Voice - Female</i>			
Soprano		11	1
Alto		6	
<i>Voice - Male</i>			
Tenor		7	2
Bass		4	
<i>Woodwinds</i>			
Flute		2	
Oboe			
Clarinet		3	3
Bassoon		1	
Saxophone		3	
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.1 only)		105	13

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**
(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

<i>Music Education</i>			
Choral		24	3
Instrumental		119	7
General			
Music Therapy			
Music/Business Arts Administration			
Music/Engineering			
Musical Theatre			
Other (please specify):	University College	31	



Trombone		3	
Euphonium			
Tuba		2	1
Composition	2	7	3
Conducting		4	4
Ethnomusicology			
Guitar	2	4	
Harp			
Harpsichord			
Jazz Studies			
<i>Music Education</i>			
Choral			
Instrumental			
General	12	16	2
Music History/Musicology		3	
Music Therapy			
Opera			
Organ			
Pedagogy			
Percussion		3	1
Piano		6	
Sacred Music			
<i>Strings</i>			
Violin		2	2
Viola		2	
Cello	1	2	
Double Bass			
Theory		1	
<i>Voice - Female</i>			
Soprano	1	3	1
Alto			
<i>Voice - Male</i>			
Tenor		1	1
Bass		1	1
<i>Woodwinds</i>			
Flute	1	3	3
Oboe		3	
Clarinet	1	4	3
Bassoon			
Saxophone	1	3	1
Other (please specify):			
Other (please specify):			
Total (Section II.C.1 only)	26	84	27

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only **number of major students enrolled** in music degree programs.)

Euphonium			
Tuba			
Composition			
Conducting			
Ethnomusicology			
Guitar			
Harp			
Harpsichord			
<i>Music Education</i>			
Choral			
Instrumental			
General			
Musicology			
Opera			
Organ			
Percussion			
Piano			
Sacred Music			
<i>Strings</i>			
Violin			
Viola			
Cello			
Double Bass			
Theory			
<i>Voice - Female</i>			
Soprano			
Alto			
<i>Voice - Male</i>			
Tenor			
Bass			
<i>Woodwinds</i>			
Flute			
Oboe			
Clarinet			
Bassoon			
Saxophone			
Other (please specify):			
Other (please specify):			
Total (Section II.D only)			

Liberal Arts	<u>1</u>	<u>0</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>4</u>	<u>3</u>	<u>16</u>	<u>6</u>	<u>0</u>	<u>1</u>	<u>7</u>	<u>7</u>
Master's Degrees:													
Specific	<u>1</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>0</u>	<u>9</u>	<u>7</u>	<u>36</u>	<u>25</u>	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>
General	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
Doctoral Degrees:													
Specific	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
General	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>0</u>
Total:	<u>6</u>	<u>6</u>	<u>7</u>	<u>3</u>	<u>1</u>	<u>0</u>	<u>73</u>	<u>46</u>	<u>118</u>	<u>82</u>	<u>5</u>	<u>6</u>	<u>13</u>

Quarter Hours

(a)

OR

Semester Hours

(b)

_____ 15574

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2011-2012 academic year (excluding summer)?

_____ 6500 students

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	12	7	5							12	\$ 58232	\$ 90582	\$ 870412	12
Associate Professors	5	2	3						2	3	\$ 51242	\$ 53966	\$ 264450	5
Assistant Professors	5	4	1					3	2		\$ 44533	\$ 86000	\$ 269533	0
Instructors											\$	\$	\$	
Lecturers	2		1	1						2	\$ 24000	\$ 32967	\$ 56967	0
Unranked											\$	\$	\$	
Visiting	1	1							1		\$ 44000	\$ 44000	\$ 44000	0
Total	25	14	10	1				3	5	17			\$ 1505362	17

If a tenure system does not exist, check here:

2. Full-Time Faculty: Female (2011-2012 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors											\$	\$	\$	
Associate Professors	5	2	3						1	4	\$ 52465	\$ 59375	\$ 274406	5
Assistant Professors											\$	\$	\$	
Instructors											\$	\$	\$	
Lecturers	3	2	1					1	1	1	\$ 35990	\$ 38749	\$ 110739	0
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	8	4	4					1	2	5			\$ 385145	5

Total

3 0 1 3 23 8

i. With Faculty Status	<u>1</u>	<u>0.75</u>	\$ <u>33750</u>
ii. Adjunct Faculty and Teaching Associates	<u>11</u>	<u>4.15</u>	\$ <u>106655</u>
iii. Graduate Teaching Assistants/Associates	<u>31</u>	<u>7.83</u>	\$ <u>192111</u>

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	<u>3</u>	<u>2.12</u>	\$ <u>95652</u>
ii. Adjunct Faculty and Teaching Associates	<u>13</u>	<u>5.57</u>	\$ <u>153666</u>
iii. Graduate Teaching Assistants/Associates	<u>8</u>	<u>1.75</u>	\$ <u>31169</u>

	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.	LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)
Total	<u>9</u>	<u> </u>	<u>6</u>	<u>1</u>	<u> </u>	<u> </u>	<u>2</u>	<u>1</u>	<u>3</u>	<u>5</u>	\$ <u>26.25</u>	\$ <u>35.81</u>	\$ <u>29.88</u>

3. Is the music executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. How often is the music executive subject to formal review by faculty?

(a) Every _____ 1 Years (b) Every _____ Years (c) Every _____ Years

(d) Every _____ Years (e) Every _____ Years (f) Every _____ Years

5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	5 %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	5 %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	70 %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	100 %	_____ %	_____ %	_____ %	_____ %	_____ %

6. What is the music executive's title?

(a) Chair _____

(b) _____

(c) _____

(d) _____

(e) _____

(f) _____

7. What is the music executive's salary for 2011-2012? (exclusive of benefits)

(a) \$ _____ 102082 (b) \$ _____ (c) \$ _____

(d) \$ _____ (e) \$ _____ (f) \$ _____

8. Upon how many months is the music executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What is the gender of the music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Please enter the music executive's teaching load in full-time equivalence:

(a) _____ 0.15 F.T.E. Units (b) _____ F.T.E. Units (c) _____ F.T.E. Units

(d) _____ F.T.E. Units (e) _____ F.T.E. Units (f) _____ F.T.E. Units

(d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties?
 (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	60 %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	20 %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	100 %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate music executive's salary for 2011-2012 (exclusive of benefits)?

(a) \$ 63267 (b) \$ _____ (c) \$ _____
 (d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a) _____ 1 F.T.E. Units (b) _____ F.T.E. Units (c) _____ F.T.E. Units
 (d) _____ F.T.E. Units (e) _____ F.T.E. Units (f) _____ F.T.E. Units

Branch Music Library _____ F.T.E. Units

Main Library _____ F.T.E. Units

Other Library _____ F.T.E. Units

b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$ _____

3. Technical Staff

a. How much staff time in the music unit is allotted for technical/production staff? _____ 1.6 F.T.E. Units

b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ _____ 102210

4. Professional and Miscellaneous Staff

a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _____ 1.94 F.T.E. Units

b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ _____ 98516

h. Operating Services	\$	<u> 0</u>	<input type="checkbox"/>
i. Postage	\$	<u> 7900</u>	<input type="checkbox"/>
j. Printing/Duplication	\$	<u> 28280</u>	<input type="checkbox"/>
k. Public Relations and Fundraising	\$	<u> 127696</u>	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$	<u> 0</u>	<input type="checkbox"/>
m. Student Recruitment	\$	<u> 28500</u>	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$	<u> 0</u>	<input type="checkbox"/>
o. Student Wages	\$	<u> 70400</u>	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$	<u> 46000</u>	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$	<u> 89977</u>	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$	<u> 16747</u>	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$	<u> 335100</u>	<input type="checkbox"/>
t. All Other Expenses	\$	<u> 460151</u>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE BUDGET FOR 2011-2012	\$	<u> 1789119</u>	

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)

\$ _____ 0

8. **Income from Endowment** (controlled by and allocated to the music unit)

\$ 156957

TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT FOR THE MUSIC UNIT IN 2010-2011
(Total of VI.E. 1. through 8. above)

\$ 506657

Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)														
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)														
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total		_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

h. Operating Services	\$ <u>287305.21</u>	<input type="checkbox"/>
i. Postage	\$ <u>9385.12</u>	<input type="checkbox"/>
j. Printing/Duplication	\$ <u>26473.63</u>	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ <u>10589.56</u>	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>0</u>	<input type="checkbox"/>
m. Student Recruitment	\$ <u>15339.35</u>	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <u>11483.44</u>	<input type="checkbox"/>
o. Student Wages	\$ <u>70621.96</u>	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>20033.89</u>	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ <u>29656.11</u>	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ <u>18972.31</u>	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ <u>164923</u>	<input type="checkbox"/>
t. All Other Expenses	\$ <u>3387701.76</u>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL AND PERFORMANCE EXPENSES FOR 2010-2011	\$ <u>4540718.86</u>	

2010-2011 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM	Steven Block
Title of Music Executive/Representative to NASM	Chair
Name of Institution (please do not abbreviate)	University of New Mexico
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	MSC04 2570 1 University of New Mexico
City	Albuquerque
State	New Mexico
Zip Code	87131-0001
Telephone	505-277-7337 ext. _____
Facsimile	505-277-0708
E-Mail	sblock@unm.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

- a. Private
- b. Public
- c. Proprietary
- d. Not-for-Profit
- e. Free-Standing/Independent
- f. Land-Grant
- g. Research
- h. State-Supported
- i. State/Related
- j. Community/Junior College
- k. Degree-Granting
- l. Non-Degree-Granting

2. What is the TOTAL institutional enrollment (number of individuals, i.e., headcount) for Fall 2010? Include only local campus, not system-wide, enrollment. (Please check only one.)

- a. 1 - 500
- b. 501 - 1,000
- c. 1,001 - 2,500
- d. 2,501 - 5,000
- e. 5,001 - 10,000
- f. 10,001 - 15,000
- g. 15,001 - 20,000
- h. 20,001 - 25,000
- i. 25,001 - 30,000
- j. 30,001 - 35,000
- k. 35,001 - 40,000
- l. 40,001 plus

3. What is the highest program level offered IN MUSIC at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree
- d. Doctoral Degree

4. What is the highest program level offered IN ANY UNIT at your institution? (Please check only one.)

- a. Associate Degree
- b. Baccalaureate Degree
- c. Master's Degree
- d. Post-Master's Degree (Not Doctoral)
- e. Doctoral Degree

5. Is your institution an accredited member of NASM? (Please check only one.)

- a. Member
- b. Non-Member

6. Is your institution involved with either of the following during the 2010-2011 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- a. Building a new music facility
- b. Renovating the music facility

1. **Associate of Fine Arts Degree Programs or Equivalent**

(Enter only number of major students enrolled in music programs with at least 65% music content.)

Brass

Horn

Trumpet

Trombone

Euphonium

Tuba

Guitar

Harp

Jazz Studies

Music Education

Choral

Instrumental

General

Music History

Organ

Percussion

Piano/Harpsichord

Strings

Violin

Viola

Cello

Double Bass

Voice - Female

Soprano

Alto

Voice - Male

Tenor

Bass

Woodwinds

Flute

Oboe

Clarinet

Bassoon

Saxophone

Other (please specify):

Other (please specify):

Total (Section II.A.1 only)

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**

(Enter only number of major students enrolled in music programs with at least 50% music content.)

Music Education

Choral

Instrumental

Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.2 only)		_____	_____	_____

3. **Associate Liberal Arts Degree Programs in Music**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree		_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Total (Section II.A.3 only)		_____	_____	_____

1. **Bachelor of Music Degree Programs or Other Professional Degree Program**

(Enter only number of major students enrolled in music programs with at least 65% music content.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	5	_____
Trumpet	_____	5	_____
Trombone	_____	4	_____
Euphonium	_____	1	_____
Tuba	_____	2	1
Composition	_____	_____	_____
Guitar	_____	21	_____
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	2	1
Piano/Harpsichord	_____	13	1
Piano Pedagogy	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	11	3
Viola	_____	2	_____
Cello	_____	7	_____
Double Bass	_____	1	1
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	15	5
Alto	_____	5	_____
<i>Voice - Male</i>			
Tenor	_____	8	2
Bass	_____	2	_____
<i>Woodwinds</i>			
Flute	_____	2	1
Oboe	_____	1	1
Clarinet	_____	5	_____
Bassoon	_____	2	_____
Saxophone	_____	3	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.1 only)	0	117	16

2. **Baccalaureate Degree Programs in Music Education, Music Therapy, and Music Combined with an Outside Field**

Choral		23	1
Instrumental		125	2
General			
Music Therapy			
Music/Business Arts Administration			
Music/Engineering			
Musical Theatre			
Other (please specify):	composition	5	
Other (please specify):			
Total (Section II.B.2 only)		153	3

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
 (Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree		23	6
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.B.3 only)		23	6

1. **Specific Master's Degree Programs (M.M.)**

(Enter only number of major students enrolled in music degree programs.)

Accompanying	3	6	
Arts Administration			
<i>Brass</i>			
Horn	1	2	
Trumpet	1	6	2
Trombone		2	1
Euphonium			
Tuba		3	1
Composition	1	8	
Conducting		5	1
Ethnomusicology			
Guitar		5	1
Harp			
Harpichord			
Jazz Studies			
<i>Music Education</i>			
Choral			
Instrumental			
General	10	14	1
Music History/Musicology	1	3	
Music Therapy			
Opera			
Organ			
Pedagogy			
Percussion	1	2	1
Piano	1	4	3
Sacred Music			
<i>Strings</i>			
Violin	2	6	4
Viola		1	
Cello		2	
Double Bass			
Theory		1	
<i>Voice - Female</i>			
Soprano	1	5	
Alto	1		1
<i>Voice - Male</i>			
Tenor		3	1
Bass		1	
<i>Woodwinds</i>			
Flute		2	1
Oboe		2	
Clarinet	3	5	
Bassoon			

Other (please specify): _____

Total (Section II.C.1 only) _____ 27 _____ 90 _____ 20

2. **General Master's Degree Programs (M.A., or M.S.)**
(Enter only number of major students enrolled in music degree programs.)

General Master's in Music _____

Other (please specify): _____

Other (please specify): _____

Other (please specify): _____

Total (Section II.C.2 only) _____

Doctoral Degree Programs in Music

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpichord	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2010	(b) Music Major Enrollment Fall 2010	(c) Number of Degrees Awarded to Music Majors July 1, 2009 - June 30, 2010
Grand Total	<u>27</u>	<u>383</u>	<u>45</u>

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/ Latino		White Non-Hispanic/ Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Associate Degrees:														
Professional														
Liberal Arts														
Baccalaureate Degrees:														
Professional	5	4	3	3	0	0	63	40	74	56	3	2	10	7
Liberal Arts		1	1	1	0	0	2	6	4	5	0	1	1	1
Master's Degrees:														
Specific	2	1					5	5	31	17	1	2	21	5
General														
Doctoral Degrees:														
Specific														
General														
Total:	7	6	4	4	0	0	70	51	109	78	4	5	32	13

A. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2010-2011 academic year (excluding summer) **by non-music major students?**

Quarter Hours (a) **OR** Semester Hours (b) 7760

B. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2010-2011 academic year (excluding summer) **by music major students?**

Quarter Hours (a) **OR** Semester Hours (b) 7932

C. What is the projected total number of quarter credit hours OR semester credit hours generated in music courses offered during the 2010-2011 academic year (excluding summer).

Quarter Hours (a) **OR** Semester Hours (b) 15692

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2010-2011 academic year (excluding summer)?

6500 students

1. Full-Time Faculty: Male (2010-2011 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	10	6	4							10	\$ 64407	\$ 90582	\$ 747980	10
Associate Professors	6	3	3						1	5	\$ 52757	\$ 60200	\$ 331640	6
Assistant Professors	5	3	2					3	2		\$ 45000	\$ 86000	\$ 258492	0
Instructors											\$	\$	\$	
Lecturers	1			1						1	\$ 32960	\$ 32960	\$ 32960	0
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	22	12	9	1				3	3	16			\$ 1371072	16

If a tenure system does not exist, check here:

2. Full-Time Faculty: Female (2010-2011 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors											\$	\$	\$	
Associate Professors	5	2	3						2	3	\$ 52465	\$ 59375	\$ 274406	5

Lecturers	3	1	2					1	2		\$ 36000	\$ 38949	\$ 110739	0
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	9	4	5					2	4	3			\$ 418895	5

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/ Latino		White Non-Hispanic/ Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors							1		10					
Associate Professors				1			1		5	5				
Assistant Professors									5	1				
Instructors														
Lecturers									1	3				
Unranked														
Visiting														
Total				1			2		21	9				

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	2	1.5	\$ 51450
ii. Adjunct Faculty and Teaching Associates	13	4.79	\$ 125004
iii. Graduate Teaching Assistants/Associates	24	6.5	\$ 165933

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	2	1.37	\$ 61902
ii. Adjunct Faculty and Teaching Associates	13	6.5	\$ 156212
iii. Graduate Teaching Assistants/Associates	8	1.75	\$ 39694

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

*** For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.**

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage
	Total Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.			
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)
Total	<u>11</u>	<u>2</u>	<u>6</u>	<u>1</u>	<u> </u>	<u> </u>	<u>2</u>	<u>2</u>	<u>4</u>	<u>5</u>	\$ <u>26.25</u>	\$ <u>37.5</u>	\$ <u>30.03</u>

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. Is the music executive elected by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Is the music executive subject to formal review by faculty?

	(a)	(b)	(c)	(d)	(e)	(f)
No	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yes	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. How often is the music executive subject to formal review by faculty?

(a) Every _____ 1 Years (b) Every _____ Years (c) Every _____ Years

(d) Every _____ Years (e) Every _____ Years (f) Every _____ Years

5. What percentage (estimate) of the music executive's time is assigned to the following duties? (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	0.5 %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	4.5 %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	70 %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	10 %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	15 %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	100 %	_____ %	_____ %	_____ %	_____ %	_____ %

6. What is the music executive's title?

(a) Chair _____

(b) _____

(c) _____

(d) _____

(e) _____

(f) _____

7. What is the music executive's salary for 2010-2011? (exclusive of benefits)

(a) \$ _____ 99082 (b) \$ _____ (c) \$ _____

(d) \$ _____ (e) \$ _____ (f) \$ _____

8. Upon how many months is the music executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What is the gender of the music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

_____ 0.5 F.T.E. Units

_____ F.T.E. Units

_____ F.T.E. Units

(d)

_____ F.T.E. Units

(e)

_____ F.T.E. Units

(f)

_____ F.T.E. Units

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have an assistant or associate music executive? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 7.

2. What is the title of the assistant or associate music executive?

(a) Associate Chair (b) _____ (c) _____
 (d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties?
 (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<u>65</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>15</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	_____ %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	<u>100</u> %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What is the assistant or associate music executive's salary for 2010-2011 (exclusive of benefits)?

(a) \$ 63267 (b) \$ _____ (c) \$ _____
 (d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months is the assistant or associate executive's salary based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executive?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Please enter the assistant or associate music executive's teaching load in full-time equivalence:

(a) 0.9 F.T.E. Units (b) _____ F.T.E. Units (c) _____ F.T.E. Units
 (d) _____ F.T.E. Units (e) _____ F.T.E. Units (f) _____ F.T.E. Units

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 2.45 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ _____ 78882

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
 - Branch Music Library _____ F.T.E. Units
 - Main Library _____ F.T.E. Units
 - Other Library _____ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$ _____

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 2.5 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ _____ 97446

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _____ 1.75 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ _____ 77655

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2010-2011 academic year)

	BUDGET 2010-2011	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ 25700	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ 123556	<input type="checkbox"/>
c. Guest Artists	\$ 69000	<input type="checkbox"/>
d. Instructional Supplies	\$ 198095	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$	<input type="checkbox"/>
g. Office Supplies	\$ 129707	<input type="checkbox"/>
h. Operating Services	\$	<input type="checkbox"/>
i. Postage	\$ 8200	<input type="checkbox"/>
j. Printing/Duplication	\$ 17494	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ 123917	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$	<input type="checkbox"/>
m. Student Recruitment	\$ 28500	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$	<input type="checkbox"/>
o. Student Wages	\$ 59000	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ 107645	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ 111795	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ 16750	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ 385000	<input type="checkbox"/>
t. All Other Expenses	\$ 401701	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ 1806060	

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 626507

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 5239061

1.	Equipment	2010-2011	Academic Year	N/I
	a. Purchases	\$	30000	<input type="checkbox"/>
	b. Leases and Rentals	\$	_____	<input type="checkbox"/>
	c. Repairs	\$	10000	<input type="checkbox"/>
2.	Building			
	a. Renovation and Repair	\$	0	<input type="checkbox"/>
	b. Leases and Rentals	\$	_____	<input type="checkbox"/>
	c. New Construction (Please describe below)	\$	_____	<input type="checkbox"/>

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only)
\$ _____ 40000

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____	<input type="radio"/>	<input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____	<input type="radio"/>	<input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ 149000	<input checked="" type="radio"/>	<input type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ 95100	<input checked="" type="radio"/>	<input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____	<input type="radio"/>	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ 73900	<input checked="" type="radio"/>	<input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ 175900	<input type="radio"/>	<input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT <i>(Total of VI.E. 1. through 8. above)</i>	\$ 493900		

	Black or African-American Non-Hispanic/ Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/ Latino		White Non-Hispanic/ Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Brass														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Music Education														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Strings														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Voice - Female														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Voice - Male														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Woodwinds														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)														
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Brass														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Music Education														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental														
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Strings														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Voice - Female														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Voice - Male														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Woodwinds														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)														
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

2009-2010 HEADS Data Survey Printable Version

GENERAL INFORMATION

For more information about completing this section, please [click here](#).

Name of Music Executive/Representative to NASM	Steven Block
Title of Music Executive/Representative to NASM	Chair
Name of Institution (please do not abbreviate)	University of New Mexico
Name of Unit (please use full designation)	Department of Music
Street Address and/or P.O. Box	MSC04 2570 1 University of New Mexico
City	Albuquerque
State	New Mexico
Zip Code	87131-0001 Please enter in either 5-digit (#####) or 9-digit (#####-####) format
Telephone	505-277-7337 ext. _____ Please enter in the following format: 703-123-4567 ext. 123
Facsimile	505-277-0708 Please enter in the following format: 703-123-4567
E-Mail	sblock@unm.edu

CONFIDENTIALITY

Individual Institutional financial information provided in the survey is held in confidence by HEADS. HEADS will release non-institution specific financial data in the aggregate and subsets of the aggregate through Data Summaries and Special Reports. All other data provided may be released by institution.

1. Please check all that apply:

- | | |
|---|--|
| <input type="checkbox"/> a. Private | <input checked="" type="checkbox"/> g. Research |
| <input checked="" type="checkbox"/> b. Public | <input checked="" type="checkbox"/> h. State-Supported |
| <input type="checkbox"/> c. Proprietary | <input type="checkbox"/> i. State/Related |
| <input checked="" type="checkbox"/> d. Not-for-Profit | <input type="checkbox"/> j. Community/Junior College |
| <input type="checkbox"/> e. Free-Standing/Independent | <input checked="" type="checkbox"/> k. Degree-Granting |
| <input checked="" type="checkbox"/> f. Land-Grant | <input type="checkbox"/> l. Non-Degree-Granting |

2. What is the **TOTAL institutional enrollment** (number of individuals, i.e., headcount) for Fall 2009? Include only local campus, not system-wide, enrollment. (Please check only one.)

- | | |
|--|---|
| <input type="radio"/> a. 1 - 500 | <input type="radio"/> g. 15,001 - 20,000 |
| <input type="radio"/> b. 501 - 1,000 | <input type="radio"/> h. 20,001 - 25,000 |
| <input type="radio"/> c. 1,001 - 2,500 | <input checked="" type="radio"/> i. 25,001 - 30,000 |
| <input type="radio"/> d. 2,501 - 5,000 | <input type="radio"/> j. 30,001 - 35,000 |
| <input type="radio"/> e. 5,001 - 10,000 | <input type="radio"/> k. 35,001 - 40,000 |
| <input type="radio"/> f. 10,001 - 15,000 | <input type="radio"/> l. 40,001 plus |

3. What is the highest program level offered **IN MUSIC** at your institution? (Please check only one.)

- | | |
|---|---|
| <input type="radio"/> a. Associate Degree | <input checked="" type="radio"/> c. Master's Degree |
| <input type="radio"/> b. Baccalaureate Degree | <input type="radio"/> d. Doctoral Degree |

4. What is the highest program level offered **IN ANY UNIT** at your institution? (Please check only one.)

- | | |
|---|--|
| <input type="radio"/> a. Associate Degree | <input type="radio"/> d. Post-Master's Degree (Not Doctoral) |
| <input type="radio"/> b. Baccalaureate Degree | <input checked="" type="radio"/> e. Doctoral Degree |
| <input type="radio"/> c. Master's Degree | |

5. Is your institution an accredited member of **NASM**? (Please check only one.)

- | | |
|--|-------------------------------------|
| <input checked="" type="radio"/> a. Member | <input type="radio"/> b. Non-Member |
|--|-------------------------------------|

6. Is your institution involved with either of the following during the 2009-2010 academic year? (Check all that apply. If your institution is not involved with either, please leave blank.)

- | | |
|---|---|
| <input type="checkbox"/> a. Building a new music facility | <input type="checkbox"/> b. Renovating the music facility |
|---|---|

(a) Music Major Enrollment
Summer 2009

(b) Music Major Enrollment
Fall 2009

(c) Number of Degrees
Awarded to Music Majors
July 1, 2008 - June 30, 2009

1. **Associate of Fine Arts Degree Programs or Equivalent**

(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Brass

Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Jazz Studies	_____	_____	_____

Music Education

Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Music History	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	_____	_____

Strings

Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____

Voice - Female

Soprano	_____	_____	_____
Alto	_____	_____	_____

Voice - Male

Tenor	_____	_____	_____
Bass	_____	_____	_____

Woodwinds

Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____

Other (please specify): _____

Other (please specify): _____

Total (Section II.A.1 only)

_____	_____	_____
-------	-------	-------

2. **Associate Degree Programs in Music Education, Music/Business and Music Combined with an Outside Field**

(Enter only **number of major students enrolled** in music programs with at least 50% music content.)

Instrumental			
General			
Music Business			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.A.2 only)			

3. **Associate Liberal Arts Degree Programs in Music**
 (Enter only **number of major students enrolled** in music programs with 30-45% music content.)

Liberal Arts Degree			
Other (please specify):			
Other (please specify):			
Other (please specify):			
Total (Section II.A.3 only)			

(a) Music Major Enrollment
Summer 2009

(b) Music Major Enrollment
Fall 2009

(c) Number of Degrees
Awarded to Music Majors
July 1, 2008 - June 30, 2009

1. **Bachelor of Music Degree Programs or Other Professional Degree Program**

(Enter only **number of major students enrolled** in music programs with at least 65% music content.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	2	_____
Trumpet	_____	5	_____
Trombone	_____	4	1
Euphonium	_____	2	_____
Tuba	_____	2	_____
Composition	_____	6	_____
Guitar	_____	16	2
Harp	_____	_____	_____
History/Literature	_____	_____	_____
Jazz Studies	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano/Harpsichord	_____	4	_____
Piano Pedagogy	_____	15	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	10	5
Viola	_____	1	1
Cello	_____	4	_____
Double Bass	_____	6	1
Theory	_____	_____	_____
Theory/Composition	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	18	2
Alto	_____	4	_____
<i>Voice - Male</i>			
Tenor	_____	7	_____
Bass	_____	3	_____
<i>Woodwinds</i>			
Flute	_____	4	3
Oboe	_____	4	_____
Clarinet	_____	5	1
Bassoon	_____	1	_____
Saxophone	_____	1	1
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____
Total (Section II.B.1 only)	_____	124	17

Music Education

Choral	_____	_____	26	_____
Instrumental	_____	_____	109	_____
General	_____	_____	1	_____
Music Therapy	_____	_____		_____
Music/Business Arts Administration	_____	_____		_____
Music/Engineering	_____	_____		_____
Musical Theatre	_____	_____		_____
Other (please specify):	_____	_____		_____
Other (please specify):	_____	_____		_____
Total (Section II.B.2 only)	_____	_____	136	_____

3. **Baccalaureate Liberal Arts Degree Programs in Music (B.A., B.S.)**
(Enter only number of major students enrolled in music programs with 30-45% music content.)

Liberal Arts Degree	_____	_____	19	_____
Other (please specify):	_____	_____		_____
Other (please specify):	_____	_____		_____
Other (please specify):	_____	_____		_____
Total (Section II.B.3 only)	_____	_____	19	_____

(a) Music Major Enrollment
Summer 2009

(b) Music Major Enrollment
Fall 2009

(c) Number of Degrees
Awarded to Music Majors
July 1, 2008 - June 30, 2009

1. **Specific Master's Degree Programs (M.M.)**

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying	2	8	2
Arts Administration			
<i>Brass</i>			
Horn	1	1	2
Trumpet		7	4
Trombone			1
Euphonium	1	1	
Tuba		2	
Composition		6	
Conducting		5	1
Ethnomusicology			
Guitar		2	
Harp			
Harpsichord			
Jazz Studies			
<i>Music Education</i>			
Choral			
Instrumental			
General	7	15	7
Music History/Musicology			
Music Therapy			
Opera			
Organ			
Pedagogy			
Percussion		2	1
Piano	2	5	1
Sacred Music			
<i>Strings</i>			
Violin	3	11	
Viola	1	2	2
Cello		1	1
Double Bass			
Theory		1	
<i>Voice - Female</i>			
Soprano		3	1
Alto		3	1
<i>Voice - Male</i>			
Tenor		1	1
Bass		1	
<i>Woodwinds</i>			
Flute		2	3
Oboe		1	1
Clarinet	2	7	6

Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____

Total (Section II.C.1 only)		20	89	36
------------------------------------	--	----	----	----

2. **General Master's Degree Programs (M.A., or M.S.)**
 (Enter only **number of major students enrolled** in music degree programs.)

General Master's in Music	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____
Other (please specify):	_____	_____	_____	_____

Total (Section II.C.2 only)	_____	_____	_____	_____
------------------------------------	-------	-------	-------	-------

(a) Music Major Enrollment
Summer 2009

(b) Music Major Enrollment
Fall 2009

(c) Number of Degrees
Awarded to Music Majors
July 1, 2008 - June 30, 2009

Doctoral Degree Programs in Music

(Enter only **number of major students enrolled** in music degree programs.)

Accompanying	_____	_____	_____
<i>Brass</i>			
Horn	_____	_____	_____
Trumpet	_____	_____	_____
Trombone	_____	_____	_____
Euphonium	_____	_____	_____
Tuba	_____	_____	_____
Composition	_____	_____	_____
Conducting	_____	_____	_____
Ethnomusicology	_____	_____	_____
Guitar	_____	_____	_____
Harp	_____	_____	_____
Harpsichord	_____	_____	_____
<i>Music Education</i>			
Choral	_____	_____	_____
Instrumental	_____	_____	_____
General	_____	_____	_____
Musicology	_____	_____	_____
Opera	_____	_____	_____
Organ	_____	_____	_____
Percussion	_____	_____	_____
Piano	_____	_____	_____
Sacred Music	_____	_____	_____
<i>Strings</i>			
Violin	_____	_____	_____
Viola	_____	_____	_____
Cello	_____	_____	_____
Double Bass	_____	_____	_____
Theory	_____	_____	_____
<i>Voice - Female</i>			
Soprano	_____	_____	_____
Alto	_____	_____	_____
<i>Voice - Male</i>			
Tenor	_____	_____	_____
Bass	_____	_____	_____
<i>Woodwinds</i>			
Flute	_____	_____	_____
Oboe	_____	_____	_____
Clarinet	_____	_____	_____
Bassoon	_____	_____	_____
Saxophone	_____	_____	_____
Other (please specify):	_____	_____	_____
Other (please specify):	_____	_____	_____

The grand total music major enrollment figures are derived by adding the answers from sections II.A, II.B, II.C, and II.D. You do not have to enter the figure, it has been completed for you.

For more information about completing this section, please [click here](#).

	(a) Music Major Enrollment Summer 2009	(b) Music Major Enrollment Fall 2009	(c) Number of Degrees Awarded to Music Majors July 1, 2008 - June 30, 2009
Grand Total	<u>20</u>	<u>368</u>	<u>68</u>

	Black or African-American Non-Hispanic/Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/ Latino		White Non-Hispanic/ Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
	Associate Degrees:													
Professional	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Liberal Arts	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Baccalaureate Degrees:														
Professional	<u>3</u>	<u>1</u>	<u>1</u>	<u>1</u>	_____	_____	<u>14</u>	<u>13</u>	<u>37</u>	<u>21</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
Liberal Arts	<u>0</u>	<u>1</u>	<u>0</u>	<u>1</u>	_____	_____	<u>2</u>	<u>2</u>	<u>8</u>	<u>7</u>	_____	_____	<u>1</u>	_____
Master's Degrees:														
Specific	<u>3</u>	_____	_____	<u>1</u>	_____	<u>4</u>	<u>8</u>	<u>8</u>	<u>33</u>	<u>24</u>	<u>1</u>	_____	<u>2</u>	<u>5</u>
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Doctoral Degrees:														
Specific	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Total:	<u>6</u>	<u>2</u>	<u>1</u>	<u>3</u>	_____	<u>4</u>	<u>24</u>	<u>23</u>	<u>78</u>	<u>52</u>	<u>2</u>	<u>2</u>	<u>6</u>	<u>9</u>

A. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2009-2010 academic year (excluding summer) **by non-music major students**?

Quarter Hours (a) _____ OR Semester Hours (b) _____ 7676

B. What is the projected total number of semester quarter hours OR credit hours generated in music courses offered during the 2009-2010 academic year (excluding summer) **by music major students**?

Quarter Hours (a) _____ OR Semester Hours (b) _____ 7044

C. Total number of semester quarter hours OR credit hours generated in music courses offered during the 2009-2010 academic year (excluding summer).

Quarter Hours (a) _____ OR Semester Hours (b) _____ 14720

D. What is the projected number of students (nonduplicated headcount) involved in any curricular aspect of the music unit during the 2009-2010 academic year (excluding summer)?

_____ 6500 students

A. FULL TIME FACULTY: 2009-2010 DATA ONLY

For more information about completing this section, please [click here](#).

1. Full-Time Faculty: Male (2009-2010 Data Only)

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Full-Time Faculty: Male" chart only.

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	9	6	3							9	\$ 64407	\$ 90582	\$ 668638	9
Associate Professors	5	2	3							5	\$ 52757	\$ 60200	\$ 274343	5
Assistant Professors	4	2	2					1	3		\$ 48000	\$ 86000	\$ 232539	0
Instructors											\$	\$	\$	
Lecturers	2	1		1				1		1	\$ 32000	\$ 35960	\$ 67960	0
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
Total	20	11	8	1				2	3	15			\$ 1243480	14

If a tenure system does not exist, check here:

2. Full-Time Faculty: Female (2009-2010 Data Only)

CONFIDENTIALITY: Please note that salary information is released by HEADS only in the form of composite data. Salary figures provided by individual institutions are held strictly confidential. Institutions are asked to furnish complete information to ensure that all participating institutions receive true averages in the published results of this survey.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Salary	HIGHEST Individual Salary	TOTAL Salary Expenditure	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	1		1							1	\$ 64892	\$ 64892	\$ 64892	1
Associate Professors	4	1	3						2	2	\$ 52465	\$ 59375	\$ 221165	4

Lecturers	2	1	1					1	1		\$ 35990	\$ 38749	\$ 74739	0
Unranked											\$	\$	\$	
Visiting											\$	\$	\$	
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	9	4	5					1	5	3			\$ 467304	5

3. Ethnic Breakdown of Full-Time Faculty

	Black or African-American Non-Hispanic/ Latino		American Indian/ Alaska Native		Pacific Islander		Hispanic/ Latino		White Non-Hispanic/ Latino		Asian		Other/ Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Full Professors							1		10	1				
Associate Professors				1					5	3				
Assistant Professors							1		3	2				
Instructors														
Lecturers									2	2				
Unranked														
Visiting														
Total				1			2		20	8				

B. PART-TIME INSTRUCTIONAL STAFF FOR DEGREE PROGRAMS ONLY

For more information about completing this section, please [click here](#).

1. Part-Time Music Instruction: Male

Check here, if appropriate: We are unable to provide faculty data by gender and are providing combined faculty data.
This is recorded in the "Part-Time Faculty: Male" chart only.

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	<u>2</u>	<u>1.5</u>	\$ <u>51400</u>
ii. Adjunct Faculty and Teaching Associates	<u>12</u>	<u>3.835</u>	\$ <u>81998</u>
iii. Graduate Teaching Assistants/Associates	<u>23</u>	<u>6.375</u>	\$ <u>161716</u>

2. Part-Time Music Instruction: Female

	(a) Actual Number of Individuals	(b) Full-Time Faculty Equivalence	(c) Total Salaries
i. With Faculty Status	<u>2</u>	<u>1.375</u>	\$ <u>61902</u>
ii. Adjunct Faculty and Teaching Associates	<u>13</u>	<u>5.505</u>	\$ <u>141454</u>
iii. Graduate Teaching Assistants/Associates	<u>10</u>	<u>2.125</u>	\$ <u>50848</u>

C. PART-TIME PERFORMANCE STAFF ONLY

For more information about completing this section, please [click here](#).

Section IV.C. seeks additional, more specific information on part-time performance instructional staff only (applied music teachers). Please note that Section IV.C. is an extension of Section IV.B. and, therefore, may necessarily duplicate information reported in that section.

* For purposes of this survey, "hourly" refers to clock hours. Please report part-time performance staff wages per clock hour. Though the majority of institutions use a semester/quarter credit hour basis for the purpose of calculating part-time performance staff compensation, each institution uses a slightly different formula. By reporting hourly wages using clock hours, data may be compared on a consistent basis among institutions.

	Highest Degree Earned					Length of Service at Institution					LOWEST Individual Hourly Wage	HIGHEST Individual Hourly Wage	AVERAGE Hourly Wage	Number with Tenure
	Number	Doct.	Mast.	Bacc.	Assoc.	Cert. or Dipl.	No Deg.	1-4 yrs.	5-9 yrs.	10+ yrs.				
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)				
Full Professors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Associate Professors	1	_____	1	_____	_____	_____	_____	_____	_____	1	\$ 35.81	\$ 35.81	\$ 35.81	1
Assistant Professors	1	1	_____	_____	_____	_____	_____	_____	_____	_____	\$ 28.55	\$ 28.55	\$ 28.55	0
Instructors	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Lecturers	10	1	6	1	_____	_____	2	5	1	4	\$ 26.25	\$ 37.5	\$ 29.81	0
Unranked	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
Visiting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	\$ _____	\$ _____	\$ _____	_____
	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)	(i)	(j)	(k)	(l)	(m)	(n)
Total	12	2	7	1	_____	_____	2	6	1	5			\$ 30.2	1

A. MUSIC EXECUTIVE

For more information about completing this section, please [click here](#).

Information provided in Section V.A. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff."

1. Is the music executive appointed by the administration/Board of Trustees? No Yes
2. Is the music executive elected by faculty? No Yes
3. Is the music executive subject to formal review by faculty? No Yes
4. How often is the music executive subject to formal review by faculty? Every _____ 1 Years
5. What percentage (estimate) of the music executive's time is assigned to the following duties?
(Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)
- | | |
|--|-------------|
| a. Teaching | _____ 2 % |
| b. Research/Creative Activities | _____ 3 % |
| c. Administrative Matters | _____ 75 % |
| d. Service (to professional organizations and community) | _____ 10 % |
| e. Fundraising | _____ 10 % |
| TOTAL (Must Equal 100%) | _____ 100 % |
6. What is the music executive's title? Chair
7. What is the music executive's salary for 2009-2010?
(exclusive of benefits) \$ _____ 97082
8. Upon how many months is the music executive's salary based? 9 or 10 11 or 12
9. What is the gender of the music executive? Male Female

B. ASSISTANT OR ASSOCIATE MUSIC EXECUTIVE

For more information about completing this section, please [click here](#).

Information provided in Section V.B. must not be duplicated in Section IV.A.1. or IV.A.2. of "Music Faculty and Instructional Staff." Please ensure that all individuals are counted only once.

1. Does your institution have assistant or associate music executives? No Yes

If no, proceed to Section C. If yes, answer questions 2 through 6.

2. What are the titles of the assistant or associate music executives?

(a) Associate Chair (b) _____ (c) _____
 (d) _____ (e) _____ (f) _____

3. What percentage (estimate) of the assistant or associate music executive's time is assigned to the following duties?
 (Percentages must total 100%. The figure is not assigned F.T.E., but actual time spent.)

	(a)	(b)	(c)	(d)	(e)	(f)
a. Teaching	<u>50</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
b. Research/Creative Activities	<u>20</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
c. Administrative Matters	<u>10</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
d. Service (to professional organizations and community)	<u>20</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
e. Fundraising	<u>0</u> %	_____ %	_____ %	_____ %	_____ %	_____ %
TOTAL (Must Equal 100%)	<u>100</u> %	_____ %	_____ %	_____ %	_____ %	_____ %

4. What are the assistant or associate music executives' salaries for 2009-2010 (exclusive of benefits)?

(a) \$ 86842 (b) \$ _____ (c) \$ _____
 (d) \$ _____ (e) \$ _____ (f) \$ _____

5. Upon how many months are the assistant or associate executives' salaries based?

	(a)	(b)	(c)	(d)	(e)	(f)
9 or 10	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 or 12	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. What is the gender of the assistant or associate music executives?

	(a)	(b)	(c)	(d)	(e)	(f)
Male	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Female	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

C. OTHER PERSONNEL ASSIGNMENTS (including student help)

For more information about completing this section, please [click here](#).

1. Secretarial/Clerical Assistance

- a. How much staff time in the music unit is allotted for secretarial and clerical assistance? _____ 2.25 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for secretarial and clerical assistance? \$ _____ 72767

2. Library Staff

- a. How much staff time is allotted for library personnel dealing with music holdings, regardless of budget source?
- Branch Music Library _____ F.T.E. Units
- Main Library _____ F.T.E. Units
- Other Library _____ F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for music library staff? \$ _____

3. Technical Staff

- a. How much staff time in the music unit is allotted for technical/production staff? _____ 2.5 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for technical/production staff? \$ _____ 100132

4. Professional and Miscellaneous Staff

- a. How much staff time in the music unit is allotted for professional/miscellaneous staff? This section should include admissions staff, and all other staff not accounted for. _____ 1.75 F.T.E. Units
- b. What are the total salary expenditures (**exclusive of benefits**) for professional/miscellaneous staff? \$ _____ 85031

Instructional, Operational, and Performance Budget Figures Administered by the Music Unit (for the entire fiscal year related to the 2009-2010 academic year)

	BUDGET 2009-2010	N/I
a. Faculty and Professional Travel (to meetings, etc.)	\$ <u>29875</u>	<input type="checkbox"/>
b. Graduate Scholarships (administered by music unit) including fellowships/assistantships/tuition remission/discounts not already reported in a previous section	\$ <u>120940</u>	<input type="checkbox"/>
c. Guest Artists	\$ <u>83152</u>	<input type="checkbox"/>
d. Instructional Supplies	\$ <u>150000</u>	<input type="checkbox"/>
e. Library (collection development other than performance materials)	\$ <u>0</u>	<input type="checkbox"/>
f. Library (performance scores and parts only)	\$ <u>0</u>	<input type="checkbox"/>
g. Office Supplies	\$ <u>112274</u>	<input type="checkbox"/>
h. Operating Services	\$ <u>0</u>	<input type="checkbox"/>
i. Postage	\$ <u>6918</u>	<input type="checkbox"/>
j. Printing/Duplication	\$ <u>9950</u>	<input type="checkbox"/>
k. Public Relations and Fundraising	\$ <u>84079</u>	<input type="checkbox"/>
l. Short-Term Visiting Artists/Lecturers, etc. (less than one semester)	\$ <u>0</u>	<input type="checkbox"/>
m. Student Recruitment	\$ <u>20500</u>	<input type="checkbox"/>
n. Student Travel (i.e., ensemble tours -- includes funds raised and administered by the music unit.)	\$ <u>0</u>	<input type="checkbox"/>
o. Student Wages	\$ <u>45500</u>	<input type="checkbox"/>
p. Technical Services (instrument maintenance, office equipment, repair, piano tuning, etc.)	\$ <u>168936</u>	<input type="checkbox"/>
q. Technology Services (electronic media, software, fees, etc.)	\$ <u>101019</u>	<input type="checkbox"/>
r. Telephone/Fax/Electronic Communications	\$ <u>15870</u>	<input type="checkbox"/>
s. Undergraduate Scholarships (administered by music unit) including tuition remission/discounts	\$ <u>376600</u>	<input type="checkbox"/>
t. All Other Expenses	\$ <u>339676</u>	<input type="checkbox"/>
TOTAL INSTRUCTIONAL, OPERATIONAL, AND PERFORMANCE BUDGET	\$ <u>1665289</u>	

For more information about completing this section, please [click here](#).

Please provide a total figure for benefits to all individuals recorded in Sections IV (faculty), and V (administration) of this survey form regardless of budget source. (If you do not know this figure, please estimate based on the benefits package at your institutions.) Benefits include, but are not limited to, FICA, Health Insurance, Disability Insurance, Life Insurance, Retirement Plans, etc., paid for by the institution.

\$ 594430

For more information about completing this section, please [click here](#).

This figure will include monies that are directly controlled by the music unit. It will include faculty and staff salaries (including benefits), and operational budgets (sum of expenses from Sections IV, V, and VI).

\$ 4961675

		2009-2010	
		Academic Year	N/I
1. Equipment			
a. Purchases		\$ _____ 0	<input type="checkbox"/>
b. Leases and Rentals		\$ _____ 0	<input type="checkbox"/>
c. Repairs		\$ _____ 0	<input type="checkbox"/>
2. Building			
a. Renovation and Repair		\$ _____ 0	<input type="checkbox"/>
b. Leases and Rentals		\$ _____ 0	<input type="checkbox"/>
c. New Construction (Please describe below)		\$ _____ 0	<input type="checkbox"/>

TOTAL EQUIPMENT AND BUILDING BUDGET
(Total of VI.D.1. a.-c. and VI.D.2. a.-c. above only) \$ _____ 0

For more information about completing this section, please [click here](#).

		Income	Endowment
1. Public Grants (special grants to the music unit from national, state, or local governmental arts funding sources)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
2. Foundation/Corporation Support (special grants to the music unit from private foundations or corporations)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
3. Private Gifts (gifts from individuals given directly to the music unit)	\$ _____ 181900	<input checked="" type="radio"/>	<input type="radio"/>
4. Ticket Sales, Commissions, Rentals, Etc. (earned income of the music unit related to performance)	\$ _____ 74000	<input checked="" type="radio"/>	<input type="radio"/>
5. Fund Raising (controlled by and allocated to the music unit)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
6. Tuition (controlled by and allocated to the music unit)	\$ _____ 0	<input checked="" type="radio"/>	<input type="radio"/>
7. Student Fees (controlled by and allocated to the music unit)	\$ _____ 73900	<input checked="" type="radio"/>	<input type="radio"/>
8. Income from Endowment (controlled by and allocated to the music unit)	\$ _____ 114800	<input type="radio"/>	<input checked="" type="radio"/>
TOTAL SPECIFIC SOURCES OF INCOME/ENDOWMENT BUDGETED FOR THE MUSIC UNIT (Total of VI.E. 1. through 8. above)	\$ _____ 444600		

For more information about completing this section, please [click here](#).

Provide the total endowment of the music unit restricted for use by the music unit. Include endowment principal for items such as music professorships, music scholarships, music library, music operating funds, concert series, and musical activities. \$ 2468817

A. DOCTORAL DEGREE STUDENTS WHO GRADUATED IN 2008-2009

For more information about completing this section, please [click here](#).

	Black or African-American		American Indian/Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____



B. DOCTORAL DEGREE STUDENTS WHO DID NOT GRADUATE IN 2008-2009

For more information about completing this section, please [click here](#).

	Black or African-American		American Indian/ Alaska Native		Pacific Islander		Hispanic/Latino		White Non-Hispanic/Latino		Asian		Other/Race Ethnicity Unknown	
	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Accompanying	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Brass</i>														
Horn	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Composition	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Conducting	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Ethnomusicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Guitar	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Harpsichord	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Music Education</i>														
Choral	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Instrumental	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
General	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Musicology	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Opera	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Organ	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Sacred Music	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Strings</i>														
Violin	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Viola	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Cello	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Double Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Theory	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Female</i>														
Soprano	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Alto	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Voice - Male</i>														
Tenor	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bass	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
<i>Woodwinds</i>														
Flute	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Clarinet	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Saxophone	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____
Other (please specify)	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____	_____

Total



MDP IV.B

Selected List of Alumni and Their Current Activities

Graduates from 2001-2011

- Michael Abrams**, M.M. in Performance (clarinet), 2009. doctoral student at University of Missouri, Kansas City.
- Anthony Allgeier**, M.M. in Performance (clarinet) 2003. Completed his D.M.A.. at University of North Texas; was Professor of Clarinet at McMurry University, Abilene, Texas.
- Spencer Aston**, M.M. in Performance (trumpet), 2006. Received his D.M.A. from Boston University; freelance performer, conductor and teacher in the Boston metropolitan area (has taught at University of Massachusetts-Boston, the Longy School of Music and the South Shore Conservatory).
- James Bader**, M.M. in Performance (cello), 2005. Performs with Colorado Springs Symphony.
- James Bamonte**, M.M. in Performance (trumpet), 2002. Teaches in public schools, Syracuse, New York.
- Carla K. Barlow**, M.M. in Theory and Composition (composition focus), 2002. Adjunct faculty in music technology at UNM.
- Heather Bentley**, M.M. in Performance (clarinet), 2010. Teaches privately in Lafayette, Louisiana.
- Heidi Boothe**, M.M. in Performance (clarinet), 2007. Adjunct instructor of music at University of Montevallo, Montevallo, Alabama.
- Lindsay Braun**, M.M. in Performance (clarinet), 2009. Doctoral student at University of North Texas.
- David Burney**, M.M. in Performance (clarinet), 2011. Doctoral student at University of Oklahoma.
- Cora K. Burns (Vandecar)**, M.M. in Performance (oboe), 2003. Works in the medical transcriptions business in Dallas.
- Nina Carlson**, B.M. in Theory and Composition, 1991; M.M. in Theory and Composition (composition focus), 2006. Employed in the UNM Arts-in-Medicine program at UNM.
- Paul Carlson**, M.M. in Performance (tuba), 2007. Doctoral student at Indiana University, Bloomington; tubist with the Dallas Brass.
- Matt Casarez**, M.M. in Performance (trumpet), 2004. Assistant band director at Rio Rancho High School, Rio Rancho, New Mexico.
- Eileen Cating-Moran**, M.M. in Performance (oboe), 2007; Music Education Licensure requirements completed, 2007. Music teacher in Caracas, Venezuela.
- Anthony Chau**, M.M. in Performance (violin), 2011. Teaches at the New Mexico School of Music in Albuquerque.
- Shu-Ching Cheng**, M.M. in Performance (piano), 2003. Received her D.M.A. in piano performance from the University of Arizona.
- Lisa J. Collins**, M.M. in Performance (cello), 2006. Adjunct faculty in string pedagogy at UNM; freelance musician (Santa Fe Symphony, New Mexico Philharmonic, Santa Fe Concert Association Orchestra; private music teacher.
- Rafaela Copetti**, M.M. in Performance (violin), 2008. Teaches at a private school in Iowa.
- Brian Dobbins**, M.M. in Performance (tuba), 2002. Assistant professor of tuba and euphonium at the University of Oklahoma.
- Erik Ettinger**, M.M. in Performance (piano), 2005. Doctoral student in Musicology at the University of Florida in Gainesville.
- Chad Everitt**, B.M. in Theory & Composition, 2002; Music Education Licensure requirements completed, 2003; M.M. in Music Education (project), 2005. Music teacher in Arizona.

Sandro Francischetti, M.M. in Performance (cello), 2008. Performs fulltime with São Paulo Symphony Orchestra.

Jennifer Freeman de Garcia, B.M. in Performance (piano), 2004; M.M. in Performance, 2009. Private studio in Albuquerque; employed in the UNM Arts-in-Medicine program.

Katherine Gaden, M.M. in Performance (trumpet), 2004. Teaches in public schools in Las Vegas, Nevada.

Annemarie Gaede, M.M. in Performance (piano), 2003. Teaches at a private music studio in Cologne, Germany.

Christina Giacona, M.M. in Performance (clarinet), 2005. Completed the D.M.A. at University of Oklahoma. Currently Professor of Clarinet at Oklahoma Baptist University, and music history instructor at the University of Oklahoma.

Patricia Gingras, B.M.E., 2002; M.M. in Music Education, 2004. Doctoral student in music education at Eastman School of Music.

Joel Steve Gokool, M.M. in Performance (voice) and Conducting (choral), 2009. Obtained his Professional Studies Certificate in Voice from the Manhattan School of Music; professional singer in New York City.

Della Kate Graham, M.M. in Performance (oboe), 2001. Freelance performer in the Chicago area.

Ryan Hatch, B.M.E./Vocal Concentration (voice emphasis) and B.A. in Music, 2004; M.M. in Conducting (choral focus), 2009. Choir director at Cibola High School in Albuquerque.

Adam Hayes, M.M. in Performance (trumpet), 2004. Earned his D.M.A. from the Cincinnati Conservatory; assistant professor at Berry College in Rome, Georgia.

Mareike Hennig, M.M. in Performance (piano and voice), 2010. Voice and piano instructor at the Jugendmusikschule Bad Münden in Germany.

Sara Hepler, B.M. in Theory & Composition, 2003; M.M. in Performance (piano), 2006. Teaches privately in Los Lunas, New Mexico.

Michael Holderer, M.M. in Performance (voice), 2006. Received his D.M.A. in Voice Performance and Opera from the University of Texas at Austin; assistant director and cantor for St. Peter the Apostle Church in Austin; teaches at a private school (26-Music School of Music, Austin).

Lauren Hood (Hunter), M.M. in Performance (violin), 2009. UNM Keller Hall manager; teaches strings at a charter school in Albuquerque.

Kira Horel, M.M. in Conducting, 2008), doctoral student in orchestral conducting at the University of Iowa.

Greg Hotrum, M.M. in Performance (trombone), 2007. Trombone instructor at SIAS International University in Zhengzhou, China.

Patrice Howard, M.M. in Performance (clarinet), 2008; Music Education Licensure requirements completed, 2009. Music teacher in the Santa Fe Public Schools.

Jui-Ling Hsu, M.M. in Collaborative Piano, 2005. Professional collaborative pianist in Albuquerque.

Ambar Jaime, M.M. in Performance (violin), 2011. Teaches violin in two schools in Puerto Rico.

Dan Kinsman, M.M. in Music Education, 2008. Education Director of the New Haven Symphony Orchestra.

Christopher Kirkpatrick, M.M. in Performance (clarinet), 2003. Completed his D.M.A. at Michigan State University; currently Professor of Clarinet at the University of Montana-Missoula.

Tobias Kokkelink, M.M. in Performance (piano), 2009. Director of a music school—Jugendmusikschule Bad Münden--in Germany.

Karl Kolbeck, M.M. in Performance (clarinet), 2007. Completed his D.M.A. at Texas Tech University; currently Professor of Woodwinds at Wayne State University, Wayne, Nebraska.

Marcos Kreutzer, M.M. in Performance (violin), 2008. Teaches at Hochstein Memorial Music School in Rochester, New York.

Peter Lander, M.M. 2001 in Performance (trumpet), 2001. Orchestra and choir director and music department chairman at Hereford High School, Baltimore.

Marizabel Lebron, M.M. in Performance, 2008. Doctoral student at Boston University.

Jennifer Macke, M.M. in Performance (saxophone), 2009. Instructor of saxophone at the New Mexico School of Music in Albuquerque.

Garner Mathiasmeier, M.M. in Performance (trombone), 2005. Teaches elementary music in Las Vegas, Nevada.

Jesse McAdoo, M.M. in Performance (cello), 2011. Teaches at Wheaton College, Chicago, Illinois.

Javier Jose Mendoza, M.M. in Conducting, 2003. Doctoral student in orchestral conducting at Ball State University; conductor of the Chicago Arts Orchestra.

Meghan Merciers, M.M. in Performance (clarinet), 2005. Professor of Clarinet at Albion College Albion, Michigan, and clarinet instructor at the University of Michigan-Flint.

Sam Merciers, M.M. in Theory and Composition (composition focus), 2006. Doctoral student in composition at Michigan State University.

Roberta Mezo Arruda, M.M. in Performance (violin), 2009. Teaches at Hope Christian School and works as a freelance musician and private studio teacher in Albuquerque

Ashley Miller, M.M. in Performance (clarinet), 2008. Teacher in the Barber Hills school district, Baytown, Texas.

Kathryn Miller, M.M. in Performance (clarinet), 2010. Operations manager for the Detroit Symphony, Detroit, Michigan.

Sarah Muttyala, M.M. in Performance (trumpet), 2008; Music Education Licensure requirements completed, 2009. Music teacher at Menaul School in Albuquerque.

Dustin Neal, M.M. in Performance (clarinet), 2009. Doctoral student at University of North Texas.

Jason Oliver, M.M. in Performance (trombone), 2004. Received his D.M.A. in trombone performance from the University of North Texas.

Gretchen O'Mahoney, M.M. in Performance (violin), 2006. Teacher and freelance performer in Puerto Rico.

Ben Ordaz, M.M. in Performance (tuba), 2010. Doctoral student in tuba performance at the University of Utah.

Javier Ortiz, B.M. in Performance (voice), 2007; M.M. in Performance (voice), 2011. Performer with Opera Studio Nederland young artist program, in Amsterdam.

Michael Pakaluk, M.M. in Performance (trumpet), 2006. Instrumental Music Director (teaching bands, orchestras and jazz band) at Lynbrook High School, San Jose, California.

Rachel Peale, M.M. in Performance (violin), 2008. Teaches at a community college in Tulsa, Oklahoma.

Heather Pedelty, M.M. in Performance (voice), 2007; Music Education Licensure requirements completed. Elementary music teacher, Rio Rancho Public Schools.

Jason Pockrus, M.M. in Performance (saxophone), 2010. Doctoral student with assistantship at Louisiana State University.

Petra Polman, M.M. in Performance (piano), 2006. Freelance performer and piano instructor at the Municipal Institute for Education in Music and Arts in Arnhem, The Netherlands.

Jared Prost, M.M. in Performance (trumpet), 2003. Received his D.M.A. from the University of Missouri, Kansas City; band director at Leavenworth High School in Leavenworth, Kansas.

Brett Robison, M.M. in Conducting, 2002. Director of Music and Arts Ministries at Paradise Valley United Methodist Church in Paradise Valley Arizona; co-founder and co-artistic director of Scottsdale Musical Arts.

Jennaya Robison, M.M. in Conducting, 2002. Director of Music at La Casa de Cristo Lutheran Church in Scottsdale, Arizona; co-founder and co-artistic director of Scottsdale Musical Arts.

Marcio Ferreira Rodrigues, M.M. in Performance, 2008. Performs in the Filarmônica Nossa Senhora da Conceição, Brazil.

Monica Rodriguez de la Hoz, M.M. in Performance (viola), 2010. Doctoral student in viola performance at Louisiana State University.

Rafael Rodrigues Videira, M.M. in Performance (viola), 2009. Doctoral student in viola performance and pedagogy at the University of Oregon; teaches at the UO Community Music Institute and the Arts Umbrella, a non-profit arts education center for children and youth in Eugene.

Tim Saeed, M.M. in Performance (piano), 2009. Doctoral student in theory with fellowship at Louisiana State University.

Melissa Sassaman, M.M. in Performance (oboe), 2008. Doctoral student and graduate assistant at Arizona State University.

Jos Schloesser, M.M. in Performance (piano), 2003. Owns a private music school in Cologne, Germany.

Alexander J. Schwarzkopf, M.M. in Performance (piano), 2003. Doctoral student. in piano performance and pedagogy at the University of Oregon.

Jason Settlemoir, M.M. in Performance (trombone), 2005. Received the D.M.A. in trombone performance from the University of Kansas.

Mary Ann Shore, M.M. in Performance (oboe), 2002. Received the Artist's Diploma from Indiana University; currently performs with Albuquerque Baroque Players.

John Skillman, M.M. in Performance (trombone), 2009. Performs in the U.S. Army Band.

Ryan Smith, M.M. in Performance (saxophone), 2008. Doctoral student with assistantship at the University of Iowa.

Steve Snowden, B.M.E./Instrumental Concentration (winds emphasis—tuba), 2002; M.M. in Music Education, 2008. Band director at Jackson Middle School in Albuquerque.

Jeremy Stanek, M.M. in Performance (trumpet), 2003. University of Missouri

David Steele, M.M. in Performance (clarinet), 2011. Doctoral student at University of North Texas.

Maria Stefanova, M.M. in Performance (violin), 2006. Orchestra director at Taylor Middle School in Albuquerque Public Schools.

Emily R. Steinbach (née Lah), Master of Music in Music Education, 2008. Elementary music teacher in Albuquerque Public Schools

Matt Talmadge, B.A. in Music, 2001; B.M.E./Instrumental Concentration (winds emphasis—trumpet), 2001; M.M. in Music Education, 2003. Teaches band and general music at John Winthrop Middle School and Valley Regional High School, and low brass at the Community Music School in Connecticut.

Jessica Taylor, M.M. in Performance (voice), 2009. Sings professionally in Boston.

Debra Terry, M.M. in Performance (violin), 2010. Freelance musician; currently performing in the Santa Fe Symphony, New Mexico Philharmonic and the Figueroa Project.

Anthony Thompson, M.M. in Performance (clarinet), 2007. Completed the D.M.A. at Arizona State University; currently plays bass clarinet in Toronto Symphony, Toronto, Canada.

Susan Tomkiewicz (Hatch), M.M. in Performance (oboe), 2001. Received her D.M.A. from the University of Texas at Austin; now assistant professor of oboe at Columbus State University in Columbus, Georgia.

Alexis Velázquez, M.M. in Performance (violin), 2006. Performs in the Orquesta Sinfónica de Puerto Rico.

Omar Villanueva, M.M. in Performance (guitar), 2007. Private teacher and freelance performer in the Albuquerque/Santa Fe Area; member of the trio Los Amigos.

Cody Wesner, M.M. in Performance (voice), 2005. Freelance performer in Albuquerque.

Ashley Wilson, M.M. in Performance (clarinet), 2011. Completing a music therapy degree at Acadia University, Nova Scotia, Canada.

Ling Zhong, B.M. in Performance (piano), 1999; M.M. in Performance (piano), 2002. Teaches privately in Albuquerque; earned a Doctor of Pharmacy degree at UNM in 2010.

Undergraduates from 2001-2011

Robin Abeles Pfeffer, B.M. in Performance (doublebass), 2009. Pursuing the Master of Music at University of Utah.

Stephanie Akau, Bachelor of Music in Performance (clarinet), 2008 and Bachelor of Music Education/Instrumental Concentration (winds emphasis--clarinet), 2008. Completed master's

degree in clarinet performance at Michigan State University; doctoral student at Cincinnati Conservatory; principal clarinet, Columbus Symphony (Columbus, Indiana).

Josh Allen-Flowers, B.M. in Performance (doublebass), 2004. Freelance musician in Austin, Texas; working on master's degree.

Anthony D. Baca, B.M.E./Instrumental Concentration (percussion emphasis), 2002. Band director at Valencia High School in Los Lunas, New Mexico.

Jessica Bachicha, B.M. in Performance (voice), 2004. Obtained her M.M. from New England Conservatory and D.M.A. from Catholic University. Freelance performer and lecturer.

Ruth Bacon, B.M. in Performance (violin), 2008. Attended Cleveland Institute of Music; currently performs in Knoxville Symphony Orchestra.

Andrew Basler, B.A. in Music (saxophone), 2003. Music teacher in Texas.

Sean C. Bennett, B.M.E./Instrumental Concentration (winds emphasis--trumpet), 2010. Teaching in Mesa, Arizona public schools.

Evangeline Bradley, B.M. in Performance (clarinet), 2011. Master's student and graduate assistant at California State University in Northridge.

Bonnie Elisabeth Brown, Bachelor of Music in Performance (violin), 2009; Bachelor of Music in String Pedagogy, 2009. Studied at University of Iowa; teaches at Palm Beach Suzuki School of Music, West Palm Beach, Florida.

Rochelle Brown, B.M. in Performance (cello), 2006. Freelance musician and private teacher in Albuquerque.

Dustin Burford, B.A. in Music (saxophone), 2007. Audio engineer at Soundworks Recording Studio, Burbank, California.

Caitlynn Camacho, B.A. in Music, 2005; B.M.E./Instrumental Concentration (winds emphasis--flute), 2005. Current master's student at UNM and band director at John Adams Middle School in Albuquerque.

Cammy Cook (Woods), B.M. in Performance (voice), 2005. Earned her master's degree in voice performance at the University of Colorado at Boulder.

Tresann Dawson, B.M. in String Pedagogy and Performance (violin), 2011. Private teacher in Albuquerque.

Roberto de Guzman, B.M. in Performance (clarinet), 2011. Master's student at Arizona State University.

Mark Ellington, B.M.E./Instrumental Concentration (winds emphasis--saxophone), 2009. Band director at Valley High School in Albuquerque.

Andrew Fietek, B.M.E./Instrumental Concentration (percussion emphasis), 2002. Public school music teacher in Massachusetts.

Christin Garcia, B.M. in Performance (saxophone), 2008; B.M.E./Instrumental Concentration (winds emphasis--saxophone), 2008. Received a master's in saxophone performance at Michigan State University; Special education paraprofessional at Bromwell Elementary in Denver, Colorado.

Joe M. Gershin, B.M.E./Instrumental Concentration (winds emphasis--trombone), 2009; B.M. in Jazz Studies, 2009. Elementary music teacher in Albuquerque Public Schools.

Paul Gibson, B.M.E./Instrumental Concentration (winds emphasis), 2009. Band director at Tucumcari High School, Tucumcari, New Mexico.

William Gonzales, B.M.E./Vocal Concentration (vocal emphasis), 2010. Middle school music teacher, Montgomery County Public Schools, Rockville, Maryland.

Erin R. Good, B.M. in String Pedagogy, 2010. Teaches in UNM Lab School; doctoral student in Physical Therapy at UNM; plans to specialize in musicians' needs.

Anne Guzzo, B.M. in Performance (clarinet), 1992. Associate Prof. of Theory and Composition at the University of Wyoming.

Maren Hatch, B.M. in Jazz Studies, 2011. Freelance musician in Albuquerque.

Amanda Hauer, B.A., 2010. master's student in music history at York University in Great Britain.

Arianne Johnson, B.A. in Music, 2011. Master's student in musicology and women's studies at

Brandeis.

- Daniel Jonas**, B.M. in Performance (trumpet), 2003. Graduate program at DePaul University.
- Sean Kennedy**, B.M. in Performance (tuba), 2010. Master's student at Penn State University.
- Rebecca Knack**, B.M.E./Vocal Concentration (voice emphasis), 2010. Elementary music teacher, Farmington Public Schools (New Mexico).
- Cedric Knox**, B.M. in Performance (oboe), 2008; B.M.E./Instrumental Concentration (winds emphasis), 2009. Received a master's degree in music education from the Cincinnati College Conservatory; private school music teacher in Ohio.
- James Landron**, B.M.E./Instrumental Concentration (percussion emphasis), 2011. Band director at Hayes Middle School in Albuquerque.
- Mariko Landron (McWhorter)**, B.M.E./Instrumental Concentration (winds emphasis), 2004. Assistant band director at Los Lunas High School, Los Lunas, New Mexico.
- Zach Lane**, B.M.E./Instrumental Concentration, strings emphasis (doublebass), 2004. Freelance musician in New York City; luthier at David Gage String Shop in Brooklyn.
- Laurie Lopez**, B.M. in String Pedagogy, 2008. Master's student in Social Work at UNM; teaches privately and at the UNM Lab School.
- Aaron Lovato**, B.M.E./Instrumental Concentration (winds emphasis--saxophone), 2005. Received master's in music at University of North Texas in Denton; elementary music teacher in Albuquerque Public Schools.
- Elena Maietta**, B.M. in Performance (voice), 2009. Freelance musician in Albuquerque; founder and director of OnQ, a young women's a capella and barbershop chorus in Albuquerque.
- Karles McQuade**, B.M. in String Pedagogy and Performance (violin), 2010. Teaching and conducting for the Santa Fe Youth Symphony.
- Eleanor Mendoza (Ranney)**, B.M. in Performance (voice), 2003. Instructor of voice at Franklin College, Indiana.
- Joelle Meniktos-Nolting**, B.M. in Theory and Composition, 2008. Doctoral student in theory at the University of Michigan.
- Robert Miller**, B.A. in Music (saxophone), 2006. J.D. from New York University; Lieutenant Naval JAG Corps.
- Ivan Miller**, B.M. in Performance (voice), 2010. Master's student in vocal performance at Manhattan School of Music.
- Chris Morosin**, B.M.E./Instrumental (trumpet), 1991. Instructor in culinary arts at Central New Mexico Community College.
- Sam Nesbitt**, B.M.E./Instrumental Concentration (winds emphasis--clarinet), 2004. Band director at Jackson Middle School, Albuquerque.
- Christian Newman**, B.M. in Performance (piano), 2011. Currently pursuing M.M. in Piano Performance at UNM.
- Amy Call (Oakes)**, B.M.E./Instrumental Concentration (winds emphasis--saxophone), 2010. Elementary music teacher at Colinas del Norte in Rio Rancho, New Mexico.
- Anna M. Perea**, B.M.E./Instrumental Concentration (winds emphasis—bassoon), 2008. Elementary music teacher in Albuquerque Public Schools.
- Brent Phelps**, B.M.E./Instrumental Concentration (percussion emphasis), 2011. Assistant band director at Las Cruces High School, Las Cruces, New Mexico.
- Samantha Phillips**, B.M.E./Vocal Concentration (vocal emphasis), 2005. Received her master's degree (in vocal performance?) from Yale University.
- Kassey Plaha (LeBow)**, B.M. in Performance (flute), 2001. Earned a master's in flute performance from the University of California at Santa Barbara; studio teacher and freelance performer in the Bay Area.
- Beth Poquette**, B.A. in Music (trumpet), 2001. Teaches in the public schools in Dallas, Texas.
- Nicholas Prior**, B.M.E./Vocal Concentration (voice emphasis), 2011. Chorus teacher at Eisenhower Middle School in Albuquerque.

Katherine Price, B.M. in Performance (voice), 2007. Master's student in voice at the University of Oregon.

Caitlin Ratzer, B.M. in Performance (oboe), 2010. Master's student in oboe performance at Temple University.

Eric Roberts, B.A. in Music (saxophone), 2011. U.S. Marine Corps 2nd Lieutenant.

Paul Sadowski, B.M.E./Vocal Concentration (voice emphasis), 2008. Elementary music teacher, Our Lady of Fatima Public Schools, Albuquerque, New Mexico.

Stacy Sandoval, B.M.E./Vocal Concentration (voice emphasis), 2007. Elementary music teacher in Albuquerque Public Schools.

Jordan Sayre, B.M.E./Instrumental Concentration (winds emphasis—tuba), 2010. Assistant band director at Valencia High School, Los Lunas, New Mexico.

Jamie Schippers, B.M.E./Instrumental Concentration (winds emphasis—saxophone), 2010. Master's student and graduate assistant in saxophone performance at University of Arizona.

Rena Sedillo, B.M.E./Instrumental Concentration (winds emphasis—flute), 2004. Band director in Los Lunas Public Schools, Los Lunas, New Mexico.

Jennifer Shark, B.M. in Performance (oboe), 2007. Received a master's degree from Yale School of Music; currently associate principal oboe of the Macau Orchestra in Macao.

Adam Sterling, B.M. in Performance (voice), 2011. Master's student at Catholic University of America, Washington, DC.

Michael Stokes (Michael Graye), B.M. in Performance (voice), 2010. Freelance performer in New York City.

Eduardo Trujillo, B.M. in Performance (guitar), 2001; Music Education Licensure requirements completed, 2005. Guitar teacher at Cibola High School in Albuquerque.

Gabriel Velasco, B.M. in Performance (trumpet), 2011; B.M.E./Instrumental Concentration (winds emphasis—trumpet), 2011. Master's student in trumpet performance at University of Utah.

Jennifer Warren (Warner), B.M.E./Instrumental Concentration (winds focus—clarinet), 2007. Master's student at UNM; elementary music teacher in the Albuquerque Public Schools.

Derek Warren, B.M.E./Instrumental Concentration (winds emphasis—trumpet), 2003. Master's student in Music Education at UNM; elementary music teacher in Albuquerque Public Schools.

Jessica Welch, B.A. in Spanish, Music Minor, 2005. Received a master's in Neuropsychology Education at Harvard; teaches at a private school in Denver.

Tallyn Wesner, B.M. in Performance (clarinet), 2006. Master's student at University of Nevada at Las Vegas.

Terra Whitehead, B.M.E./Instrumental Concentration (string emphasis--violin) and B.M. in String Pedagogy, 2005. Taught in the Rio Rancho Public Schools.

Ben Willow, B.M. in Performance (doublebass), 2009. Master's student at Tulane University; freelance musician in New Orleans.

Victoria R. Wood, B.M.E./Vocal Concentration (voice emphasis), 2010. Master's student in Elementary Education at UNM; elementary music teacher in Albuquerque Public Schools.

Music Education Licensure Completion, 2001-2011

Carolina Gonzales, Music Education Licensure requirements completed, 2007. Currently pursuing the Master of Music in Music Education at UNM; orchestra teacher at Taft Middle School in Albuquerque.

Suzanne Shelton, Music Education Licensure requirements completed, 2006. Orchestra director at Jefferson Middle School in Albuquerque.

Rebecca Simons, Music Education Licensure requirements completed,, 2011. Orchestra director at La Cueva and Manzano High Schools in Albuquerque.

MDP IV.C.1

Listing of Endowed Accounts

http://music.unm.edu/prospective_students/scholarships/index.html

Annual Financial Statements

Music Department Revenue and Expense Summary for FY09

Revenues		
Student Fees	\$	446,185
University Hospital (Art/Med program	\$	51,300
Departmental Activities	\$	287,029
Donations	\$	134,207
Endowment Investment Activity	\$	(416,097)
* ⁴ Investments returned to corpus	\$	428,944
Athletics	\$	97,412
Transfers	\$	210,418
University Allocations	\$	2,549,454
Other Allocations	\$	230,240
Reserves (Balance Forward)	\$	630,462
	\$	4,649,553
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Expenses		
Salaries	\$	2,881,003
Benefits	\$	40,259
Tuition Waivers	\$	78,466
Supplies and Equipment	\$	186,889
Capital Equipment	\$	9,095
Travel	\$	92,158
Scholarships and Student Activities	\$	381,915
Telephone	\$	17,615
* ¹ Clinician Services	\$	60,697
Printing Services	\$	27,463
* ² Other Services	\$	136,468
Maintenance and Repairs	\$	45,452
* ³ Fees, Permits, and Taxes	\$	43,297
	\$	4,000,775
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Encumbrances	\$	273,566
Ending Balance	\$	375,213

*¹ honoraria for domestic and foreign masterclass clinicians and guest artists

*² technical, professional, and security services, publicity and promotional, conference and event fees, equipment and music

*³ foundation fees and distributions, AYS and NMME settlement fees, gross receipts and banner taxes, UNM Administrative, ticketing and parking fees, copyright licences and permits

*⁴ FY09 Investments were negative; therefore the return of negative investments to the corpus resulted in a credit to Dept. Revenues.

Music Department Revenue and Expense Summary for FY10

Revenues

Student Fees	\$	484,173
University Hospital (Art/Med program)	\$	57,273
Departmental Activities	\$	335,956
Donations	\$	383,800
Endowment Investment Activity	\$	163,838
Investments returned to corpus	\$	(96,557)
Athletics	\$	97,412
Transfers	\$	286,888
University Allocations	\$	2,656,635
Other Allocations	\$	271,956
Reserves (Balance Forward)	\$	648,778
		\$ 5,290,152

Expenses

Salaries	\$	2,905,683
Benefits	\$	37,835
Tuition Waivers	\$	83,019
Supplies and Equipment	\$	261,562
Capital Equipment	\$	159,639
Travel	\$	143,120
Scholarships and Student Activities	\$	417,649
Telephone	\$	19,369
* ¹ Clinician Services	\$	65,485
Printing Services	\$	29,564
* ² Other Services	\$	188,546
Maintenance and Repairs	\$	61,039
* ³ Fees, Permits, and Taxes	\$	188,675
		\$ 4,561,185

Encumbrances	\$	309,684
Ending Balance	\$	419,282

*¹ honoraria for domestic and foreign masterclass clinicians and guest artists

*² technical, professional, and security services, publicity and promotional, conference and event fees, equipment and music rentals

*³ foundation fees and distributions, AYS and NMME settlement fees, gross receipts and banner taxes, UNM Administrative, ticketing and parking fees, copyright licences and permits

Music Department Revenue and Expense Summary for FY11

Revenues			
	Student Fees	\$	611,321
	University Hospital (Art/Med	\$	69,087
	Departmental Activities	\$	369,288
	Donations	\$	242,400
	Endowment Investment Activity	\$	320,353
	Investments returned to corpus	\$	(254,142)
	Athletics	\$	97,412
	Transfers	\$	183,000
	University Allocations	\$	2,629,937
	Other Allocations	\$	318,067
	*4 Reserves (Balance Forward)	\$	705,314
		<hr/>	
		\$	5,292,036
Expenses			
	Salaries	\$	3,163,903
	Benefits	\$	39,051
	Tuition Waivers	\$	84,571
	Supplies and Equipment	\$	208,207
	Capital Equipment	\$	18,230
	Travel	\$	100,993
	Scholarships and Student Activities	\$	422,768
	Telephone	\$	19,050
	*1 Clinician Services	\$	65,451
	Printing Services	\$	26,474
	*2 Other Services	\$	167,959
	Maintenance and Repairs	\$	91,252
	*3 Fees, Permits, and Taxes	\$	132,812
		<hr/>	
		\$	4,540,719
Encumbrances		\$	276,304
Ending Balance		\$	475,014

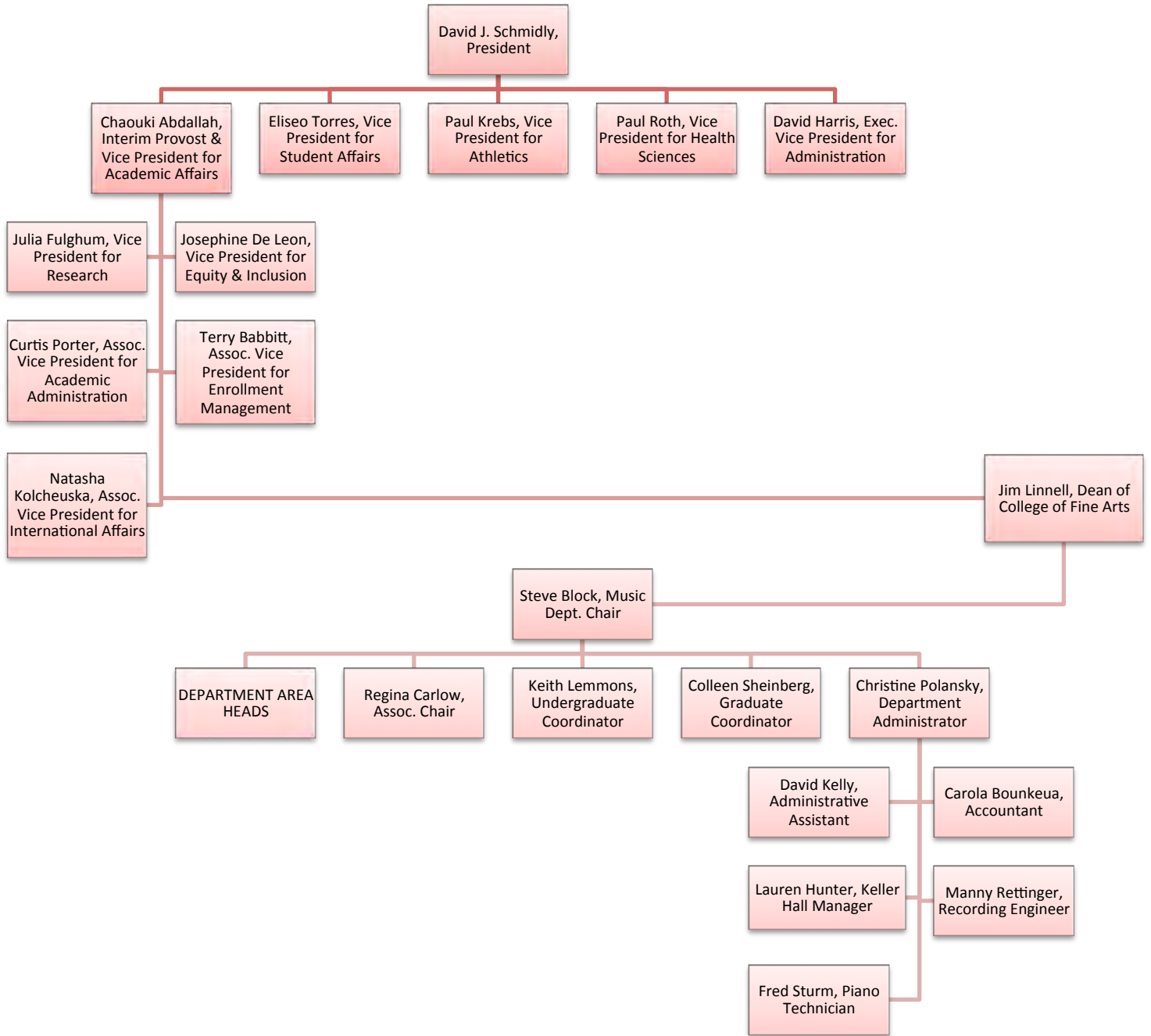
*1 honoraria for domestic and foreign masterclass clinicians and guest artists

*2 technical, professional, and security services, publicity and promotional, conference and event fees, equipment and music rentals

*3 foundation fees and distributions, AYS and NMME settlement fees, gross receipts and banner taxes, UNM Administrative, ticketing and parking fees, copyright licences and permits

*4 The FY11 reserve was reduced by \$23,652 per the mandatory UNM take back.

MDP D.1



Job description for College of Fine Arts department chair

Goal: To facilitate the creation of an evaluation tool

February 10, 1999

Personnel Matters:

- Hire faculty, including full-time and temporary part-time. Includes creation of appropriate committees.
- Hire appropriate support staff.
- Create committees, collect information and submit personnel actions, including annual reviews, tenure and promotion decisions, to the dean.
- Consult with appropriate department committees on all personnel matters and conform to department and college constitutions.
- Evaluate and submit faculty workload reports.
- Mentor new faculty.
- Discipline faculty in relation to performance or complaints.
- Supervise key support personnel, both staff and faculty.
- Support needs of the students.

Budget/Fiscal Matters:

- Solicit budgetary needs of areas/programs and define and assign budgets.
- Prepare and submit fiscal matters to the dean.
- Manage budgetary resources assigned to department.
- Plan, prepare and finalize budgetary processes and resources for special projects.

General Administration:

- Solicit, define and present long-term plans of the department's programs/areas.
- Meet regularly with department faculty and staff.
- Meet with supervisor and represent department.
- Meet regularly with Chair and Directors and with the Academic Council. Distribute minutes and news of these meetings to whole department.
- Meet with Advisory Council/Committee as appropriate.
- Consult on regular basis with Administrative Council/Advisory Committee on plans and relationships of programs/areas and any items of concern.
- Prepare and submit long-term plans of the department to the dean.
- Learn the job; seek out mentorship and appropriate training.
- Create continuity in the department.
- Ensure procedures and activities of the department operate within the constitutional governance structure of department and college.

Curriculum:

- Submit curricular plans/programs through college and university approval process.
- Coordinate class schedules with faculty, staff and catalog.

Academics:

- Maintain teaching.
- Maintain professional activities.
- Maintain research.

Public Profile:

- Provide leadership for development of public profile, including outreach.
- Advocate for all department areas/programs.
- Work with Administrative Council/Advisory Committee on development activities for department.
- Develop and coordinate recruitment and scholarship activities with Administrative Council/Advisory Committee.
- Foster development, including fund raising and grant writing, activities for the department.
- Encourage faculty to do grant writing.
- Serve students.

MDP IV.D.4 and 6

- 1) DEPARTMENT OF MUSIC CONSTITUTION¹ -
http://music.unm.edu/resources/faculty_resources/constitution.htm
- 2) COLLEGE OF FINE ARTS CONSTITUTION

The copies below of the Department of Music and College of Fine Arts constitutions address governance, administrative responsibilities and communications patterns:

UNIVERSITY OF NEW MEXICO
Department of Music

CONSTITUTION

In accordance with Article II, Section 4(a) of the Faculty Constitution of the University of New Mexico, which states “the Faculty of each department shall, with the advice and consent of the Dean of the College, decide upon the organization and procedure for the efficient functioning of the department,” the Department of Music presents the following articles designed to aid efficient functioning of the department. With regard to general policy, the department shall function as one unit headed by a department chairman.

A. The Department Faculty

1. Membership. All full and part-time members of the instructional staff.
2. Voting Privileges
 - a. All full and part-time members of the instructional staff may vote on matters of departmental policy deemed appropriate by the Administrative Committee.
 - b. A secret ballot shall be employed if any faculty member requests it.
3. Meetings. Meetings shall be held as the need arises. Faculty will be provided with an agenda prior to each meeting. At least one (1) meeting per semester shall be called. Additional meetings maybe initiated by the chair or, if requested in writing, by three (3) faculty members. Such meetings must be held within one (1) week of the request. Minutes will be distributed to all faculty members within 24 hours of each meeting.

¹ The Department of Music Constitution is construed as addressing both MDP 4 and MDP 6.

4. Functions (other than teaching). To deliberate or initiate action on departmental policies, personnel, and matters pertaining to the instructional program.
5. Mid-Probationary Review and Tenure. Matters of mid-probationary review and tenure will be handled in accordance with the "Faculty Handbook," The University of New Mexico.

B. The Administrative Committee

1. Membership. The administrative committee shall consist of six (6) members.
 - a. the chair of the department
 - b. the associate chair of the department (ex-officio)
 - c. the department administrator (ex-officio)
 - d. five (5) full-time members of the instructional staff who have completed at least two (2) years of service.
 - 1) four (4) members to be elected by preferential ballot for two (2) year terms. Terms will be staggered to provide overlapping and continuity.
 - 2) One (1) member will be appointed for (1) year by the chairman of the department and the administrative committee.
 - 3) Election of members will follow a plan which insures the election of two (2) new members each year.
2. Duties. The Administrative Committee members are representatives of the faculty.
 - a. make recommendations relating to appointments to the faculty and leaves (sabbatical or other).
 - b. Develop the aims and goals of the department with faculty approval
 - c. Discuss curricula and recommend to the chairman the teaching personnel for various courses after discussion with appropriate faculty
 - d. Advise and assist the department chairman in
 - 1) the scheduling of classes and faculty assignments
 - 2) public relations
 - 3) programming and engaging guest artists
 - 4) general budgetary policies of the department
 - e. the study of matters of policy which may be referred to the administrative committee by the faculty
 - f. referring to the faculty its recommendations on curricular matters, policy and other problems assigned to the committee for departmental discussion and decision.

C. The Chairman of the Department

1. Shall act as the executive and administrative head of the department
2. Will represent the department directly to the Dean of the College of Fine Arts
3. Duties
 - a. to be the official representative for the Department of Music in matters of public relations and development
 - b. transmit official communications for departmental matters
 - c. call and preside over meetings of department faculty and the administrative committee
 - d. be in charge of all official correspondence and records of all departmental announcements in the catalog or other university publications, after consultation with the appropriate committee (see 1.a. under Bylaws/Committees)
 - e. prepare the departmental budget in consultation with the administrative committee, for discussion with the Dean of the College of Fine Arts
 - f. in consultation with the administrative committee, shall appoint such other committees as are necessary to carry on the work of the department

D. Bylaws

1. Committees
 - a. Search Committee for Chairman of the Department
 - 1) the dean of the College of Fine Arts will appoint a search committee after consultation with the appropriate faculty
 - 2) the committee will advertise the position, gather data on the candidates, consult HEW for correct procedures, consult with the faculty and make recommendations of candidates to the administrative committee
 - 3) the administrative committee will screen ten (10) candidates and submit the names of three (3) candidates in an order of priority to the Dean of the College of Fine Arts as recommendations for potential interviews.
 - 4) Following the interview of the number one candidate, the Dean will obtain faculty opinion and, if there is a clear consensus, make an offer of appointment. If a second interview is necessary, the same procedure will be followed
 - 5) Only full-time faculty will be consulted on the final chairman selection
 - b. Standing committees
 - 1) Graduate Committee: Five (5) members are to be elected for two (2) year terms by the faculty. The committee elects its own chairman. Two (2) new members are to be elected each year.

- 2) Undergraduate Committee: Five (5) members are to be elected for two (2) year terms by the faculty. The committee elects its own chairman. Two (2) new members are to be elected each year.
 - 3) Faculty Merit Committee: Consists of two elected full-professors who consult with the chair on annual merit decisions (i.e., salary). Terms shall be for 2 years (with each full-professor staggered so that the same individuals overlap for no more than a single year). As a matter of conflict of interest, merit committee members will not review their own merit decisions. Elected members of this committee may not serve consecutive terms (and therefore 2 years are required before the same person can be elected to serve). If an elected member can't serve out the full term, a faculty election must be called to replace that member for the duration of the term.
- c. Ad hoc committees. Appointed by the chairman and the administrative committee as needed to handle affairs concerning applied music, ensembles, student needs, etc.
 - d. Mentor or Mentor Committees. Each new faculty member (full or part-time tenure-track) will be assigned to and assisted by a tenured faculty mentor or mentor committee consisting of one to three members of the full-time tenured faculty. The mentor or mentor committee is responsible for following the guidelines for mentors as set out in the College of Fine Arts tenure and promotion policy and will be available to the new member until the tenure process has concluded. In addition, the mentor or mentor committee will be responsible for informing senior faculty regarding the candidate's needs and progress to tenure on an annual basis. The chair and the administrative committee will appoint the mentor/committee in consultation with the new faculty member.
 - e. Area Committees

Area Committees consist of members of full-time faculty who are teaching courses in the represented academic area and are not elected committees. These committees may meet on a regular basis or an ad hoc basis, depending on the circumstances and needs of the specific area. Issues properly addressed by such committees are the development and assessment of curricula, coordination of recruitment, and discussion of resources, student and faculty needs. However, committee discussion is not necessarily limited to the above. Any concerns or proposals from these area committees would then be brought to the attention of the graduate, undergraduate or administrative committee as appropriate as well as to the chair. The music education area committee consists of faculty teaching in the areas of elementary music education, instrumental music education, and string pedagogy with other members

selected by this committee core from among faculty who teach music education courses.

Current Department areas that are represented by committee include: a) Voice, b) Winds, Brass, and Percussion, c) Theory-Composition-History, d) Strings and Guitar, and e) Piano-Organ-Harpsichord, and f) Music Education Committee.

f. Committee election procedures

- 1) members of the faculty will be asked to indicate their preference for service on committees of the department
- 2) members may be nominated from the floor
- 3) voting will take place by preferential ballot
- 4) all members are elected for two (2) year terms
- 5) members are not limited as to the number of terms they may serve

E. Amendments

1. Constitution. Amendments may be initiated by any member of the faculty. After the initial proposal has been given to the faculty, amendments to the body of the constitution may be discussed, approved by a 2/3 majority and then “tabled” for thirty (30) days, after which 2/3 of the sum of the full-time faculty plus any participating part-time faculty is required for ratification.
2. Bylaws. Amendments may be made by a motion and ratified by a simple majority of the entire voting faculty without the thirty (30) day waiting period.

Revised 1998-99; November, 1999; February, 2000; April, 2000; October 2004, May 2007

THE UNIVERSITY OF NEW MEXICO

Constitution of the College of Fine Arts

Article I. **DEFINITION**

The College of Fine Arts is comprised of the Department of Art & Art History, the Department of Cinematic Arts, the Department of Music, the Department of Theatre & Dance, the University Art Museum, Tamarind Institute, the Bunting Visual Resources Library, and the College of Fine Arts Administration.

Article II. **THE COLLEGE CONSTITUENCY**

Section 1. **Membership**

The College Membership shall consist of all faculty members and staff of the College of Fine Arts as defined in Article I. The Dean of the College, Associate Deans, Director of the University Art Museum, Director of the Tamarind Institute, Manager of the Bunting Visual Resources Library, and Director of the Fine Arts and Design Library shall be ex-officio members of the faculty.

Section 2. **Voting Privileges**

All regular faculty are voting members of the College: all visiting, tenure-track, or tenured faculty holding the rank of assistant professor or higher; all lecturers and instructors in .5 FTE or greater appointments, and ex-officio members of the College as listed in Section 1.

Section 3. **Rights and Responsibilities**

All members of the College have the right and responsibility to present, review, and take action on matters relevant to the College. Only those members as defined in Section 2 are eligible to vote.

Any member of the College shall have the right and responsibility to present for consideration by the Voting Members matters pertinent to the College.

Section 4. **Organization**

The Dean of the College, or one of the Associate Deans designated as Acting Dean in the Dean's absence, shall be the presiding officer of the College.

Section 4a. **Meetings**

The College Membership shall meet at least once each semester at a time and place determined by the Dean of the College. A special meeting must be called by the Dean whenever a request in writing is made by at least twenty percent of the College Voting Members.

Section 4b. **Quorum**

Those Voting Members present at a meeting, but no fewer than twenty percent of its membership, shall constitute a quorum. Except as stipulated in Article IV of this Constitution, decisions will be rendered by a simple voting majority of the Voting Members, present and voting.

Section 4c. **Agenda**

The Agenda of the College meetings shall be prepared by the Office of the Dean upon the basis of reports of, and recommendations from, the various units of the College as defined in Article 1. Minutes of all College meetings shall be kept on file for all members of the College to review upon request.

Section 4d. **Procedure**

The College meetings are conducted according to Robert's Rules of Order, Newly Revised, except as modified by vote of the membership.

Section 5. **Committees**

The College has the following standing committees: Dean's Policy Council, Personnel Committee, Research Committee, Curriculum Committee, IT Policy Committee, and Student Grievance Committee, as defined in Sections 5a to 5g. Membership of these committees shall be as indicated in the definition of each committee in Sections 5a-f, and may include faculty, staff, and students. To be eligible to serve on such committees, students must be enrolled in good standing either in the College of Fine Arts or in the Graduate School and must be pursuing a major in a department of the College. Staff and student members on committees shall be entitled to vote. Committees may also include members chosen from other units of the University and appropriate community representatives. The duties and responsibilities of the standing committees shall be incorporated in the By-Laws of the College of Fine Arts after approval by a majority of the Voting Membership. Except for ex-officio members of committees, whose terms will coincide with their official appointments, elected and appointed members of committees will serve renewable terms of two years.

Section 5a. **Dean's Policy Council**

The Dean's Policy Council meets regularly during the Fall and Spring academic semesters and is charged with 1) receiving operational reports from various units of the College, 2) advising the Dean on College operations, budgets, and programs, and 3) reviewing and approving policies for the College, including policies recommended to the Dean's Policy Council by other standing committees of the College. Members of the Dean's Policy Council are: Dean of Fine Arts (chair); Associate Deans; Chairs of the Departments of Art and Art History, Cinematic Arts, Music, and Theatre and Dance; Director of the University Art Museum; Director of Tamarind Institute; Manager of the Bunting Visual Resources Library; College Administrator; Senior Development Officer; Academic Advisement Specialist; Community Education Supervisor.

Section 5b. **Personnel Committee**

The College of Fine Arts Personnel Committee is empowered to review and evaluate faculty recommended for sabbatical, code 3, tenure, and advancement in academic rank, and to review faculty post-tenure reviews. The committee's evaluations are submitted as recommendations to the Dean and will accompany the faculty dossier. The committee will also regularly review the College's Tenure and Promotion Guidelines, and coordinate these with the individual Department's Tenure and Promotion guidelines, and with the Faculty Handbook.

The committee shall consist of the Senior Associate Dean for Faculty Affairs and Research, and eight members from the tenured faculty of the four academic departments of the College; each academic department must be represented: two members each from the Departments of Art and Art History, Music, and Theatre and Dance; one member from the Department of Cinematic Arts; and one member chosen at large from the College. The members can include no more than two at the rank of Associate Professor. Associate Professors will not participate in the evaluation of faculty for advancement to Full Professor. Faculty in the academic departments of the College will choose their faculty representative(s) from the department's tenured faculty by direct ballot. The College at-large representative will be selected by a vote of the tenured College faculty by a preferential ballot.

The Committee will have two co-chairs: the Senior Associate Dean of the College and one of the Full Professors who is elected by the committee to serve as the second co-chair. The co-chairs will direct the committee's work and participate in all aspects of the committee's faculty evaluations for tenure, promotion, sabbatical, and post-tenure review.

Section 5c. Research Committee

The Research Committee is charged with overseeing research activity and developing grant proposals in the College of Fine Arts, aligning the College with the policies of the Office of the Vice President for Research, maintaining College policies on research, planning, conducting the annual College of Fine Arts Research Colloquium, and conducting the selection process for awarding the annual College Research and Career Development Grants. Members of the College Research Committee are: Senior Associate Dean for Faculty Affairs and Research (chair); faculty and staff representatives from each academic department and research unit of the College, appointed by the Senior Associate Dean for Faculty Affairs and Research in consultation with department chairs and unit directors; the College Development Officer; College Grants Coordinator (ex officio).

Section 5d. Curriculum Committee

The Curriculum Committee meets regularly during the Fall and Spring academic semesters and is charged with 1) oversight of all courses in the College with a Fine Arts designation, and all curricular programs designated as Fine Arts, including interdisciplinary programs, 2) reviewing, recommending revisions, and approving all Curriculum Forms B, C, and D, that are submitted from the four academic units, 3) oversight of CFA scholarships, 4) oversight of the CFA undergraduate program, 5) oversight of curriculum issues for branch campuses, community colleges, and extended university, and 6) advising (where appropriate) on core foundations in CFA disciplines as outlined in the Strategic Plan. The Curriculum Committee may establish subcommittees charged with specific responsibilities listed above. Members of the Curriculum Committee are: Associate Dean for Student Affairs (chair); Academic Advisement Specialist; the undergraduate and graduate faculty and staff advisors of academic departments; one undergraduate and one graduate student from each department with eligible programs; additional members may be appointed by the Associate Dean for Student Affairs in consultation with the Department Chairs and the Academic Advisement Advisor.

Section 5e. IT Policy Committee

The IT Policy Committee meets regularly during the Fall and Spring academic semesters, and as necessary during the Summer term. It is charged with 1) the responsibility for making recommendations on the overall needs and goals of technology and multi-media in the College for academic and research units in the areas of curriculum, research/creative activity and administration, 2) the responsibility to recommend College IT policies and procedures to the Dean's Policy Council for review and approval, 3) the responsibility for oversight of College IT collaborations with University ITS. Members of the IT Policy Committee are: Associate Dean for Student Affairs and Technology (chair); one faculty member and one staff member from each academic department, and one member of each research unit to be appointed by the chair or director in consultation with the Associate Dean for Student Affairs and Technology; additional members made be appointed from the College or the University by the Associate Dean in consultation with the committee. Membership on the Committee is for a three-year period, including an overlapping of longer-term members with new appointees.

Section 5f. Student Grievance Committee

The Student Grievance Committee is an advisory body that assists the Associate Dean for Student Affairs and Technology in the resolution of informal student grievances as defined in the Student Pathfinder. It is charged with 1) the authority to review each party's position, including all relevant documents, and 2) with the authority to interview each party, in order to provide the considered opinion of the members of the Committee to the Associate Dean as to the appropriate resolution of the grievance in question. It is comprised of one faculty member from each Department, appointed by the Chair in consultation with the

Associate Dean. Membership is for a three-year period, including an overlapping of longer-term members with new appointees.

Section 5 g. Ad hoc Committees

The Dean of Fine Arts and the College Voting Membership may elect ad hoc committees to address specific issues beyond the charges of the College standing committees.

Article III. ADMINISTRATION

Section 1. Dean of the College

The Dean shall assume those duties and responsibilities of his office as designated in Article III, Section 3b and 3c of the *University of New Mexico Faculty Constitution*.

Section 2. Associate Deans of the College

Reporting to the Dean, the Associate Deans of the College shall perform such duties as may be delegated to them by the Dean. The Senior Associate Dean for Academic Affairs and Research will oversee and coordinate for the Office of the Dean all faculty matters pertaining to the College, including serving as co-chair of the Personnel Committee, and will oversee and coordinate for the Office of the Dean all research matters pertaining to the College, including serving as chair of the Research Committee. The Associate Dean for Student Affairs and Technology will oversee and coordinate for the Office of the Dean all student affairs pertaining to the College, including supervising the College Advisement Office and chairing the Curriculum and Student Grievance Committees, and will oversee and coordinate for the Office of the Dean all technology needs pertaining to the College, including overseeing the IT Support Group and chairing the IT Policy Committee.

Section 3. Departments

Departments shall organize and act as outlined in the *University of New Mexico Faculty Constitution*, Article II, Section 4.

Article IV. COLLEGE OF FINE ARTS CONSTITUTION

Section 1. Approval

This Constitution shall be effective when approved by a two-thirds majority of the College Voting Membership.

Section 2. Amendments

This Constitution may be amended by a two-thirds majority of the College Voting Membership, after a thirty-day waiting period before final action may be taken.

Section 3. Bylaws

This Constitution may be supplemented as deemed necessary by constitutional bylaws as adopted by a majority of the College Voting Membership.

Adopted by the College of Fine Arts faculty, March 9, 1961

Amended, February 4, 1965

Amended, April 1, 1969

Amended, November 20, 1972
Amended, December 12, 1975
Amended, September 28, 1979
Amended, August 20, 1987
Amended, November 3, 1989
Amended, November 15, 1993
Amended, May 1, 1996
Amended, March 27, 2001
Amended, August, 2008

BYLAWS TO THE CONSTITUTION OF THE COLLEGE OF FINE ARTS

In addition to the standing committees of the College defined in Section 5a-f, the College will have the following ad hoc committees:

1. The Staff Committee is an advisory body established on an ad hoc basis to advise the Dean and/or the Dean's Policy Committee on matters of importance concerning the staff of the College. The committee will meet when a member of the staff requests that the committee be called to order to consider issues that are not included in the charge of the College standing committees.

The membership of the Staff Committee will consist of one representative each from the Department of Art & Art History, the Department of Cinematic Arts, the Department of Music, the Department of Theatre & Dance, the University Art Museum, Tamarind Institute, the Bunting Visual Resources Library, and the College of Fine Arts Administration. Directors are not eligible to serve on this committee. Representatives are elected by the staff members of their respective units; election will be called by the Administrative Assistant to the Dean.

MDP IV.D.5 – Term and Review of Chief Music Executive

The accepted term for the appointment of the chair is a three-year term although this is not defined as a matter of policy. In the past decade, five different Deans have either informally renewed the chair (since the chair is reviewed annually) without a term or have formally provided three year “contracts.” Since the chair is a tenured faculty member, the termination as chair has no bearing on the chair’s continued association with the Department of Music or the University unless the former chair seeks employment elsewhere. In order to formalize terms again, the past agreement was at least 5 years old, the current interim Dean, James Linnell, re-instituted new three-year term contracts, beginning with the 2011-12 year, for all the chairs in the College of Fine Arts. The Chair (and the Dean) are reviewed annually with the process (faculty input, Dean’s input) overseen by the Dean’s office.

MDP IV.D.7

Diane Bonnell is the Music Prep School Director and manages the Prep School Program which includes a Saturday Program, the Suzuki Lab School Program, and the UNM Children's Chorus Program. She hires and monitors the personnel for the Program, which also includes managing the budget. Diane works with parents and staff regarding the enrollment process for the fall, spring, and summer programs and developing the yearly brochure. She serves as the liaison to the community and other departments at UNM regarding the UNM Music Prep School and manages the Inservice opportunities for staff and early childhood teachers in the community. Diane works with the UNM Development Office for funding sources for the UNM Music Prep School Scholarship Program and Inservice Programs

Carola Bounkeua (Senior Fiscal Services Technician) manages the fiscal matters for the Music Department. She oversees, initiates, maintains, investigates and resolves problems for financial aspects such as budgetary, expenditures, procurement, and funds for the UNM Music Department. She reports the financial status to the Chair and Directors on a monthly basis with preparation of reports to the Dean and Provost as requested. Carola reviews department purchase requests including equipment, services, scholarships, guest artists, both foreign and non-foreign travel, and group travel of ensembles. She evaluates the process by assigning the method of procurement, assigning the financial budget to be expensed and reviewing compliance with UNM policy. Carola oversees and administers 232 department indexes and 30 department financial organizations. She also maintains/designs the database reporting requirements and manages the department's network server, database, and related PC issues.

Susan Brake, Administrative Assistant 2, provides administrative support for the UNM Bands and serves as Webmaster for the UNM Bands website. Susan's responsibilities include purchasing all goods and services used by UNM Bands. She also supervises work-study staff and processes payroll for these students. She handles publicity and is responsible for creation of brochures and fliers promoting UNM Band events; included in this is sending announcements of concerts to various media outlets to increase attendance. A large portion of Susan's job is her involvement with recruiting; in this area she attends most general university recruiting events and creates the information for these events. She is also co-director of the Zia Marching Band Fiesta. Susan is responsible for inventory control of all instruments owned by UNM Bands and maintenance of UNM concert and marching band libraries.

Jean Gold is the Administrative Assistant 3 for both the Music Department and the Music Prep School. Her duties with the Prep School are assisting the director with budget, inventory related activities, collecting and logging student fees, purchasing office supplies. Jean also maintains the inventory of music equipment, teaching materials, and the children's library. Jean assists the Music Department's Senior Fiscal Services Tech with financial matters. She processes many of the travel reimbursements for faculty and visiting artists; prepares money lists for deposits, processes special compensations, and other pecuniary related issues.

Lauren Hood is the Manager of Keller Hall, which is the facility that serves as the primary venue for the Music Department. Lauren's duties include the preparation and overseeing the staging of theatrical productions, concerts, or recital events, including the operation of all staging equipment and facilities as appropriate for individual performances. She also supervises and trains student staff engaged in all areas of the staging of theatrical concerts. She maintains an inventory of materials and equipment needed for the operation of performance spaces; creates and implements a program of preventive maintenance to ensure optimum functionality. Lauren ensures adherence to established university and departmental policies, procedures, and safety standards. She schedules space usage, controls key issuance and building security; prepares Keller Hall calendar and maintains records. Lauren manages the inventory of capital and non-capital equipment, and/or related items; conducts inventories, develops inventory control and security procedures to comply with UNM's Inventory Control Department.

David Kelly, Administrative Assistant 3, manages all department undergraduate scholarships, including award forms, scholarship change forms, and student award letters. He handles department procurement and travel purchases such as airfare and hotel accommodations for faculty and guest artists. He enters department payroll for biweekly staff and staff students. David co-manages the department financial database, including the processing and recording of monthly payroll reports, scholarships, faculty, staff, and vendor information. He manages the Music Office and answers department inquiries by telephone and in person in addition to supervising office student employees. He schedules the department's eleven classrooms and the Chair's appointment calendar. David reports building maintenance and repair problems to the Physical Plant Department. He also manages access to the department's classrooms audio/visual systems and secured practice area.

Christine Polansky, Department Administrator A2, assists the Department Chair with a majority of the department's administrative issues. She prepares contract letters and memos of understanding for temporary part-time faculty; for full-time faculty she is responsible for correct issuance of their contracts, and she also prepares contracts for graduate/teaching assistants. Christine posts and processes all hiring and rehiring paperwork for faculty and staff and oversees the paperwork for student employee hires. She works closely with the department's Senior Fiscal Tech on an on-going basis regarding all fiscal matters and prepares the department's annual budget for salaries. She also reconciles departmental course fees with the Bursar's Office figures for winter, summer, and fall. Christine is the "in-house" coordinator for the annual All State Conference, serving as a liaison with UNM departments for this event. She assists new faculty with their hiring process; and if needed work with faculty members in the process of acquiring an US visa . She also helps Music students with registration issues and provides support to faculty, staff, and students regarding HR issues. Christine is also the supervisor to a majority of the staff.

Manuel Rettinger is the Recording Engineer and records and archives all faculty, major ensemble and graduate student recitals primarily held in Keller Hall, and Music Department events in Popejoy Hall (another venue occasionally used by the Music Department). He also supervises and maintains classroom technology, and trains, supports, and advises students and faculty in the technology. He works with the Keller Hall manager and student employees on scheduling special recording sessions of undergraduate recitals and outside rentals needing sound and recording; he also supervises the recording of the annual Composers' Symposium. Manuel purchases the technology used in the Studio, Keller Hall,

and classrooms. He teaches technology as an adjunct faculty, and directs the UNM Electric Ensemble. Manuel also works with other departments in Fine Arts as a technology advocate in interdisciplinary projects.

Fred Sturm is the Piano Technician for the Music Department and oversees all areas related to department pianos. He performs the majority of tuning and maintenance of instruments, does major parts replacement and rebuilding, and arranges for and oversees supplemental rebuilding work. Fred hires and manages supplemental contract tuning. He oversees the purchase and replacement of pianos and manages the course fees that are allocated to piano replacement and maintenance while keeping records of service and inventory. Fred also provides piano services to other departments in the University, consistent with the best interests of the Music Department.

MDP IV.D.8

Programs

- 1) **Arts-In-Medicine Program (AIM)** – Jointly administered by University of New Mexico Hospital and the Department of Music.

Courses

- 1) **Music for the Elementary School Teacher** – taught primarily for the College of Education, co-funded but taught by Music faculty.
- 2) **Recording Techniques I and II** – Taught at Santa Fe Recording Studios by professional full-time recording engineers for Music and funded by Music but open to all UNM students.

Personnel

- 1) **Distinguished Professor Steven Feld** – Tenured Appointment in Anthropology and Music (Contemporary World Music) but funded by Anthropology.
- 2) **Associate Professor Maria Williams** – Joint Tenured Appointment in Native American Studies and Music, with funding shared.
- 3) **Associate Research Professor Jack Ox** – Appointment in Music but she works directly with Interdisciplinary Film and Digital Media (IFDM) program and Arts Lab.

MDP IV.E.1-4

1. Documents: College Workload Report Formula; Department of Music Policy Manual, IDEA (Individual Development and Educational Assessment) Website for forms and teaching evaluation, UNM Faculty Handbook; UNM Business Policy Manual; College Policy on Promotion and Tenure

Department of Music Policy Manual:

http://music.unm.edu/resources/faculty_resources/faculty_policy_hndbk/index.htm

IDEA Website: <http://www.unm.edu/~idea/>

University Policies on Faculty Appointment, Tenure and Promotion (Section B, Faculty Handbook) <http://handbook.unm.edu/>

University Policies on Fringe Benefits (UNM Business Policies and Procedures Manual:¹ <http://www.unm.edu/~ubppm/>

¹ Policies on Fringe Benefits can be found in the Faculty Handbook, section 3, pages 3-7 and in the University Business Policies and Procedure Manual, sections 3405, 3600, 3625, 3640, 3650, 3700, 3785.

COLLEGE OF FINE ARTS
GUIDELINES AND GUIDING DOCUMENTS
PROMOTION & TENURE PROCESS
Rev: December 17, 2010

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PERSONNEL COMMITTEE

The College of Fine Arts Personnel Committee is empowered to review and evaluate faculty recommended for Sabbatical, Code 3, for tenure, and for advancement in academic rank. The committee's evaluations are submitted as recommendations to the Dean and will accompany the faculty dossier. The committee shall consist of seven members of the Tenured Faculty, five holding the rank of Professor and two at the rank of Associate Professor. Associate Professors will not participate in the evaluation of faculty for advancement to Full Professor. The Senior Associate Dean of the College will serve as the chair of the committee, but will not be counted as one of the appointed seven. The Associate Dean will direct the committee's work and participate in all aspects of candidate evaluations. The committee membership will be chosen by the Dean from faculty nominated by the department Chairs after consultation with their unit's Advisory Committee. Members will serve for a term of two years. These terms will be staggered to insure continuity of experience on the committee. Each department of the College must be represented. In the event of repeated absence on the part of a Committee member, the Committee chair may recommend to the Dean that an alternate be appointed.

SECTION FOR CANDIDATE

TEMPLATE FOR CANDIDATE'S CV

[Note: the CV can list the work of the candidate prior to joining the faculty at UNM. However, the work that will be evaluated will be the work done since the candidate's hire at UNM.]

CFA Promotion/Tenure
Curriculum Vitae Template
Name

Address
City and State, zip
Phone
e-mail
0001

Job title, Department of xx
College of Fine Arts MSC xx
1 University of New Mexico
Albuquerque, NM 87131-

EDUCATION

Xx University
City, State

Ph. D./M.F.A. subject, date
fields of specialization
Dissertation: "Title" (Honors level)
Final Project "Title" (Honors level)

Xx College
City, State

M.A. subject (Emphasis in xx) date
(Minor: xx)
Thesis: "Title"

Professional Experience
In lieu of possessing a degree

xxxx

UNIVERSITY TEACHING HISTORY

University of New Mexico

Job Title, Department of xx
Originating date – present

University of New Mexico

CFA tenure date

University of Elsewhere

Job Title, Department
Dates

University of xx

Teaching fellowships, visiting gigs
Dates of employment

Xx University

Teaching Assistantships
Dates of employment

COURSES TAUGHT AT UNM

Course Title. Indicate lower or upper-division.

SERVICE ON DOCTORAL, MFA, MASTERS, AND HONORS THESES COMMITTEES AT UNM

Student Name. Degree in xx (currently attending or teaching at University of xxx).

UNDERGRADUATE STUDENT MENTORING (Beyond Independent Study and regular course work. Think McNair Scholars, Research Opportunity Program, and rehearsal & performance)

Student Name. Project. Date

[Note: The following refers to work done at other universities during the time of the evaluation period at UNM.]

COURSES DESIGNED AND TAUGHT AT UNIVERSITY OF ELSEWHERE

List by name, level

CREATIVE ACTIVITY AT UNIVERSITY OF ELSEWHERE

COURSES/CREATIVE ACTIVITY ASSISTED AT ELSEWHERE U.

List by name

OTHER TEACHING/OTHER EMPLOYMENT (SUCH AS CONSULTANTSHIPS)

Xx Academy	Title
City, State	Dates, perhaps # of courses

ACADEMIC HONORS AND GRANTS (SUCH AS. . .)

Xx Teaching Award: University, City, State, Date
Short description

Xx Research Institute Grant: University, City, State, Date

Short description

Xx Creative Project/Exhibit Grant/Award: University, City, State, Date
Short description

Publication Awards

Xx Dissertation Grant: University, City, State, Date
Short description

CREATIVE ACTIVITY (PERFORMANCES-STAGE/MEDIA, CONCERTS, RECORDINGS,
EXHIBITIONS)

Title – your part: performer, director, writer, soloist, artist, etc.
(Venue, City, Date)

CREATIVE ACTIVITY IN PROGRESS (PERFORMANCES-STAGE/MEDIA, CONCERTS,
EXHIBITIONS)

Working Title – your part: performer, director, writer, soloist, artist, etc.
(Expected Venue, City, Date)

PUBLICATIONS (BOOKS, ARTICLES, SCRIPTS, SCORES)

Such as, *Book Title* (City: Press, Date)

“Article Title,” *Journal name and citation*. (Issue on xxxxxx)

ARTICLES IN PREPARATION/CREATIVE WORKS IN PROGRESS

“Article Title.” Note date of acceptance and probable date of publication.

PUBLIC LECTURES AND PRESENTATIONS AT PROFESSIONAL MEETINGS

“Title,” place, organization, city, date. Indicate type of presentation: i.e.
invited lecture, conference presentation, refereed talk, etc.

UNM ACADEMIC SERVICE (SUCH AS. . .)

Administrative positions held
Committees indicate role – member or chair

OTHER SERVICE (SUCH AS. . .)

Community organizations

National organizations/professional societies

TEMPLATE FOR THE TENURE & PROMOTION DOSSIER

College of Fine Arts Promotion/Tenure Dossier

Organization of Contents

(Department should organize the dossier in the format suggested. The dossier contents will vary depending on the type of evaluation being carried out. Chair should check that all documents have been received by the College.)

Contents (Submit in two separate notebooks)

Book 1

Part A1—Department/College recommendations

1. UNM signature form
2. Dean's recommendation letter
3. Recommendation of College Personnel Committee

Part A2—Department Evaluation

1. Recommendation of Chair
2. Summary of Departmental vote (College Form #3)
3. Peer Evaluation forms (College form #4)
4. Report of departmental personnel or advisory committee, Candidate's Tenure Committee Report.

Part B1—Materials reviewed by the Department

1. CV, complete and following College guidelines
2. Candidate's statement of professional achievements and future goals in the areas of Research/Creativity, Teaching, and Service.
3. Evaluation of Scholarship/Creative Activity
 - a. List of 6-8 External Reviewers (College Form #1) incl. brief CV for ea.
 - b. Sample letter to External Reviewers (ltr. should say what materials were sent to External Reviewer)
 - c. Letters rec'd from External Reviewers
4. Evaluation of Teaching
 - a. Summary of course-by-course results and analysis of a University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
 - b. Peer Evaluations of Teaching

Book 2

Part B2—Supplemental Materials (Following are examples of supplemental materials you are not required to submit all listed.)

(This material will accompany the dossier when it is brought to the College. Include a copy of the list of materials (College form #3). Many of the items that could be included in the supplemental materials are considered optional. In most cases the

candidate will suggest what is to be included and will provide this material after consultation with the Chair. Label clearly, organize, and be sure the dossier contents reflects the list itself.

1. Books, Recordings, Films, Videos, Scripts
2. Articles, Programs
3. Research Grants
4. Course-by-course results and analysis of a University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
5. Course syllabi and exams, original teaching materials
6. Selected letters (no more than ten) describing contributions to community, awarding of prizes, gratitude of students and professional colleagues, contracts for future publications, readers reports
7. Student comments received on University-authorized course evaluation forms and/or a Department-generated instrument for evaluating teaching.
8. Reviews of grant proposals, manuscripts, dissertations
9. Other activity such as guest teaching, guest lecturing, guest artist

GUIDELINES FOR CANDIDATE'S SELF-EVALUATION, "STATEMENT ON TEACHING, RESEARCH/CREATIVE ACTIVITY, AND SERVICE"

The Self-evaluation should be a single document and not broken up or placed in different sections of the dossier. The statement can be written as an essay that incorporates the elements below, or divided into separate parts. A suggestion for length is something between 4 to 10 pages.

The Self-evaluation needs to include:

1. A statement on of teaching, including content, methods, and practices in relation to courses taught.
2. A statement on creative work/research that provides overview of the themes and directions in the candidate's work. Include a précis of scholarly work or an artist's statement on creative work or performance.
3. A statement on service that summarizes the candidate's department, college, university, community, national, international service that explains the relevance of the service to the candidate's professional development.

University-Authorized Evaluation and/or Department-Generated Instrument Overview

COLLEGE FORM #2

	CUMULATIVE MEAN SCORES(SIX SEMESTERS):	CFA PROMO/TENURE FORM #2: U-AE OVERVIEW FOR THE LAST SIX SEMESTERS	
	Course Content		
	Instructor		
	Overall		
Enter Year:			
Fall	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Spring	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Fall	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Spring	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			

Enter Year:			
Fall	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Spring	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Fall	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Spring	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Course Content			
Instructor			
Overall Evaluation			

**DEPARTMENT-GENERATED FORM FOR MUSIC DEPARTMENT
APPLIED FACULTY**

FORM TO CAPTURE MUSIC DEPARTMENT'S APPLIED FACULTY TEACHING AND LARGE ENSEMBLE TEACHING			
	Enter Year:		
Fall			
	Studio:		
	Class #1	Class #2	Class #3
	Course Title		
	No. of Students		
	Majors		
	Nonmajors		
	Course Content		
	Instructor		
	Overall Evaluation		
	Enter Year:		
Spring			
	Studio:		
	Class #1	Class #2	Class #3
	Course Title		
	No. of Students		
	Majors		
	Nonmajors		
	Course Content		
	Instructor		
	Overall Evaluation		
	Enter Year:		
Fall			
	Studio:		
	Class #1	Class #2	Class #3
	Course Title		
	No. of Students		
	Majors		
	Nonmajors		
	Course Content		
	Instructor		
	Overall Evaluation		

Enter Year:			
Spring			
Studio:			
	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Majors			
Nonmajors			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Fall			
Studio:			
	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Majors			
Nonmajors			
Course Content			
Instructor			
Overall Evaluation			
Enter Year:			
Spring			
Studio:			
	Class #1	Class #2	Class #3
Course Title			
No. of Students			
Majors			
Nonmajors			
Course Content			
Instructor			
Overall Evaluation			

EXTERNAL REVIEWERS FORM #1

List of External Reviewers

The Chair and the Candidate independently prepare separate lists of potential reviewers. Half of the finalists are chosen from the Department's list (D) and half are chosen from the Candidate's list (C). The total number should be between 6 and 8 Reviewers. Please list all reviewers who were solicited for letters and the date each review was received. Individuals who declined to perform the review should also be listed. Indicate which reviewers were nominated by the candidate and which by the department.)

Reviewer's Name	Nominated by (C or D)	Review Requested (Date)	Review Received (Date)	Declined Request (Date)	No Resp.
--------------------	--------------------------	-------------------------------	------------------------------	-------------------------------	-------------

TEACHING PROTOCOL #1

Evaluation of faculty member's teaching

In measuring effectiveness of teaching, Departments may consider the following categories of student progress: general and specialized knowledge; ability to manipulate ideas; skill in expression; research techniques, aesthetic awareness, creativity; affective factors such as curiosity, courage, perseverance, self-discipline, and where applicable, the psycho-motor skills associated with performance, studio practice, and artistic production. In measuring these categories, at a minimum the following standards can be considered:

1. The candidate's own evaluation.
2. Peer evaluations [including that of the chairperson].
3. Student evaluations: Student comments received on University-authorized course evaluation forms and/or a Department generated instrument for evaluating teaching, open student meetings with the Chair and solicitation of written letters to the Chair.
4. Student evaluation of non-course learning experiences (in production and other creative experiences); evidence of student's commitment to field can be a factor.
5. Evidence of the candidate's active exploration of alternative means in fulfilling his or her duties, particularly as they concern teaching.

Special Report on Teaching

In addition to the above elements of evaluation, it is recommended that the department use the following process to create a special report on the candidate's teaching. The suggested Evaluation Protocol, which may vary, involves the appointment of at least two faculty members to create a special Teaching Report, one from the candidate's area of teaching and one from outside the area. They will arrange to visit classes on more than one occasion. Time might be reserved during those class periods for the evaluators to talk to the students. The faculty will read the candidate's statement of Teaching Philosophy, review teaching materials such as course outlines, texts, supplementary material, reading lists, classroom activities, etc., and hold an interview with the candidate. The evaluating faculty will include in their Teaching Evaluation Report their analysis of the candidate's teaching utilizing the following guidelines:

Responsibilities of teacher:

Knowledge of subject

Command

Currency in field

Pedagogical Technique

Stimulates Intellectual curiosity and creativity

Planning curriculum

Presentation skills

Organizing the learning environment

Planning and implementing the lesson

The fit of the teaching style

Counseling students

Providing and following syllabus

Effective use of TA's

Professional philosophy

Responsibility
Honesty
Enthusiasm
Empathy/respect
Confidence

Classroom practices

Prompt
Prepared
Resourceful
Clear/coherent
Practical
Open
In control of the class
Is interested in assisting students

Assessment practices:

Use valid instruments
Vary techniques
Provide timely and engaged feedback
Grade consistently
Assess by objectives stated in the syllabus

Faculty member's contribution to student achievement

Progress on jury examinations
Progress in degree
Student awards
Quality of student work
Acceptance to nationally respected graduate programs

The Teaching Report will be submitted to the Chair for inclusion in the Dossier and available for faculty to read in preparing their Peer Reviews.

SUMMARY OF DEPARTMENTAL VOTE – FORM #3

Form for Summary of Departmental Vote			
Check one:	Check		
Tenure Vote			
Midprobationary Vote			
Total Voting Faculty			
	Professor	Associate	Total
Total Yes Vote			
Total No Vote			
Not Voting*			

CFA PEER REVIEW – FORM #4

CANDIDATE NAME:

To Reviewer: The expectation is that faculty will submit a typed form analyzing the candidate in all the categories of evaluation and submit it with this form.

Rating Code: Place an "X" under the number that indicates your rating of the candidate.

1 = rarely, 2 = sometimes, 3 = often, 4 = always

Teaching

	1	2	3	4
Knowledge of the subject.				
Presents material effectively.				
Pedagogical technique.				
Stimulates intellectual curiosity and creativity				
Keeps informed of new developments in the field.				
Is interested in assisting students.				
Responds well to students				

Research, Performance, Creative Work

	1	2	3	4
Produces work of quality.				
Work is presented in prominent places.				
Produces sufficient quantity of work. (Ck one)	Yes		No	

Service (Department, College, University, Community, Profession)

	1	2	3	4
Is willing to serve and accepts responsibility.				
Makes a valuable contribution.				
Is active in professional organizations.				

Personal Characteristics in the workplace

	1	2	3	4
Is professional in working relationships				

Is effective in professional collaborations				
Respects differing views in work settings				

SUMMARY

summary		
	Yes	No
I have visited classes		
List dates of class visits:		
Check one	check	
I am affirmative		
I am negative		

 Evaluator's signature

Date

 Please Print Name

CFA TENURE DOSSIER—FORM FOR SUPPLEMENTAL MATERIALS

List of Supplemental Materials

(This list is to be placed at the end of Part B1. A copy of the list should also accompany the supplemental materials.)

____ University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching. summary analyses of individual courses

____ Student Comments on University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching form

____ Course syllabi and exams

List by Title: (attach extra sheets if necessary)

____ Books

____ Articles

____ Research Grants

____ Reviews of proposals, performances, exhibitions, manuscripts

____ Letters

____ Other

The supplemental materials listed above have been given to the Chair by the candidate to be placed in the dossier.

Signature of Candidate Date

I have placed all of the materials listed above in the candidate's dossier.

Signature of Department Chair Date

GUIDELINES FOR EARLY TENURE AND PROMOTION

Approved by CFA Personnel Committee: September 11, 2006

CFA EARLY TENURE & PROMOTION POLICY

The *UNM Faculty Handbook* gives faculty the right to apply for early tenure and promotion without specifying guidelines for assessing those applications. The following guidelines are for faculty in the College of Fine Arts who are applying for—or evaluating—early tenure and promotion. Discipline and program specific criteria for evaluating a candidate’s record of productivity in the areas of teaching, research/creative work, and service are established by the individual academic departments. Further information on the process and the evaluation for tenure and promotion can be found in the *Faculty Handbook* (Section B) and in the *CFA Guidelines on Tenure and Promotion*.

TENURE AND PROMOTION TO THE RANK OF ASSOCIATE PROFESSOR

Early tenure and/or promotion to the rank of Associate Professor are exceptions to the general rule defined in the *Faculty Handbook* requiring six probationary years at the rank of Assistant Professor. Candidates for tenure and promotion are normally evaluated in the sixth year from their date of hire at the rank of Assistant Professor in a tenure-track position, unless their letter of hire includes specific provisions for an accelerated tenure and/or promotion decision. Candidates are evaluated entirely on the basis of their accomplishments from their date of hire at rank, unless the letter of hire includes specific recognition of previous experience and/or work. Applications for early tenure must document, at a minimum, a record of accomplishment in the areas of teaching, research/creative work, and service that is equal in productivity to the record compiled in the normal six-year probationary period. Both quantitatively and qualitatively, therefore, this record must be exceptional to justify an early application for tenure and promotion. Faculty

members electing an early tenure decision must place in their file a signed statement acknowledging that they understand this will be their only tenure decision. A negative early tenure decision cannot be repeated on the original timeline and will result in a terminal one-year contract.

PROMOTION TO FULL PROFESSOR

Early promotion to the rank of Full Professor is an exception to the general rule defined in the *Faculty Handbook*, requiring at least five years at the rank of Associate Professor. Candidates for promotion to the rank of Full Professor are normally evaluated in the fifth year from their date of promotion to the rank of Associate Professor, unless their letter of hire includes specific provisions for an accelerated promotion decision. Candidates are evaluated entirely on the basis of their accomplishments since attaining the rank of Associate Professor, unless the letter of hire includes specific recognition of previous experience and/or work. Applications for early promotion must document, at a minimum, a record of accomplishment in the areas of teaching, research/creative work, and service that is equal in productivity to the record normally compiled during five years. Both quantitatively and qualitatively, therefore, this record must be exceptional to justify an early application for promotion. Candidates who receive a negative promotion decision may reapply in subsequent years.

SECTION FOR DEPARTMENT CHAIR

GUIDELINES FOR CREATING CANDIDATE TENURE DOCUMENTS

The following guidelines for the Tenure Document requires that each department has a formal process for mentoring the candidate and assigning appropriate faculty mentors to a steering committee.

Each department determines its own methods of creating mentors (see guidelines for mentors). Mentoring Faculty have a serious responsibility to the department and the candidate to clarify (in consultation with the candidate) the expectations of the department and to provide advice and assistance with the process.

The Mentoring Faculty provide the chair with a detailed report on the progress of the candidate regarding Teaching, Research/Creative activity, Service, and Personal Characteristics.

The Tenure Document states the candidate's expected activity and accomplishments in each category of evaluation. The expectations are based upon the Hiring Letter. Candidates will submit a statement of their goals in relation to how they will meet department expectations in the evaluation categories. The statement will be reviewed, revised, and adopted by the chair. Departments determine the time frame for completing this process but it should not be later than the end of the first year.

Annual reviews of candidates should reflect the latest version of the Candidate's Tenure Document if appropriate.

The Tenure Document should include:

1. The candidate's goals and expectations in teaching, research and creative/work, and service.
2. The Department's goals and expectations in teaching, research and creative/work, and service.
3. Statement of the criteria that will be used to evaluate the candidate that is based on the Department's Tenure Policy.
3. Statement of the mentoring process, identification of the mentors. Note: where needed mentors can be drawn from appropriate faculty outside of the Candidate's Department.

GUIDELINES FOR MENTOR PROCESS

Function of the Mentor

The Chair, in consultation with the appropriate Department Committee, will assign at least one faculty Mentor to a candidate to begin the Tenure process. The Mentor(s) will be a member of the department's full-time tenured faculty. The Mentor's responsibilities will include the following:

1. In the first semester the mentor(s) will develop, with the candidate, a Tenure Plan that outlines the department's expectations for the candidate in the areas of teaching, research/creative activity, and service.
 - a) This plan will be approved by the appropriate Departmental Committee and the Chair at a Personnel Committee meeting during the fall semester.
 - b) The Tenure Plan should be updated every fall semester as the candidate's activities evolve.
 - c) The Tenure Plan will serve as a basis for part of the Chair's annual evaluation of the candidate.
2. The Mentor(s) will become familiar with the candidate's teaching, research/creativity, and service and will help clarify the department's expectations and apprise the Department Chair of the candidate's progress.
3. The Mentor will make sure that all the necessary materials for the candidate's dossier have been included in the portfolio.

Sample Mentor Check List for Tenure Track Faculty

Orient Candidate to:

Year I

- Faculty Handbook/Pathfinder
- Department Promotion and Tenure Document
- Outline of Timeline for Tenure
- Sign up for a University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
- Uses of a University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
- University, College, Department, and Community service
- Necessity of yearly Chair Evaluations (written, signed, dated by candidate)
- Mentor(s) attendance of classes
- Heart-to-heart talk from senior faculty on how universities work (if appropriate).

- Research /Creative Plan: National/International. What counts? How much?
- Develop Tenure Plan
- Planning for Dossier
- Tenure plan due to appropriate committee after Spring Break

Year II

- University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
- University, College, Department, and Community service
- Chair Evaluation written, signed, dated by candidate
- Mentor will attend classes or recommend evaluator/s
- Research /Creative; significant work underway
- Discussion of Timeline for Dossier

Year III

- University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
- University, College and Dept. Committee membership
- Community Service
- Dossier Due
- Discuss Time line for Third year review
- Personnel Committee assigns teaching evaluators
- Research /Creative; significant work coming to fruition

Year IV

- Review of third year evaluation /Tenure plan next three years
- University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
- University, College and Dept. Committee membership
- Community Service
- Chair Evaluation
- Mentor will attend classes or recommend evaluator/s
- Research /Creative work towards major achievements

Year V

- Check Tenure plan progress
- University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
- University, College and Dept. Committee membership
- Community Service

- Chair Evaluation
- Mentor will attend classes or recommend evaluator/s
- Research /Creative work towards major achievements
- Plan for outside evaluators
- Tenure dossier

Year VI

- University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.
- University, College and Dept. Committee membership
- Community Service
- Outside Evaluators
- Dossier Due
- Time line for Tenure review
- Personnel Committee assigns teaching evaluators
- Research /Creative; major work coming to fruition

GUIDELINES FOR DEVELOPING TENURE CRITERIA STATEMENTS

The Department's Tenure policy needs to include a statement of criteria in the categories of teaching, research/creative activity, and service that is based on the statements of the Faculty Handbook.

These statements can include things like:

Teaching

University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching.

Course syllabi

Class room visitation

Peer evaluation of teaching

Master classes

Research/Creative Activity

Conference presentations

Journal articles

Books

lectures

Exhibitions (local, regional, national)

Performances (local, regional, national)

Stage/media design (local, regional, national)

Scripts

compositions

Service

Committee member

Committee Chair

Special assignment

Involvement with Professional organization (local, regional, national)

Graduate Committee

Community activity

National standing

Units need to include a statement of what comprises national standing in their Tenure/Promotion policy.

GUIDELINES FOR LETTER OF HIRE

Elements of Letter:

Letter is written by Department Chair with approval for Dean's signature.

1. Terms of Appointment: Title, Salary, FTE, 9 mos. Code year and start date.
2. Description of duties should reflect job description and define:
 - Teaching: Course load, range of courses expected to teach
 - Research: expected activity in research or creative activity
 - Service: define expectations from beginning through tenure
3. Description of start-up package
4. University boilerplate (see College Administrator)

GUIDELINES FOR CHAIR'S LETTER ON CANDIDATE FOR TENURE

The letter is addressed to the Dean.

It is important that the Chair's letter make a clear case for or against the candidate. The letter should analyze the complete evidence of the dossier rather than simply report on its contents. It is important that the Chair present and explain his/her understanding and interpretation of the candidate's progress toward tenure. Quotations from the peer and outside letters are helpful to the extent that these remarks are contextualized.

The Chair's letter needs to include:

1. An overview of the candidate's accomplishments in each category
2. A summary and analysis of the peer and outside letters and reference to stature of outside reviewers. Outside reviewers not required at mid-probationary level.
3. An analysis of the candidate's standing in the field from the Chair's point of view.
4. An analysis of the candidate's role in, and contribution to, the Department from the Chair's point of view.
5. At Code 3 the Chair's letter should include the Department's clear expectations regarding the Candidates progress towards tenure in the areas of teaching, research/creative activity and service.

GUIDELINES FOR CONDUCTING ANNUAL POST-TENURE REVIEWS

PRINCIPLES GUIDING POST TENURE REVIEW

Each academic unit, using the categories of Teaching, Research/Creative Activity and Service, will create a list of activities for each category that are practiced by faculty in their unit. The list below is a beginning point and a guide for creating further activities for the unit. From this list of activities each unit creates a statement of the average expected activity in each category based on an overall view of the unit's activity. This will vary by department. In each category - teaching, research and service - academic units will be able to express a profile of expected adequate performance. This profile can be applied to faculty who present their rolling three year biographical updates each year. The Chair can apply the profile to each faculty and certify with a short paragraph that a particular faculty member is meeting, or exceeding expectations or underperforming. A statement of average expected activity is useful to faculty members in understanding their performance in regard to the tenured faculty as a group. Tenured faculty are expected to have a profile of activity in all three areas of teaching, research/creative activity, and service.

Time period: The past three years.

Faculty covered: Be sure to note exceptions – i.e. teaching data do not include faculty on sabbatical, leave or administrative appointment.

Using the guide below each unit will submit their own list of activities that describes their units Post Tenure faculty activity profile. The list of activities would be limited, a maximum of ten, and prioritized.

The profile is applied through a scoring method and an activity list. The following are examples of both. Each unit will devise their own activity list and scoring application. By creating the combination of a list of activities, plus an application of scores attainable in each of the three categories, Teaching, Research, Service, with a defined minimum score, each unit will put in place the elements that determines the expected level of activity of a tenured faculty member.

EXAMPLE: ACTIVITY PROFILE

Teaching: Average of University-authorized course evaluation forms
 and/or Department-generated instruments for evaluating teaching. scores
 by level of course
 Ratio of undergraduate to graduate teaching loads
 Average teaching loads
 Graduate student supervision

Mentoring of students outside class in rehearsal and performance situations
Average teaching presentations outside UNM, workshops, master classes

Research: Average numbers per faculty of publications; books; book chapters; articles; grants; grant proposal.
Professional presentations at conferences, professional meetings.
Average activity involving concerts/performances/exhibitions on campus
Average activity involving concerts/performances/exhibitions off campus

Service: Average number of departmental service assignments
Average number of college/university committees
Search committee work
Recruitment
Projects, performance, teaching, working with organizations within UNM
Projects, performance, teaching, working with organizations outside UNM
National professional service.

SCORING EXAMPLE: A total score for the three categories is 100 pts. The points would be distributed as follows: Teaching: 0 to 30; Research: 0 to 30, and Service 0 to 30. For example each category has a maximum of ten items. The top five items under Teaching are ten pts each and the bottom five are five points each. With a score of 70 or above the faculty member would receive a brief 50 to 100 word statement certifying, and commending where desired, their activity. A faculty member who scores below 70 pts for the three categories combined would receive an evaluation that noted deficiencies and would begin a process for addressing the deficiencies.

One of the principles of the scoring, regardless of what scores are devised by unites is that a faculty member will need to have created scores in all three categories to reach the minimum score. Whatever variations departments make win the scoring method, all departments will use 100 as the maximum score and 70 as the minimum.

Post Tenure Timeline

From Faculty Handbook:

4.9.1 Introduction The Post Tenure Review Policy ensures that all tenured faculty members will receive an annual review and that those with either exceptionally good performance or deficiency in one or more areas will be identified. Special achievement shall be rewarded in a manner determined by each college/school. For a faculty member who receives two successive annual reviews with identified uncorrected deficiencies, the Post-Tenure Review policy provides a mechanism to

either (a) overturn the findings of deficiency in the annual reviews or (b) establish a remedial program for correcting the deficiencies.

4.9.7 More Complete Reviews If in the judgment of the chair the annual review for any faculty members shows a serious deficiency that has continued for two consecutive years, the chair shall inform the faculty member. One of two possible courses of action shall follow: (1) The faculty member may request that the chair submit his or her findings to the other tenured faculty members for consideration in a more complete review during the following year, or

(2) If the faculty member does not request the review, the chair may initiate such a review with the concurrence of a majority of the tenured faculty in the department. The more complete review shall be similar to the mid-probationary review described in the *Faculty Handbook*, with the aim of identifying strengths and weaknesses. This review shall be undertaken by the chair with a committee of at least three tenured faculty members chosen by the tenured faculty. If they find that the faculty member's performance is not seriously deficient, the member shall be so informed and a statement of the decision placed in the file. If serious deficiency is found, a specific remedial program shall be developed in consultation with the faculty member, including procedures, criteria for evaluating progress, and a reasonable timetable. The results of the program shall be reported by the chair to the dean. If the dean concludes, after consulting the college promotion and tenure committee, or other advisory committee, if any, that serious deficiencies persist, he or she shall so inform the Provost/VPHS.

CALENDAR GUIDE

Spring:

Gather data from tenured faculty and follow the evaluation procedure developed in your department guidelines.

Provide a copy of the written review to each faculty member.

If a faculty member is to be placed on the first year of the two-year progress toward a complete review, his/her letter must indicate the specific areas in which there are "serious deficiencies."

If deficiencies are identified, include in your report a request for a timely meeting with the faculty member. Also notify him/her, in writing, of the relevant sections of the Handbook that outline opportunities for request for data and an appeal to the Dean.

Either include in your report, or have at hand, pertinent data to share with the faculty member should he/she so request.

Meet with the faculty member to discuss the finding, develop plans for remedy, and consider any response the individual wants to make to the report. If you do choose to modify the report based on the case presented, do so, and schedule a follow-up meeting.

Once your report is final to your satisfaction, have the faculty member sign two copies of the report-making sure he/she realized that signature does not indicate agreement.

If the faculty member does not agree with the finding, he/she may append a response which is included in the file submitted to the Dean. At this point, a formal, written, appeal to the Dean may be made by the faculty member.

In cases with deficiencies where there are disputes, provide the Dean's office all other data submitted by the faculty member for this annual review.

Summer:

Dean's office will review all materials; meet with individual faculty who have formally appealed their annual review, and make a finding.

Fall:

Early in the semester, meet individually with all faculty who received findings of deficiency and develop/reiterate the specific actions which they need to take to remedy the deficiency.

In cases where deficiencies in teaching have been identified, be sure to develop a robust set of materials for evaluating progress/improvement. Such faculty should, at minimum be able to provide a University-authorized course evaluation form and/or Department-generated instrument for evaluating teaching, updated syllabi, assignments, and undergo peer review of their classroom. Documentation of an effort to learn more about effective teaching strategies – through visiting other classes, taking CASTL workshops, etc. is also important.

Spring:

Meet again in January to review progress.

Collect new data and begin the second evaluative round.

OTHER PERSONNEL GUIDELINES

SABBATICAL SUBMISSION GUIDELINES

approved CFA Personnel Committee 1/11/06

From Faculty Handbook C200 Sabbatical Leave:

8. Approval of Application: Primary responsibility for determining the merit of a proposed program from the point of view of the validity of the program and the probable value of the program to the faculty member and to the University lies in the department and should be accomplished by a departmental committee. The departmental chairperson shall forward to the dean the departmental evaluation together with the chair's recommendation and a statement as to how the teaching obligations of the department will be achieved in the event the proposal is approved. The dean with the advice of a college-wide faculty committee, shall then evaluate the proposal both on its merits and on its effect on the operation of the college. The dean shall then send the departmental and college recommendations to the Deputy Provost so that the original and one copy of the proposal together with all recommendations shall reach that office by February 1 for a leave commencing in Semester I of that year and by October 1 for a leave commencing in Semester II of the following year. The Provost/VPHS shall verify that the applicant is eligible for the proposed leave and that provisions of this Policy have been properly followed.

10. Sabbatical leave is available under the following four options to any faculty member with tenure or to any faculty member in the last year of the probationary period for whom a favorable decision has been reached with regard to tenure. Those options should be discussed with the departmental chairperson, and the application should indicate the option desired. After any period of at least three years of full time service at the University of New Mexico.

1. One semester at 2/3 salary for that semester.

After any period of at least six years of full-time service (or equivalent part-time service) at the University of New Mexico without a sabbatical:

2. One semester at no reduction in annual salary.

3. One full academic year at 2/3 salary.

4. Semester II of one year and Semester I of the following year, at 2/3 salary for each semester of leave

14. Upon returning to the University, every faculty member granted a sabbatical leave shall submit promptly to the Deputy Provost, with copies to department chairperson and dean, a full report of the research, creative work, publications, or other results of the period of leave. The report submitted to the Deputy Provost shall be deposited in the faculty member's personnel file.

Sabbatical proposal needs to include the following:

A. Describe the research/creative project you will pursue while on sabbatical. State 1) the connection and importance of this project to your ongoing research or

creative work; 2) the impact this project will have on your teaching—specify if the project will affect particular courses (new material, new methodology, or new course); 3) state the intended outcome of your proposal including presentation or publication.

B. Individuals requesting sabbaticals need to work with their Chairs to define how their teaching obligations will be covered for the period of the sabbatical. The request cannot go forward without a memo from the Chair stating the details of the coverage plan and approving this request.

C. Each sabbatical proposal must be accompanied by a memo from the Chair with the department's evaluation and the Chair's recommendation.

Process

The candidate submits request to the Department Chair.

The Chair submits the request with a recommendation to the Dean's Office.

The College Personnel Committee submits a recommendation to the Dean.

The Dean submits a recommendation to the Provost.

Additional language approved by the Dean's Policy Committee 1/18/06

From Faculty Handbook

7. Other conditions having been fulfilled, it is general practice that requests for leave be considered on the basis of length of service.

When there are more applications for sabbatical leave in a department than allowed by the Faculty Handbook or the number requested will adversely affect programs, preference will generally be given based on seniority. Seniority can be calculated as the number of years on the faculty and/or the number of years since the last sabbatical.

MDP E.2 Faculty List

2011 MUSIC DEPARTMENT FACULTY				
Name	Year Hired	Rank	Tenure Status ***	Degree, Biography Link, Pre-K Teaching Experience (if applicable)
David Bashwiner	2010	Assistant Professor	TT	PhD '10, History and Theory of Music, The University of Chicago; MM '01, Music Composition, The University of Illinois at Urbana-Champaign; AB '97 in Psychology with a Concentration in Biopsychology, Cornell University http://music.unm.edu/faculty_staff/fac_profiles/bashwiner.htm
Steven Block	1989	Professor	T	PhD '81, Music Theory, Eastman School of Music; PhD '75, Composition and Theory, University of Pittsburg; MA '75, Composition, University of Iowa; BA '73, Composition, Antioch University http://music.unm.edu/faculty_staff/fac_profiles/block_steven.htm
Carlow, Regina	2004	Associate Professor	T	PhD '04, Curriculum and Instruction - Choral Music Education, University of Maryland; MM '85, Music Education, The Catholic University of America; BM '83, Music Education-Voice, Westminster Choir College; Total 22 years, Pre K-12 – 12 years +++ http://music.unm.edu/faculty_staff/fac_profiles/carlow.htm
Michael Chapdelaine	1985	Professor	T	MM '80, Musical Performance, Classical Guitar, Florida State University; BM '79, Musical Performance, Classical Guitar http://music.unm.edu/faculty_staff/fac_profiles/chapdelaine.htm
Bruce Dalby	1989	Professor	T	EdD '89, University of Illinois at Urbana; MME '82, University of Illinois at Urbana; BME '76, Utah State University, Total 10 years, Grades 6-12 – 10 years +++ http://music.unm.edu/faculty_staff/fac_profiles/dalby.htm
Carmelo De Los Santos	2004	Associate Professor	T	DMA '04, Violin Performance, University of Georgia; MM '99, Violin Performance, Manhattan School of Music; BM '97, Violin Performance, Federal University of Rio Grande do Sul, Porto Alegre, Brazil http://music.unm.edu/faculty_staff/fac_profiles/delossantos.htm
Bradley Ellingboe	1985	Professor	T	MM '83, Choral Conducting, Eastman School of Music at the University of Rochester; MM '83, Vocal Performance and Literature, Eastman School of Music at the University of Rochester; BA '80, Music Theory and Composition, Saint Olaf College, Northfield, http://music.unm.edu/faculty_staff/fac_profiles/ellingboe.htm
Kimberly Fredenburgh	2000	Associate Professor	T	MM '99, Viola Performance, String Pedagogy, Arizona State University; BUS '92, University of New Mexico http://music.unm.edu/faculty_staff/fac_profiles/fredenburgh.htm
Peter Gilbert	2010	Assistant Professor	TT	PhD '08, Philosophy of Music, Harvard; MM '00, Composition, Cleveland Institute of Music; BM '98 Music Composition, Illinois Wesleyan University http://music.unm.edu/faculty_staff/fac_profiles/gilbert.htm
Richard Hermann	1991	Professor	T	PhD '94, Music Theory, Eastman School of Music (University of Rochester); MM '82, Musical Arts in Composition, Yale University; MM '77 Composition, New England Conservatory of Music; BME '73 Education, Drake University http://music.unm.edu/faculty_staff/fac_profiles/hermann.htm
*** Tenure Status: Tenure = T, Tenure Track = TT, Non-Tenure = NT				
+++ Pre-K-12 Teaching Experience				

Name	Year Hired	Rank	Tenure Status ***	Degree, Biography Link, Pre-K Teaching Experience (if applicable)
Karl Hinterbichler	1973	Professor	T	DMA, '74, Performance, University of North Texas; MM. Performance, University of Michigan; BM, 68, Music Literature http://music.unm.edu/faculty_staff/fac_profiles/hinterbichler.htm
Julia Church Hoffman	2010	Lecturer II	NT	MM '08, Music Education, University of New Mexico; BA '85, History, The College of Wooster, Total 21 years, Pre-K-8 – 21 years +++ http://music.unm.edu/faculty_staff/fac_profiles/hoffman.htm
Jose Luis Hurtado	2011	Assistant Professor	TT	PhD '09, Composition, Harvard; MA '02, Composition, Universidad Veracruzana, Xalapa, Mexico; BM '99, Composition, Conservatorio de las Rosas, Morelia Mexico http://music.unm.edu/faculty_staff/fac_profiles/hurtado.htm
Kempter, Susan	2006	Lecturer II	NT	MA '97, Education, University of New Mexico; BUS '86, University of New Mexico http://music.unm.edu/faculty_staff/fac_profiles/kempter.htm
Glenn Kostur	1995	Associate Professor	T	MM '95, Jazz Studies-Composition, DePaul University; BM '86, Jazz Studies-Performance, University of North Texas http://music.unm.edu/faculty_staff/fac_profiles/kostur.htm
Eric Lau	2005	Assistant Professor	TT	DMA '03, Musical Arts in Saxophone Performance, Michigan State University, MM '99, Saxophone Performance; BM '97, Saxophone Performance, Louisiana State University http://music.unm.edu/faculty_staff/fac_profiles/lau.htm
Jennifer Lau	2005	Lecturer III	NT	DMA '03, flute Performance, Michigan State University; MM '00, Flute Performance, Michigan State University; BM '98, Louisiana State University http://music.unm.edu/faculty_staff/fac_profiles/lau_jennifer.htm
Keith Lemmons	1984	Professor	T	MM '80, Clarinet Performance and Wood Wind Specialist, Michigan State University; BME '79, Music Education, Pittsburg State University http://music.unm.edu/faculty_staff/fac_profiles/lemmons.htm
John Marchiando	2006	Visiting Assistant Professor	NT	DMA '04, Solo Performance, Trumpet, Arizona State University; MM '95, Performance (Trumpet), University of Michigan; BM '92, Wind Instruments (Trumpet), University of Michigan http://music.unm.edu/faculty_staff/fac_profiles/marchiando.htm
Scott Ney	1998	Associate Professor	T	MA '90, Percussion Performance, Eastern Illinois University; BM '87, Percussion Performance, Boston Conservatory http://music.unm.edu/faculty_staff/fac_profiles/ney.htm
Karola Obermüller	2010	Assistant Professor	T	PhD '10, Music Composition, Harvard University; MM '03, Composition and Electronic Music, Hochschule für Musik Saar, Saarland, Germany; BM '03, Music Pedagogy, Hochschule für Musik Nürnberg, Germany http://music.unm.edu/faculty_staff/fac_profiles/obermueller.htm
Jorge Perez-Gomez	1990	Professor	T	DMA '86 Orchestral Conducting, Eastman School of Music, University of Rochester; MM '81, Orchestral Conducting, Northwestern University; BM '79, Orchestral Conducting, The San Francisco Conservatory of Music http://music.unm.edu/faculty_staff/fac_profiles/perez-gomez.htm
*** Tenure Status: Tenure = T, Tenure Track = TT, Non-Tenure = NT +++ Pre-K-12 Teaching Experience				

Name	Year Hired	Rank	Tenure Status ***	Degree, Biography Link, Pre-K Teaching Experience (if applicable)
Jeffrey Piper	1977	Professor	T	MM '72, Trumpet Performance, The University of Michigan; BME '71, Truman State University http://music.unm.edu/faculty_staff/fac_profiles/piper.htm
Valerie Potter	1998	Associate Professor	T	MM '87, Flute, Yale University; BM '84, Performer's Certificate, Indiana University http://music.unm.edu/faculty_staff/fac_profiles/potter.htm
Pamela Pyle	2001	Associate Professor	T	MM '96, Collaborative Piano, Julliard School; BM '86, Piano Performance, New England Conservatory of Music http://music.unm.edu/faculty_staff/fac_profiles/pyle.htm
Patricia Repar	2003	Associate Professor	T	DMA '92, Composition/Theory, University of Illinois Champaign-Urbana; MA '88, Composition and Ethnomusicology, Brown University; BFA '85, Composition and Ethnomusicology, York University, Toronto http://music.unm.edu/faculty_staff/fac_profiles/repar.htm
Eric Rombach-Kendall	1993	Professor	T	MM '88, Wind Conducting, The University of Michigan; MM '84, Music Education, The University of Michigan; BM '79, Music Education, University of Puget Sound http://music.unm.edu/faculty_staff/fac_profiles/rombach_kendall.htm
David Schepps	1999	Associate Professor	T	DMA '88, Cello Performance, Arizona State; MM '80, Cello Performance, Arizona State; BM '78, Cello Performance, Mannes College of Music http://music.unm.edu/faculty_staff/fac_profiles/schepps.htm
JD Shaw	2009	Assistant Professor	TT	MM '95, Performance and Literature/ Eastman School of Music; BM '92, Performance Emphasis, Wichita State University http://music.unm.edu/faculty_staff/fac_profiles/shaw.htm
Sam Shepperson	1995	Lecturer I	NT	BUS '82, University of New Mexico http://music.unm.edu/faculty_staff/fac_profiles/shepperson.htm
Christopher Shultis	1980	Professor	T	PhD '93, American Studies, University of New Mexico; MM '81, Percussion Performance, University of Illinois; BM '79, Michigan Percussion Performance, State University http://music.unm.edu/faculty_staff/fac_profiles/shultis.htm
Chad Simons	2005	Associate Professor	T	MM '01, Instrumental Conducting: Pedagogy and Performance, Oklahoma State University; BME '97, Instrumental, Choral, General Music, The University of Montana http://music.unm.edu/faculty_staff/fac_profiles/simons.htm
Falko Steinbach	1999	Professor	T	PhD '86, Piano Performance, Musikhochschule Köln, Germany; MM '84, Piano Performance, Musikhochschule Köln, Germany; BA '86, Theory Composition, Musikhochschule Köln, Germany; BA '83, Piano, Musikhochschule Köln, Germany http://music.unm.edu/faculty_staff/fac_profiles/steinbach.htm
Mark Tatum	1989	Lecturer II	NT	MM '86, Performance Double Bass, University of Arizona; BA '82, University of Arizona http://music.unm.edu/faculty_staff/fac_profiles/tatum.htm
*** Tenure Status: Tenure = T, Tenure Track = TT, Non-Tenure = NT				
±±± Pre-K-12 Teaching Experience				

Name	Year Hired	Rank	Tenure Status ***	Degree, Biography Link, Pre-K Teaching Experience (if applicable)
Debra Taylor	2008	Lecturer III	NT	MM '07, University of New Mexico; BM '84, Curtis Institute of Music http://music.unm.edu/faculty_staff/fac_profiles/taylor_d.htm
Leslie Umphrey	1995	Associate Professor	T	MM '84, Voice, University of Richmond; BA '81, Voice, Eastman School of Richmond http://music.unm.edu/faculty_staff/fac_profiles/umphrey.htm
Kevin Vigneau	1996	Professor	T	DMA '99, Oboe, Yale School of Music; MMA '93, Oboe, Yale School of Music; MM '92, Oboe, Yale School of Music; BM '82, Oboe, Boston University http://music.unm.edu/faculty_staff/fac_profiles/vigneau.htm
Richard White	2007	Assistant Professor	TT	DM, ABD '04, Performance with Music Education and Music Information Technology minors, Indiana University School of Music, Bloomington; MM '99, Performance with a Brass Pedagogy minor, Indiana University School of Music, Bloomington; BM '96, Performance, Peabody Conservatory of Music http://music.unm.edu/faculty_staff/fac_profiles/white.htm
Maria Williams	2002	Associate Professor	T	PhD '96, Ethnomusicology, University of California, Los Angeles; MA '89, Ethnomusicology, University of California, Los Angeles; BA '81, Music, Dominican College of San Rafael http://music.unm.edu/faculty_staff/fac_profiles/williams_maria.htm
*** Tenure Status: Tenure = T, Tenure Track = TT, Non-Tenure = NT				
+++ Pre-K-12 Teaching Experience				

2011 MUSIC DEPARTMENT PART-TIME FACULTY

Name	Year Hired	Rank	Degree, Biography Link, Pre-K Teaching Experience (if applicable)
Michael Anthony	1999	Lecturer I	N/A http://music.unm.edu/faculty_staff/fac_profiles/anthony.htm
Carla Barlow	2008	Lecturer II	MM '02, Music Composition and Theory, University of New Mexico; BA '86, English/Technical Writing, Miami University http://music.unm.edu/faculty_staff/fac_profiles/barlow_carla.htm
Lisa Collins	2008	Lecturer II	MM '06, Performance, University of New Mexico, BM '97, Performance, University of New Mexico http://music.unm.edu/faculty_staff/fac_profiles/collins.htm
Paula Corbin-Swalin	2008	Lecturer II	MM '92, Performance and Repertoire, Eastman School of Music; BM '89, Vocal Performance, University of New Mexico http://music.unm.edu/faculty_staff/fac_profiles/swalin.htm
Daniel Davis	2008	Lecturer II	MM '81, Composition, University of Washington; BA '77, Composition, University of Washington; BM '77, Music, University of Washington http://music.unm.edu/faculty_staff/fac_profiles/davis.htm
Anne Eisfeller	2010	Lecturer II	MM '75, Harp, Indiana University, BM '74, Harp, Indiana University http://music.unm.edu/faculty_staff/fac_profiles/eisfeller.htm
David Felberg	2006	Lecturer II	MA '97, Orchestral Conducting, University of New Mexico, BA '93, History, University of Arizona http://music.unm.edu/faculty_staff/fac_profiles/felberg_david.htm
Doug Geist	1999	Lecturer I	N/A http://music.unm.edu/faculty_staff/fac_profiles/geist.htm
Paul Lombardi	2007	Lecturer III	PhD '04, Music Composition with a supporting area in Music, University of Oregon; MM '98, Music composition, California State University; BM '96, California State University http://music.unm.edu/faculty_staff/fac_profiles/lombardi.htm
Stuart MacAskie	1999	Lecturer I	BM '87, Jazz Studies, University of Indiana http://music.unm.edu/faculty_staff/fac_profiles/macaskie.htm
Erica Otero	2003	Lecturer III	DA '01, Horn Performance and Brass Pedagogy, University of Northern Colorado, MM '91, Horn Performance, University of Mississippi; BME '88, University of New Mexico, Total 10 years, Pre-K – 8, 10 years +++ http://music.unm.edu/faculty_staff/fac_profiles/otero.htm
Christian Pincock	2010	Lecturer II	MM '04, Jazz Studies, Manhattan School of Music, BM '02, Jazz Studies, New England Conservatory http://music.unm.edu/faculty_staff/fac_profiles/pincock.htm

+++ Pre-K-12 Teaching Experience

Name	Year Hired	Rank	Degree, Biography Link, Pre-K Teaching Experience (if applicable)
Lauren Saeger	2009	Lecturer II	MLS '09, Library Science, University of Illinois, Champaign-Urbana; MM '98, Vocal Jazz Studies, Georgia State University; BM '95, Vocal Commercial Music, Millikin University http://music.unm.edu/faculty_staff/fac_profiles/saeger.htm
Colleen Sheinberg	1995	Lecturer II	MM '76, Piano Performance, University of New Mexico; MA '73, Anthropology, University of New Mexico; BM '74, Piano Performance, University of New Mexico; MM '73, Anthropology, University of New Mexico; BS '71, Anthropology, Southern Methodist University http://music.unm.edu/faculty_staff/fac_profiles/sheinberg.htm
Ben Silva	2006	Lecturer I	BM '99, Guitar Performance, University of New Mexico http://music.unm.edu/faculty_staff/fac_profiles/silva.htm
Maxine Thevenot	2006	Lecturer III	DMA '06, Organ Performance, Manhattan School of Music; MM '01, Organ Performance, Manhattan School of Music; BM '91, Music Education, University of Saskatchewan, SK, Canada http://music.unm.edu/faculty_staff/fac_profiles/thevenot.htm
Denise Turner	1995	Lecturer I	N/A http://music.unm.edu/faculty_staff/fac_profiles/turner.htm
Jonathan Vieker	2011	Lecturer II	MM '11, Trumpet Performance, University of New Mexico; BA '08, Music, Truman State University http://music.unm.edu/faculty_staff/fac_profiles/vieker.htm
Arlene Ward	1989	Lecturer II	MA '69, Historical Musicology, University of California, Los Angeles; BA '62, English Literature, University of California, Los Angeles http://music.unm.edu/faculty_staff/fac_profiles/ward.htm
Jacqueline Zander-Wall	2006	Lecturer II	MA '88, BA '88, Music, University of California at Santa Barbara; BA '82, Liberal Studies, University of California at Santa Barbara http://music.unm.edu/faculty_staff/fac_profiles/zander_wall.htm

MDP IV.E.3 – Teaching Assignments

COURSES TAUGHT SPRING 2011
Tenure Track Faculty Listed in Bold Type
Does not include Applied Music

Faculty	Rank	Area/Instrument	Non-Applied Courses Taught Fall 2011
Anthony	Lect I	Jazz	none
Barlow	Lect II	Theory	MUS 311/511
Bashwiner	Assistant	Theory	MUS 152, MUS 252, MUS 435/535 (co-taught, Music-Sound Production for Films), MUS 439/539 (Music & Emotion), MUS 599 (1 student)
Block	Full	Theory	MUS 101 (instructor-of-record), MUS 551 (instructor-of record, 1 student)
Carlow	Associate	Music Ed	MUS 243/MUS/560/MUSE 243 (Dolce Suono), MUSE 195, MUSE 313, MUSE 446, MUSE 461, MUSE 532 (co-taught), MUSE 598 (6 students), MUSE 599 (1 student)
Chapdelaine	Full	Guitar	none
Collins	Lect II	String Pedagogy	MUS 152L (co-taught), MUS 370, MUS 370L, MUS 470, 470L
Corbin-Swalin	Lect II	Voice, Mus Apprec	MUS 139
Dalby	Full	Music Ed.	MUS 152L (5 sections, co-taught), MUS 252L (3 sections, co-taught), MUSE 415, MUSE 457/557, MUSE 461
Davis	Lect II	Mus Apprec	MUS 139 (1 section)
de los Santos	Associate	Violin	MUS 351 (1 student)
Eisfeller	Lect I	Harp	none
Ellingboe	Full	Choral	MUS 143/MUS 560 (University Chorus), MUS 243/MUS 560/MUSE 243 (Concert Choir), MUS 551 (1 student), MUS 571, MUS 572
Felberg	Lect I	Orchestra	none
Feld	Full	Contemp World Mus	none
Fredenburgh	Associate .75	Viola	MUS 231/560 (Orchestra Rep)

Geist	Lect I	Recording	MUS 481/581
Gilbert	Assistant .75	Theory/Comp.	MUS 254, MUS 410
Hermann	Full	Theory	MUS 252
Hinterbichler	Full	Trombone, Mus Hist	MUS 362, MUS 435 (Resumes, Gigs, Auditions, PR, Jobs), MUS 537, MUS 560 (Graduate Brass Quintet, co-taught), MUS 599 (1 student)
Hoffman	Lect II	Music Ed	MUSE 347, MUSE 400
Kempter	Lect II	String Pedagogy	MUS 170/170L, 270/270L, MUS 470/470L, MUS 589
Kostur	Associate	Jazz Studies	MUS 231/560 (Jazz Combo), MUS 234/560 (Jazz Band I), MUS 234/560 (Jazz Band II), MUS 338, MUS 551 (1 student)
Lau E.	Assistant	Sax	MUS 172, MUS 231/560 (Sax Quartet)
Lau, J.	Lect III	Music Appreciation	MUS 139 (4 sections), MUS 152L (co-taught), MUS 252L (co- taught)
Lemmons	Full	Clarinet	none
Lombardi	Lect III	Theory	MUS 102 (2 sections), MUS 130
MacAskie	Lect I	Jazz	MUS 237
Marchiando	Visiting Asst	Trumpet	MUS 560 (Graduate Brass Quintet, co-taught),
Ney	Associate	Percussion	MUS 231 (Marimba Band), MUS 231 (Percussion Ensemble), MUS 231 (Marching Band Percussion), MUSE 155
Obermueller	Assistant .75	Theory/Comp.	MUS 306
Otero	Lect III	Music Ed/Apprec.	MUS 139, MUSE 298 (2 sections)
Pérez Gómez	Full	Orchestra	MUS 233/MUS 560/MUSE 233 (Symphony Orchestra), MUS 363, MUS 571, MUS 572
Piper	Full	Trumpet, Mus Hist	MUS 231/560 (Trumpet Ensemble), MUS 560 (Graduate Brass Quintet, co-taught), MUS 375 (2 sections), MUS 551 (1 student)
Potter	Associate	Flute	MUS 252L (co-taught), MUSE 155 (co-taught)
Pyle	Associate	Piano	MUS 560 (Piano Chamber Music), MUS 395/595

Rabens	Lect. I	Theory	MUS 152
Repar	Associate	Theory/Comp	none
Rettinger	Lect. I	Recording Studio	MUS 231 (Electric Ensemble), MUS 435/535 (co-taught, Music- Sound Production for Films)
Rombach- Kendall	Full	Band	MUS 241/MUS 560/MUSE 241 (Wind Symphony), MUS 572
Saeger	Lect II	Mus Hist/Jazz Choir	MUS 231 (Jazz Choir), Mus152L (co-taught), MUS 252L (co- taught)
Schepps	Associate	Cello	MUS 231 (Sinfonia), MUS 560 (String Chamber Groups), MUS 560 (Abe Franck String Quartet), MUSE 155 (co-taught)
Shaw	Assistant	Horn	MUS 231 (Brass Chamber Music)
Sheinberg	Lect II	Early Music, Piano	MUS 232/560 (Early Music Ensemble), MUS 535 (Diction in Singing)
Shepperson	Lect I	Voice	MUS 210, MUS 230 (co-taught), MUS 430/560 (Advanced Opera Studio (co-taught)
Shultis	Full	Theory/Comp	MUS 599 (2 students)
Silva	Lect I	Guitar	MUS 116, MUS 117, MUS 231/560 (Guitar Ensemble), MUSE 155
Simons	Associate	Band	MUS 241/MUS 560/MUSE241 (Basketball Band), MUS 241/MUS 560/MUSE 241 (Symphonic Band), MUSE 415, MUSE 441
Steinbach	Full	Piano	MUS 231 (Piano Chamber Music), MUS 389/589
Tatum	Lect II	String Bass	MUS 172 (2 sections)
Taylor	Lect II	Trombone	MUS 231 (Brass Chamber Music), MUS 351 (1 student), MUS 560 (Graduate Brass Quintet, co- taught)
Thévenot	Lect III	Choral	MUS231/560 (Las Cantantes)
Turner	Lect I	Bassoon	none
Tyler	Full	Voice	none
Umphrey	Associate	Voice	MUS 230 (co-taught), MUS 430/560 (Advanced Opera Studio, co-taught), MUS 351 (1 student)
Vigneau	Full	Oboe, Music History	MUS 231/560 (Contemporary Chamber Ensemble), MUS 231

			(Wind Octet), MUS 231 (Woodwind Ensemble), MUS 252L (co-taught), MUS 414/514
Ward	Lect I	Organ, Group Piano	MUS 111, MUS 112 (2 sections), MUS 211, MUS 212
White	Assistant	Tuba, Euphonium	MUS 231 (Brass Chamber Music), MUS 351 (2 students), MUS 449 (Euphonium Rep), MUS 449 (Tuba Rep), MUS 560 (Graduate Brass Quintet, co-taught)
Williams	Associate	Contemp World Mus	MUS 418/518 (2 sections)
Zander Wall	Lect III	Voice	none

COURSES TAUGHT FALL 2011
Tenure Track Faculty Listed In Bold Type
Does not include Applied Music

Faculty	Rank	Area/Instrument	Non-Applied Courses Taught Fall 2011
Anthony	Lect I	Jazz	none
Barlow	Lect II	Theory	MUS 311/511, MUS 421/521
Bashwiner	Assistant	Theory	MUS 150, MUS 250, MUS 599 (1 student)
Block	Full	Theory	MUS 101 (instructor-of-record), MUS 551 (instructor-of record, 1 student)
Carlow	Associate	Music Ed	MUS 243/ MUSE 243 (Dolce Suono), MUS 351 (2 students), MUSE 194, MUSE 213, MUSE 346, MUSE 551 (1 student) MUSE 598 (8 students), MUSE 599 (2 students)
Chapdelaine	Full	Guitar	none
Collins	Lect II	String Pedagogy	MUS 150L, MUS 170, MUS 170L, MUS 370, MUS 370L, MUS 470, 470L, MUS 589
Corbin-Swalin	Lect II	Voice, Mus Apprec	MUS 139, MUS 449/549
Dalby	Full	Music Ed.	MUS 150L (2 sections, co-taught), MUS 252L (3 sections, co-taught), MUSE 315, MUSE 400, MUSE 461, MUSE 599 (1 student)
Davis	Lect II	Mus Apprec	MUS 139 (1 section)

de los Santos	Associate	Violin	MUS 231 (String Chamber Groups), MUS 351 (1 student)
Eisfeller	Lect I	Harp	none
Ellingboe	Full	Choral	MUS 143/MUS 560 (University Chorus), MUS 243/MUS 560/MUSE 243 (Concert Choir), MUS 571, MUS 572
Felberg	Lect I	Orchestra	MUS 560 (Contemporary Chamber Ensemble)
Feld	Full	Contemp World Mus	none
Fredenburgh	Associate .75	Viola	MUS 231/560 (Orchestra Rep)
Geist	Lect I	Recording	MUS 380/580
Gilbert	Assistant .75	Theory/Comp.	MUS 453, MUS 599 (2 students)
Hermann	Full	Theory	MUS 406/506, MUS 409/509, MUS 435/535 (Writing About Music), MUS 499 (1 student)
Hinterbichler	Full	Trombone, Mus Hist	MUS 361, MUS 437/537 (History of the Orchestra), MUS 560 (Graduate Brass Quintet, co-taught), MUS 599 (1 student), MUSE 155
Hoffman	Lect II	Music Ed	MUSE 293, MUSE 400, MUSE 455
Hurtado		Theory	MUS 150, MUS 250, MUS 309
Kempter	Lect II	String Pedagogy	MUS 170/170L, 270/270L, MUS 370/370L, MUS 551 (1 student)
Kostur	Associate	Jazz Studies	MUS 231/560 (Jazz Combo), MUS 234 (Jazz Band I), MUS 234/ (Jazz Band II), MUS 236
Lau E.	Assistant	Sax	MUS 172, MUS 231 (Sax Quartet)
Lau, J.	Lect III	Music Appreciation	MUS 139 (5 sections), MUS 250L (co-taught)
Lemmons	Full	Clarinet	MUS 549
Lombardi	Lect III	Theory	MUS 102 (2 sections), MUS 130
MacAskie	Lect I	Jazz	none
Marchiando	Visiting Asst	Trumpet	MUS 388/588, MUS 560 (Graduate Brass Quintet, co-taught)
Ney	Associate	Percussion	MUS 231 (Marimba Band), MUS 231/560 (Percussion Ensemble), MUS 231 (Marching Band Percussion), MUS 449
Obermueller	Assistant	Theory/Comp.	MUS 305, MUS 599 (1 student)

	.75		
Otero	Lect III	Music Ed/Apprec.	MUS 139 (2 sections), MUSE 298 (2 sections)
Pérez Gómez	Full	Orchestra	MUS 233/MUS 560/MUSE 233 (Symphony Orchestra), MUS 363, MUS 571, MUS 572
Piper	Full	Trumpet, Mus Hist	MUS 560 (Brass Chamber Music), MUS 560 (Trumpet Ensemble), MUS 560 (Graduate Brass Quintet, co-taught), MUS 371, MUS 375
Potter	Associate	Flute	MUS 250L
Pyle	Associate	Piano	MUS 560 (Piano Chamber Music), MUS 595
Repar	Associate	Theory/Comp	MUS 599 (1 student)
Rettinger	????	Recording Studio	MUS 231/560 (Electric Ensemble),
Rombach-Kendall	Full	Band	MUS 241/MUS 560/MUSE 241 (Wind Symphony), MUS 351 (1 student), MUS 571, MUSE 363
Saeger	Lect II	Mus Hist/Jazz Choir	MUS 231 (Jazz Choir), MUS 531
Schepps	Associate	Cello	MUS 231 (Sinfonia), MUS 231 (String Chamber Groups), MUS 560 (Abe Franck String Quartet)
Shaw	Assistant	Horn	MUS 231 (Brass Chamber Music)
Sheinberg	Lect II	Early Music, Piano	MUS 232/560 (Early Music Ensemble)
Shepperson	Lect I	Voice	MUS 330/560 (Opera Studio, co-taught), MUS 351 (1 student)
Shultis	Full	Theory/Comp	MUS 599 (2 students)
Silva	Lect I	Guitar	MUS 116, MUS 117, MUS 231/560 (Guitar Ensemble)
Simons	Associate	Band	MUS 241/MUS 560/MUSE241 (Marching Band), MUS 241/MUS 560/MUSE 241 (Symphonic Band)
Steinbach	Full	Piano	MUS 231/560 (Piano Chamber Music), MUS 449/549, MUS 551 (1 student)
Tatum	Lect II	String Bass	MUS 172 (2 sections)
Taylor	Lect II	Trombone	MUS 231 (Brass Chamber Music), MUS 560 (Low Brass Chamber Music), MUS 560 (Graduate Brass Quintet, co-taught)

Thévenot	Lect III	Choral	MUS231/560 (Las Cantantes)
Turner	Lect I	Bassoon	MUS 231/560 (Woodwind Chamber Music), MUSE 155 (co-taught)
Umphrey	Associate	Voice	MUS 330/560 (Opera Studio, co-taught), MUS 351 (1 student)
Vieker	Lecturer	Theory	150L
Vigneau	Full	Oboe, Music History	MUS 231 (Woodwind Ensemble), MUS 250L, MUS 415/515
Ward	Lect I	Organ, Group Piano	MUS 111 (3 sections), MUS 211, MUS 212
White	Assistant	Tuba, Euphonium	MUS 231 (Brass Chamber Music), MUS 231 (Tuba/Euphonium Chamber Music), MUS 351 (2 students), MUS 449 (Euphonium Rep), MUS 449/549 (Tuba Rep), MUS 560 (Graduate Brass Quintet, co-taught)
Williams	Associate	Contemp World Mus	none
Zander Wall	Lect III	Voice	MUS 209

**APPLIED FACULTY - Number of Applied Lessons Per week
Tenure Track Faculty Listed in Bold Type
SPRING 2011 AND FALL 2011**

Faculty	Rank	Area/Instrument	Spring 2011	Fall 2011
Anthony	Lect I	Guitar	8	9
Block	Full	Composition	1	1
Chapdelaine	Full	Guitar	21	17
Corbin-Swalin	Lect II	Voice	13	13
de los Santos	Associate	Violin	15	12
Eisfeller	Lect II	Harp	1	1
Ellingboe	Full	Conducting	0	1
Felberg	Lect I	Violin	9	2
Fredenburgh	Associate .75	Viola/Violin	10	13
Gilbert	Assistant .75	Composition	5	6
Hermann	Full	Composition	2	0
Hinterbichler	Full	Trombone	2	3
Kempter	Lect II	Violin	0	2
Kostur	Associate	Jazz Improvisation	3	1
Lau E.	Assistant	Sax	17	16

Lemmons	Full	Clarinet	21	14
MacAskie	Lect I	Jazz Piano	5	0
Marchiando	Visiting Asst	Trumpet	11	13
Ney	Associate	Percussion	12	10
Obermueller	Assistant .75	Composition	5	0
Pérez Gómez	Full	Orch	0	0
Piper	Full	Trumpet	11	12
Potter	Associate	Flute	10	14
Pyle	Associate	Piano/Collab. Pno	13	14
Repar	Associate .50	Composition	0	1
Rombach- Kendall	Full	Conducting	2	0
Schepps	Associate	Cello	14	16
Shaw	Assistant	Horn	10	10
Sheinberg	Lect II	Piano/Harpsichord	6	5
Shepperson	Lect I	Voice	14	15
Shultis	Full	Composition	1	0
Silva	Lect I	Guitar	15	10
Steinbach	Full	Piano	13	12
Tatum	Lect II	String Bass	9	9
Taylor	Lect II	Trombone	8	9
Turner	Lect I	Bassoon	3	2
Tyler	Full	Voice	4	1
Ulibarri	Lect.	Guitar	3	0
Umphrey	Associate	Voice	11	14
Vigneau	Full	Oboe	4	8
Ward	Lect I	Piano	3	1
White	Assistant	Tuba	14	13
Zander Wall	Lect II	Voice	12	10

MDP IV.E.4

Types of Assistantships

(From UNM Catalog: <http://catalog.unm.edu/catalogs/2011-2012/graduate-program.html>)

Teaching Assistant (TA)/Teaching Assistant Special (TASpec): is directly involved in producing student credit hours, i.e., responsible for one or more classes or lab sections. Teaching Assistants may not teach courses offered for graduate credit.

Teaching Associate (TAssoc): an advanced teaching assistant who holds the master's degree (or equivalent) and who directly produces student credit hours. Students who have been advanced to doctoral candidacy may be approved, as Teaching Associates, to teach courses offered for graduate credit through submission by the graduate unit of an Approval for Graduate Instruction form to the OGS.

Graduate Assistant (GA)/Graduate Assistant Special (GASpec): one whose duties are related to instruction, but who is not directly involved in producing student credit hours.

Research Assistant (RA): assists in research work that is relevant to the assistant's thesis, dissertation or other requirement for a graduate degree.

Project Assistant (PA): performs work required by a research grant, contract or special project that is not necessarily directly related to degree requirements. Employment associated with administrative/office support should not be classified as a project assistantship.

The duties of the various graduate and teaching assistants in the department are as follows:

Position	Hours per wk	Current Student	Duties
Band	10	Michael Gruetzner	Assist with Marching Band, Wind Symphony and Symphonic Band setup; assist in all areas of band administration; duties as assigned.
Band	10	Matthew Harris	Assist with Band Camp; direct Women's Basketball Band; organize Wind Symphony library; work as Wind Symphony assistant; assist in all areas of band administration; other duties as assigned.
Brass Quintet/Trumpet	10	Anthony Sadlon	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; assist with applied music as needed, including studio classes; other duties

			as assigned.
Brass Quintet/Trumpet	10	Laura Saylor	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; assist with applied music as needed, including studio classes; other duties as assigned.
Brass Quintet/Horn	10	Robert Buss	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; other duties as assigned.
Brass Quintet/Trombone	10	Micah Hood	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; other duties as assigned.
Brass Quintet/Tuba	10	Winston Hind	Rehearse and perform with Wind Symphony and graduate brass quintet; rehearse and perform with UNM Symphony Orchestra as needed; regular public school visits to promote brass area; assist with Brass Day; assist with brass methods class as it relates to tuba and euphonium; other duties as assigned.
Conducting-Choral	10	Andrew Alegria	Assist in choral conducting area as assigned
Conducting-Orchestral	10	Alexander Beamer	Assist with orchestra program, including managing the library, personnel and logistics for all orchestra functions, attendance at all orchestra rehearsals and performances, conducting orchestra rehearsals and sectionals as assigned.
Conducting-Winds	20	Ronald Rivero	Assist with Marching Band and Symphonic Band, direct Men's Basketball Band; assist with undergraduate conducting class; direct

			fall commencement ensemble; assist in all areas of band administration; other duties as assigned.
Computer Lab	10	Michael Amend	Assist with management of the Computer Lab
Jazz Band	10	Sam Reid	Manage the Jazz Band Library (developing a database of its contents); assist with Jazz Band II and the UNM Jazz Festival; assist with saxophone lessons, coaching quartets, etc.; other duties as assigned
Jazz Studies	10	Alex Beamer	Assist in jazz area, with specific duties as assigned by the Director of Jazz Studies.
Music Appreciation	10	Sarah Jenkins	Assist with Music Appreciation class: grade written assignments, proctor exams, hold office hours/study sessions prior to exams, enter grades into the gradebook, and set up and tear down equipment for class; other duties as assigned by supervisor.
Music Appreciation	10	Janelle Varin	Assist with Music Appreciation class: grade written assignments, proctor exams, hold office hours/study sessions prior to exams, enter grades into the gradebook, and set up and tear down equipment for class; other duties as assigned by supervisor.
Music Education	5	Aaron Geiskopf	Assist with music education community outreach; work with music education faculty and area schools for placement of student teachers; field experiences with UNM Music Department; other duties as assigned.
Music Education	5	Julia Manganaro	Assist with music education program managing the UNM Children's Chorus
Music Education	1	Timothy Skinner	Teach clarinet portion of MUSE 155 <i>Orchestral Instruments/Clar-Fl-Sax</i> . (Spring 2012 only for professor who is on sabbatical)
Music History	5	Laura Saylor	Assist with and/or grade MUS 371 Music History for Non-Majors
Percussion	10	Matthew Carraher	Teach applied lessons as needed; perform in UNM Symphony Orchestra as needed; assist with percussion program as assigned

Percussion	10	Brendon Mizener	Teach MUS 231 <i>Marching Percussion</i> ; perform in orchestra as needed; assist with percussion program as assigned.
Piano	10	Charles Dickinson	Accompanying duties as assigned by Collaborative Piano Director
Piano	5	Wenci Fan	Accompanying duties as assigned by Collaborative Piano Director
Piano	10	Ivan Koska	Accompanying duties as assigned by Collaborative Piano Director
Piano	10	Christian Newman	Accompanying duties as assigned by Collaborative Piano Director; other duties as assigned by department chair
Piano	5	Luciana Simoes	Accompanying duties as assigned by Collaborative Piano Director
Piano	10	Natalia Tikhovidova	Accompanying duties as assigned by Collaborative Piano Director
Robb Trust	10	Christopher Bayley	Assist with the John D. Robb Composers' Symposium and Composers' Competition; improve access to the Robb Archive; participate in educational and community outreach programming; other duties as assigned.
String Pedagogy	5	Christian Garcia	Assist with String Pedagogy program as assigned.
String Pedagogy/Orchestra	10	Charles Regauer	Assist with string pedagogy program 5 hours per week, with duties as assigned by Pedagogy faculty. Assist with orchestra rehearsals in leadership as needed 5 hours per week; duties include logistical support for rehearsal and concerts as assigned.
String Quartet/Violin	10	Cesar Aviles	Rehearse and perform in Abe Franck graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marking sessions, etc.); other duties as assigned.
String Quartet/Violin	10	Rogério Nunes	Rehearse and perform in Abe Franck graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marking sessions,

			etc.); other duties as assigned.
String Quartet/Viola	10	Enrique Victoria Obando	Rehearse and perform in Abe Franck graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marking sessions, etc.); other duties as assigned.
String Quartet/Cello	10	Mathias Iff	Rehearse and perform in Abe Franck graduate string quartet (at least one public performance each semester); perform in UNM Symphony Orchestra and assist in leadership as needed (orchestra bowing/marking sessions, etc.); other duties as assigned.
Theory	10	Jeremy Bakken	Teach and grade MUS 150 <i>Theory I</i> in fall and MUS 152 <i>Theory II</i> in spring semester
Theory	5	James Balagurchik	Teach & grade one section of MUS 150L <i>Aural Lab I</i>
Theory	10	Jonah Elrod	Teach and grade two sections of MUS 150 <i>Theory I</i> in fall and MUS 152 <i>Theory II</i> in spring semester.
Theory	5	Andrew Saletta	Teach one section of MUS 152L <i>Aural Lab</i>
Theory	10	Sabine Wilden	Pedagogy Development assistant: develop pedagogical materials and other duties as assigned by supervisor.
Woodwind	10	Stephen Hands	Perform with UNM Orchestra and Wind Symphony; make regular visits to high schools to promote woodwind area; develop and produce woodwind newsletter; assist with publicity of woodwind events; assist with organization of woodwind recruitment; assist with maintaining woodwind area websites. Other duties as assigned.
Voice	10	Javier Gonzalez	Teach applied voice lessons

MDP IV.F.1

KEY TO FLOOR PLANS

First Floor:

1103/1115	Dept. of Music Office
1106	Classroom (capacity 24)
1107	Music Education Storage
1108	Classroom (capacity 35)
1109	Faculty Office: Regina Carlow
1111	Classroom/small performance space (capacity 36)
1112	Accountant's Office, Scanner, Faculty Computer
1113/1114	Chair's Office
1116	Department Administrator's Office
1117	Piano Lab
1119/1120	Storage
1121	Keller Hall Kitchen
1122	Keller Hall Green Room
1126	Opera Dressing Room & Storage

Second Floor:

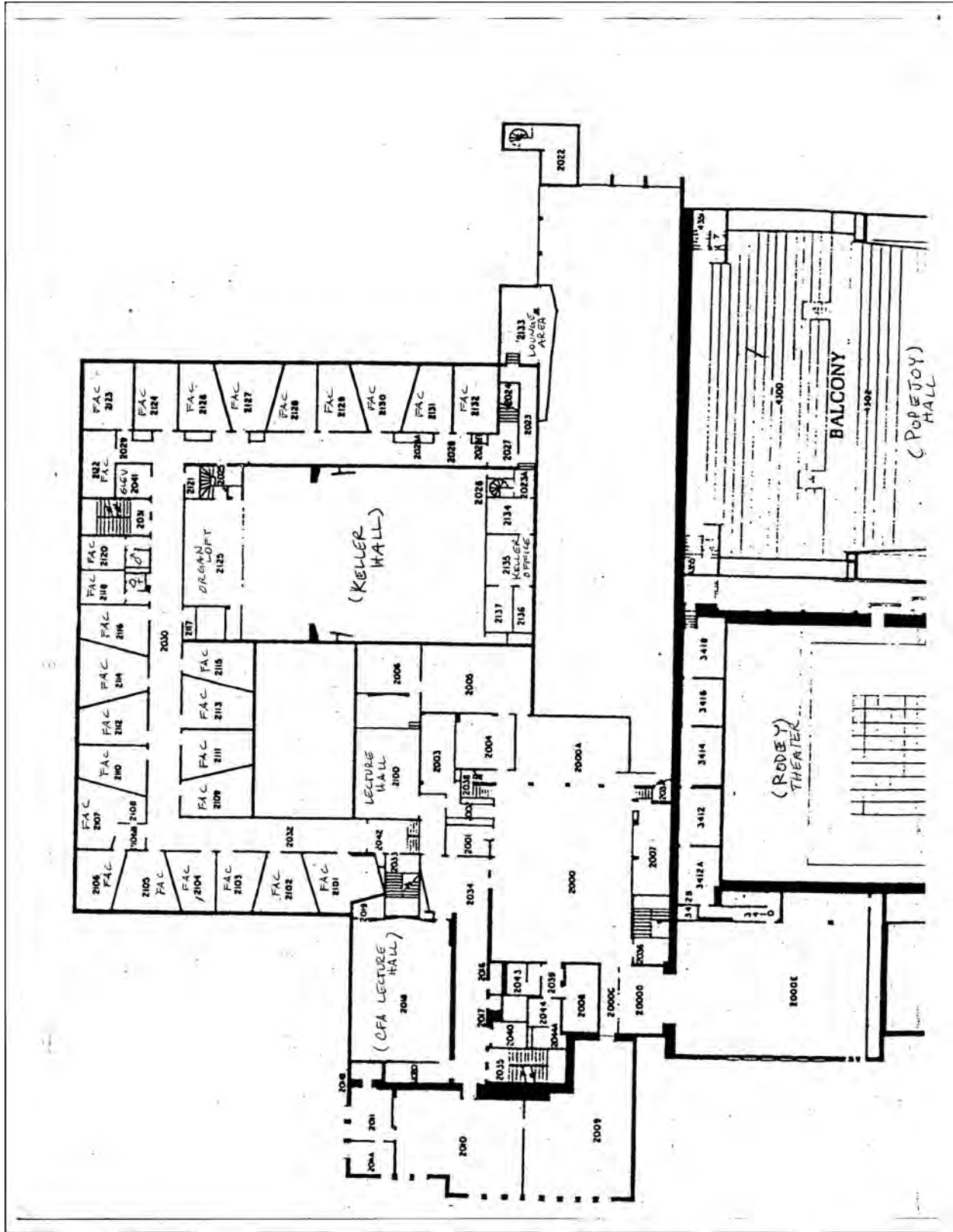
2018	Large Lecture Hall; usage controlled by College
2100	Lecture Hall (seating 56, fixed seating theater style, small stage)
2101	Faculty Office: Leslie Umphrey, voice & opera
2102	Faculty Office: Falko Steinbach, piano
2103	Faculty Office: David Bashwiner, theory
2104	Faculty Office: Richard Hermann, theory
2105	Faculty Office: Kevin Vigneau, oboe
2106	Faculty Office: Bruce Dalby, music education
2107/8	Faculty Office: Keith Lemmons, clarinet
2109	Faculty Office: David Schepps, cello
2110	Faculty Office: Eric Lau, saxophone
2111	Faculty Office: Jorge Pérez-Gómez, orchestra director
2112	Faculty Office: Richard White, tuba
2113	Faculty Office: Carmelo de los Santos, violin
2114	Faculty Office: Pamela Pyle, piano/Collaborative Piano
2115	Faculty Office: Kim Fredenburgh, viola
2116	Faculty Office: Valerie Potter, flute
2118	Faculty Office: Jennifer Lau, music appreciation
2120	Faculty Office: Jacqueline Zander Wall, voice
2122	Faculty Office: Glenn Kostur, Jazz Studies
2123	Faculty Office: Jeff Piiper, trumpet
2124	Faculty Office: Karl Hinterbichler, trombone
2126	Faculty Office: Denise Turner, bassoon; John Marchiando, trumpet
2126	Faculty Office: Sam Shepperson, voice
2128	Faculty Office: Michael Chapdelaine, guitar
2129	Faculty Office: Jose-Luis Hurtado, theory
2130	Faculty Office: Scott Ney, percussion
2131	Faculty Office: JD Shaw, horn
2132	Faculty Office: Brad Ellingboe, choral director

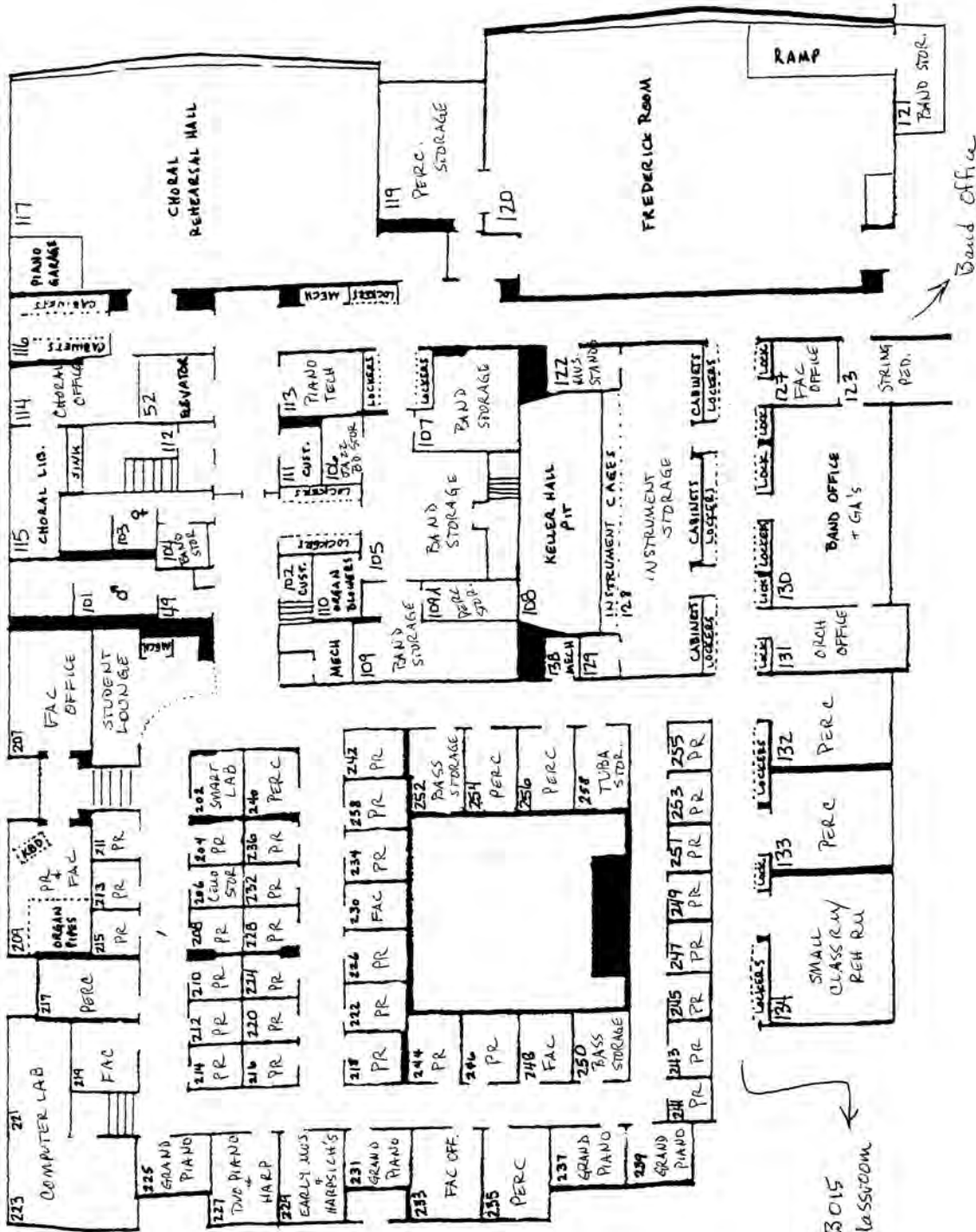
2134 Keller Hall office

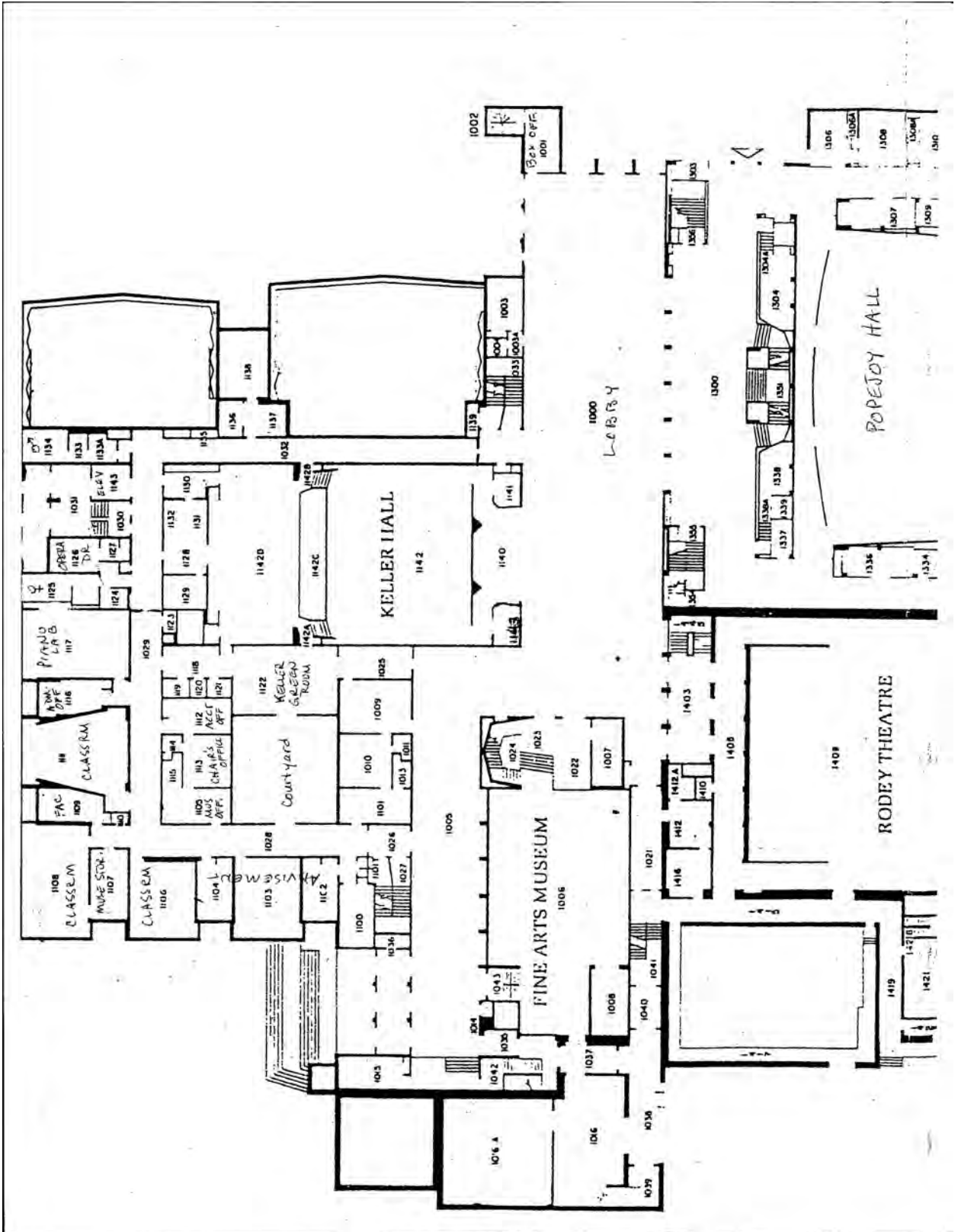
Basement:

B015 Classroom (capacity 35)
B104 Band storage
B105 Band storage
B106 Jazz Band Storage
B107 Band storage
B109 Band storage
B113 Piano technician
B114 Choral office
B115 Choral library
B116 Choral storage
B117 Rehearsal hall, choral (capacity 110)
B119 Percussion storage
[B120] Kurt Frederick Rehearsal Hall (FRH): rehearsal hall, instrumental (capacity 138)
B121 Band storage
B122 Music stand storage
B123 String Pedagogy teaching
B127 Faculty Office: Susan Kempter, string pedagogy
B128/129 Instrument storage
B130 Band Office; GA office
B131 Orchestra office
B132 Percussion storage/practice room
B133 Percussion storage/practice room
B134 Classroom/Rehearsal Space (capacity 22)
B202 Smart Lab
B204 Practice room
B206 Cello storage
B207 Faculty Office: Mark Tatum, doublebass; Debra Taylor, trombone
B208 Practice room
B209 Organ practice room and Faculty office: Arlene Ward, organ & group piano
B210 Practice room
B211 Practice room
B212 Practice room
B213 Practice room
B214 Practice room
B215 Practice room
B216 Practice room
B217 Percussion storage/practice room
B218 Practice room
B219 Faculty Office: Erica Otero, music education
B220 Practice room
B221/223 Computer Lab
B222 Practice room
B224 Practice room
B225 Grand piano practice room
B226 Practice room
B227 Duo-grand piano practice room, plus harp practice room
B228 Practice room
B229 Early Music Ensemble instrument storage and harpsichords

B230	Faculty Office: Ben Silva, guitar
B231	Grand piano practice room
B232	Practice room
B233	Faculty Office: Colleen Sheinberg, Early Music Ensemble, piano, accompanying
B234	Practice room
B235	Percussion storage/practice room
B236	Practice room
B237	Grand piano practice room
B238	Practice room
B239	Grand piano practice room
B240	Percussion practice room
B241	Practice room
B242	Practice room
B243	Practice room
B244	Practice room
B245	Practice room
B246	Practice room
B247	Practice room
B248	Faculty Office: Paula Swalin, voice/music appreciation
B249	Practice room
B250	Doublebass storage
B251	Practice room
B252	Doublebass storage room
B253	Practice room
B254	Percussion storage/practice room
B255	Practice room
B256	Percussion storage/practice room
B258	Tuba storage







MDP IV.F.4 – Plans/Schedules for Maintenance and Replacement of Facilities

Planning and Scheduling occurs regularly and on different levels of the University. Large-scale remodeling and renovation occurs at the University level through the Campus Planning Committee and Physical Plant, though sometimes as a result of Department requests and needs. Given the recent reduction in services, the Department of Music is considering devising its own schedule for remodeling and renovation for the next 10 years (see section III, Evaluation, Planning...). Most other equipment needs are under the department control. Piano replacement (see following page) follows a regular 10-year plan and is funded through the piano fee and is overseen by the Chair and the piano technician. Rollover of funds allows for planning and purchase of Grand Pianos. Similarly, faculty computers are replaced regularly by request and need, overseen by the College IT staff but approved and funded by the Chair through tech fees. Tech fees are also used toward the computer lab and software and this equipment is replaced regularly, usually the entire lab at one time (this was done a year ago) through the rollover of tech fee funds collected in order to save up for large scale purchases. The Department Administrator oversees all Physical Plant needs from the replacement of Keller Recital Hall lights to the painting and recarpeting of faculty studios. It is unclear what impact our own planning would have on appropriate renovation since ultimately such work scheduling is decided by the University and Campus Planning, but it appears that real oversight at the University level has been renounced and therefore the Department of Music believes proactive planning would possibly engender more attention.

MDP IV.F.5-6

Health and safety policies, procedures, and certifications: 5F page 27-faculty and staff

Effective January 1, 2010, UNM initiated a mandatory training for all employees. The required online classes are: Preventing Sexual Harassment, Basic Annual Safety Training, and Ethics: A Framework for Ethical Decision Making. These three courses need to be completed annually by the last day of the calendar year by all UNM personnel.

The State of New Mexico's Risk Management Division requires safety loss prevention and control (Basic Annual Safety Training) and employment-related civil rights training to be provided to employees on at least an annual basis. Furthermore, United States Occupational Safety and Health Administration (OSHA) state that "The employer shall provide the education required . . . upon initial employment and at least annually thereafter". These regulations are why Preventing Sexual Harassment and Basic Annual Safety Training (BAST) are required annually.

The University Governance audit (2005-15) gave specific directions that the Division of Human Resources, in conjunction with the Internal Audit Department, to develop and maintain a University-wide, mandatory, and online Conflict of Interest (Ethics) training to all University employees. The report also recommends that Policy 3720: Conflicts of Interest - include mandatory training with documented evidence that employees received training. For consistency, periodic communication for Ethics training was determined to be annually.

The link for more information on this training is:

<http://hr.unm.edu/articles.php?article=2011-university-wide-required-training>

UNM's Safety and Risk Management Department has a link for all safety issues that departments are required to comply with. For more information on university safety, please access:

<http://shea.unm.edu/>

Health and Safety Issues: F6-page 27-students

On the Music Department's webpage there is a link to "Health", which is:

http://music.unm.edu/resources/student_resources/index.htm. This has information for both hearing health and the Student Health Center.

The link for hearing health for the Music Department is:

http://music.unm.edu/resources/student_resources/Hearing%20Health%20Info%20Sheet.pdf

This page contains student information on noise-induced hearing loss. Some of the items listed are 1) hearing can be permanently damaged by loud sounds 2) noise-induced hearing loss is generally preventable 3) the recommended maximum daily exposure 4) certain behaviors can reduce your risk of hearing loss and 5) the importance of following basic hearing health guidelines and 6) contact a medical professional with any concerns.

There is also a link to the Student Health Center, which is: <https://shac.unm.edu>

This link directs students to information regarding SHAC which provides quality health and counseling services to all UNM students to support student success.

UNM is now a smoke-free campus and the Music Department's link to that is:

http://music.unm.edu/resources/student_resources/facilities_and equip.htm#smoking

The University's policy regarding smoking can be viewed at <http://www.unm.edu/smokefree>

The link for students regarding "Safety" issues within the Music Department is: http://music.unm.edu/resources/student_resources/facilities_and equip.htm. This page addresses matters such as the practice room area which has a controlled access system and is only accessible by an UNM Lobocard, which has been approved by the Music Department. Other concerns which are addressed are the logistics of the security doors and who is allowed in the secured area. There are several campus emergency phones located in the basement area (look for the red phones); they connect automatically to the campus police department. A final topic regards theft and reminds student to not leave valuable instruments or other equipment unattended anywhere in the building.

UNM's homepage link to safety is: <http://campussafety.unm.edu>

In addition to the health and safety issues which the Music Department specifically addresses, UNM also provides a link to *The Pathfinder* (student handbook) which has information about health & safety. This page can be accessed at: <http://pathfinder.unm.edu>. Various links include:

Health, Counseling, and Health Education:

<http://pathfinder.unm.edu/campus-services/health-counseling.html>

Safety and Emergency Services:

<http://pathfinder.unm.edu/campus-services/safety-and-emergency.html>

Services for Students with Disabilities:

<http://pathfinder.unm.edu/campus-services/services-students-disabilities.html>

Other Campus Policies (includes information regarding alcohol, drug use, smoking, sexual harassment, sexual assault, and weapons):

<http://pathfinder.unm.edu/campus-policies/other-campus-policies.html>

On the UNM homepage, at the bottom of the page there's a link to Campus Safety: <http://campussafety.unm.edu/>

MDP IV.H – Policies, Procedures, Standards for Recruitment

MUSIC DEPARTMENT PROFILE/RECRUITMENT GOALS

(includes BA, BME, and MM in Mus. Ed. students)

Studio Area	Desired Studio Level (Majors)	Undergrad. Students	Grad. Students
Violin	18	12	6
Viola	14	10	4
Cello	12	8	4
Bass	8	6	2
Totals	52	36	16
Flute	18	13	5
Oboe	6	4	2
Clarinet	18	12	6
Bassoon	6	4	2
Saxophone	18	12	6
Horn	12	8	4
Trumpet	16	11	5
Trombone	12	9	3
Euphonium	3	2	1
Tuba	5	3	2
Percussion	19	14	5
Winds/Pcn.	133	92	41
Comp/Th/Hist	12	8	4
Mus.Ed.	[70	[50]	[20]
Piano	32	24	8
Guitar	18	13	5
Soprano	30	24	6
Alto	24	20	4
Tenor	16	12	4
Bass	16	12	4
Voice	86	68	18
Total No. of Students*	333	241	92

*Music Ed. Students not counted in total (already counted in studio total)

**APPLIED STUDIOS: Number of Applied Lessons Per week
 SPRING 2011 AND FALL 2011
 Tenure Track Faculty Listed in Bold Type**

Faculty	Rank	Area/Instrument	Spring 2011	Fall 2011
Anthony	Lect I	Guitar	8	9
Block	Full	Composition	1	1
Chapdelaine	Full	Guitar	21	17
Corbin-Swalin	Lect II	Voice	13	13
de los Santos	Associate	Violin	15	12
Eisfeller	Lect II	Harp	1	1
Ellingboe	Full	Conducting	0	1
Felberg	Lect I	Violin	9	2
Fredenburgh	Associate .75	Viola/Violin	10	13
Gilbert	Assistant .75	Composition	5	6
Hermann	Full	Composition	2	0
Hinterbichler	Full	Trombone	2	3
Kempter	Lect II	Violin	0	2
Kostur	Associate	Jazz Improvisation	3	1
Lau E.	Assistant	Sax	17	16
Lemmons	Full	Clarinet	21	14
MacAskie	Lect I	Jazz Piano	5	0
Marchiando	Visiting Asst	Trumpet	11	13
Ney	Associate	Percussion	12	10
Obermueller	Assistant .75	Composition	5	0
Pérez Gómez	Full	Orch	0	0
Piper	Full	Trumpet	11	12
Potter	Associate	Flute	10	14
Pyle	Associate	Piano/Collab. Pno	13	14
Repar	Associate .50	Composition	0	1
Rombach-Kendall	Full	Conducting	2	0
Schepps	Associate	Cello	14	16
Shaw	Assistant	Horn	10	10
Sheinberg	Lect II	Piano/Harpsichord	6	5
Shepperson	Lect I	Voice	14	15
Shultis	Full	Composition	1	0
Silva	Lect I	Guitar	15	10
Steinbach	Full	Piano	13	12
Tatum	Lect II	String Bass	9	9
Taylor	Lect II	Trombone	8	9
Turner	Lect I	Bassoon	3	2
Tyler	Full	Voice	4	1
Ulibarri	Lect.	Guitar	3	0
Umphrey	Associate	Voice	11	14
Vigneau	Full	Oboe	4	8
Ward	Lect I	Piano	3	1
White	Assistant	Tuba	14	13
Zander Wall	Lect II	Voice	12	10

Admissions Policies, Procedures & Standards—Undergraduate Programs

To be admitted to UNM, a student must be a graduate of a high school accredited by a regional accrediting association, or by the state department of education or state university of the state in which the high school is located. If the high school is unaccredited and the student meets all other admission requirements, validation of the unaccredited work may be earned with appropriate qualifying scores on the ACT or SAT and the student may be required to take the GED (home-schooled applicants must take the GED, for instance). The minimum grade point average requirement for admission to bachelor degree programs at UNM is a 2.3 (on a 4.00 scale) in all previous academic work from an accredited high school.

In addition, the student must meet one of the following three criteria:

- 1) Completion of the following 14 specific high school college preparatory units (2 semesters = 1 year-long unit) with a minimum 2.3 GPA:
 - a) 4 units of English (with at least one unit earned in 11th or 12th grade in composition).
 - b) 3 units of social science (one of which must be U.S. History).
 - c) 3 units of mathematics (Algebra I, Algebra 2, Geometry, Trigonometry, or higher mathematics).
 - d) 2 units of natural science (one of which must be a laboratory science in Biology, Chemistry or Physics).
 - e) 2 units of a single language other than English.
- 2) Meet specified standards based on high school academic performance (high school class rank) and performance on standardized entrance examinations (ACT or SAT).
- 3) A limited "Special Admissions" category. Talented students, with special or unusual backgrounds (who do not meet criteria (1) or (2) above) may make individual petitions for admission.

Entering freshmen are assigned to University College prior to declaring a major. Students intending to major in music or music education are classified as "Pre-Music Major" or Pre-Music Education Major." Students remain in pre-major status until they make formal application to become a declared major or until they have reached the limit on the number of hours they can spend in pre-major status. To be eligible for admission to the College of Fine Arts as a declared music major, the student must:

- have completed 26 hours of earned credit
- have a GPA of at least 2.50 in all hours attempted or a GPA of at least 2.50 in the last 30 hours attempted
- exhibit competency in English writing by:
 - a) achieving a score of at least 29 on the English section of the ACT, or 650 on the SAT verbal
 - b) completing ENGL 101 with a grade of C or better
 - c) receiving credit through advanced placement
- have completed at least 12 hours in the major area with a minimum 3.0 GPA.

- for Bachelor of Music or Bachelor of Music Education, have approval to concentrate in the appropriate instrument or voice.

Admission to the program leading to the degree of Bachelor of Music Education consists of:

- Admission to a Teacher Education Program: College of Education demands a 2.5 GPA.
- Satisfactory completion of MUSE 194 *Introduction to Music Education* and MUSE 195 *Introductory Teaching Practicum*.
- Satisfaction of the requirements for admission to the College of Fine Arts.
- Recommendation of the Music Education Screening Panel.

Transfer students may be eligible for admission directly into the College of Fine Arts. The screening procedures and admission requirements are the same as those described for admission from the University College. Transfer students who wish to major in music are given a theory, ear training, and sight-singing proficiency examination for the purpose of determining competency in these areas before they are permitted to enroll. If test results reveal deficiencies, transfer students are required to remove such by enrolling and successfully completing one or more semesters of the theory curriculum.

Admission to Applied Music study: Enrollment is limited in private music instruction offered by the Music Department. The number of qualified students seeking admission to the Music Department often exceeds that which can be accommodated. Therefore, successful completion of a performance audition is required before one can register for music lessons. All new students who intend to enroll in applied music courses must audition to ensure proper course assignment. Auditions for undergraduates are held during two general audition days in February; auditions are also possible by appointment at other times. Auditions are also held during the first week of classes each semester.

Admissions Policies, Procedures & Standards—Graduate Programs

Policies:

To apply to a graduate degree program at UNM, a student must hold a bachelor's degree from an accredited institution in the U.S., or its equivalent in another country. A candidate for the Master of Music degree must have an undergraduate degree in music from an accredited college or equivalent proficiency. An applicant without a music degree will be required to take both the theory and history entrance exams; on the basis of test results, he or she may be required to take deficiency coursework and/or retake the exams until they are passed with a satisfactory grade.

Applicants for the Master of Music in Music Education must have an undergraduate degree in Music Education, and the transcript must present evidence that student teaching was included in the undergraduate work. If the student does not have a Music Education degree, he or she may be accepted into the master's program, but will be required to concurrently take appropriate undergraduate coursework and earn Licensure in the state

of New Mexico. The M.M. will not be awarded until Licensure requirements have been fulfilled.

Applicants must present a cumulative GPA of at least 3.0 or its equivalent in their last two undergraduate years and in their major field. Occasionally, candidates with a slightly lower GPA than the required minimum may be admitted, but he or she must maintain a 3.0 GPA once admitted to the program. Such exceptions to the normal admission requirement are made if extenuating circumstances explain the GPA and/or if the candidate exhibits potential to succeed in the graduate program. Note: The Department of Music is zealous about the standards for these programs and is hesitant to recommend any student who does not meet the 3.0 GPA. The number of recommendations sent forward after this scrutiny is minimal and those with a GPA below 2.75 are not considered.

Incoming students are advised of any deficiency work that will be required, including concurrent Music Education licensure coursework and language or diction coursework for vocal performance, collaborative piano, or choral conducting concentrates.

Applicants who have been denied admission are notified by the Graduate Coordinator as soon as the decision is made.

Procedures:

The Music Graduate Committee begins screening applications on February 1 for all who are applying for financial assistance. Otherwise, applications are screened continuously, but prospective students must submit materials by July 1 (Fall), November 1 (Spring), and April 24 (Summer). International students must apply by May 1 for Fall, October 1 for Spring and March 1 for summer admission.

An application for the graduate program consists of the following materials. With the exception of the online application and payment, all materials are sent to the Graduate Coordinator of the Department of Music.

DOMESTIC APPLICANTS:

- Application form, preferably submitted online to the Graduate Admissions Office.
- A \$50 application fee.
- An official transcript from each school previously attended.
- A Letter of Intent centering on ambitions, interests, and qualifications.
- Three letters of recommendation
- Supplemental materials, such as audition tape, portfolio of compositions, sample research papers, depending upon the concentration desired. Details about these supplemental materials is found on the department website.

INTERNATIONAL APPLICANTS:

- Application form, preferably submitted online, to the Graduate Admissions Office.
- A \$50 application fee.
- An official transcript from each school previously attended, in the original language and in a certified English translation.
- If the transcript does not list an undergraduate degree award date, an official copy of the diploma in the original language and a certified English translation
- A Letter of Intent as described above.
- Three letters of recommendation.
- Supplemental materials as described above.
- Scores from an accepted English Language Test, either the TOEFL, such as TOEFL, IELTS, or Cambridge CPE or CAE. The scores must be sent directly to the Office of Admissions.
- A bank statement.
- A Certification of Financial Responsibility Form.

After the above procedures have been completed, the application is considered by the appropriate area faculty. The Graduate Coordinator then submits a Decision Form to the Graduate Admissions Office, indicating whether the student should be admitted to the program.

2. RETENTION

Information about probation, suspension and scholastic standards are published in the Catalog in the College of Fine Arts section at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/index.html>

As published above and at (<http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/undergraduate-program.html>), the faculty is permitted to exclude from the program any student whose grade point average in his or her major field falls substantially below 3.00.

Furthermore, the faculty reserves the right to disqualify from further enrollment or participation in departmental programs:

- students who fail to demonstrate reasonable progress in their professional development in music,—or—
- students whose conduct reveals a persistent inability to work effectively with others or an unwillingness to adhere to generally recognized standards of professional behavior,—or—
- students who do not consult their assigned advisor prior to registering each semester.

The *Undergraduate Student Handbook* defines progress as follows (see http://music.unm.edu/academics/undergrad_programs/undergrad_hndbk/progress_toward_degree.htm):

The various music degree programs consist of 128-140 hours, and are designed so that they can be completed in four years of study (4 1/2 years for the Bachelor of Music Education). However, the Department of Music recognizes that circumstances often lead to a student's taking longer to complete all degree requirements. Nevertheless, it is expected that every music major make adequate progress toward completion of his or her declared degree program.

To demonstrate adequate progress, a student must

1. be enrolled in at least six credit hours of music courses every semester
2. be enrolled in ensemble every semester until the ensemble requirement is satisfied.
3. be enrolled in MUS 101 *Concert Music* every semester until the requirement is satisfied.
4. be enrolled in one of MUS 150, 152, 250 or 252 every semester until the requirement is satisfied.

Failure to comply with the above may cause you to be disqualified for applied music instruction. If you have doubts about your status in this respect, see your faculty advisor or the department chairperson.

NOTE: A grade of C or better (not C-) is required in all courses used to fulfill degree requirements for the Bachelor of Music, Bachelor of Arts in Music, Bachelor of Music Education, Music Minor and Music Education Minor. This requirement does not apply to courses offered exclusively on a CR/NC basis.

The department makes every effort to help students succeed in the program. For example, if a student does not pass the Concentration Approval at the end of the second semester, he or she is retained at the 102 or 120 level and allowed to try a second time. Students who have not fulfilled their scholarship requirements to expectation are given warning that their awards may not be renewed unless they improve their performance. Students who do not pass the diagnostic exam to get into MUS 150 *Music Theory I* are advised to take MUS 130 *Music Fundamentals* and then try again to qualify for MUS 150. The department also makes sure that students have access to theory tutors via the university's CAPS program (Center for Academic Program Support). Faculty are required to hold weekly office hours so that students can come in for extra help.

Probation. The university notifies students when they have been placed on probation, and the regulations for probation and suspension are detailed in the *Catalog* at <http://catalog.unm.edu/catalogs/2011-2012/student-services-information.html>. Additional rules applying to graduate students are published at <http://catalog.unm.edu/catalogs/2011-2012/graduate-program.html> – see the section on “Academic Probation and Consequences” and elsewhere on the page.

Plagiarism. Students are advised of expectations through published (print or online) materials such as the UNM *Catalog* and the Department of Music undergraduate and graduate handbooks, as well as course syllabi, scholarship letters, and assistantship contracts. Expectations regarding academic honesty are published on the department

website at <http://music.unm.edu/academics/plagiarism.htm> and many professors also put the material in their syllabi or address the topic in class lectures. Students who commit plagiarism are subject to disciplinary action, and instances of academic dishonesty are handled on a case-by-case basis. Depending upon the severity and extent of the offense, a student may be given a failing grade for the paper or for the entire course, and may be referred to the Dean of Students. Those with scholarships or assistantships may lose those awards, and for severe offenses they may be dismissed from the program. Nevertheless, the faculty makes every effort to investigate cases thoroughly and if possible to use the process as an educational experience rather than a punitive measure.

See the following page for a copy of the Plagiarism document that appears on the department website.

PLAGIARISM

WHAT IT IS:

Plagiarism is the act of presenting another author's language or ideas as if they were your own, without acknowledging the source. If you copy from someone else and do not cite that person as the author, you are committing plagiarism.

It doesn't matter whether the information comes from a book or from the internet—if you copy it and don't put it in quotes and cite it in some manner, you are plagiarizing.

Plagiarism involves copying ANY PART of another person's work, so even if you copy only a phrase here and there from an article, it's still plagiarism.

Plagiarism can occur in several ways:

- copying the exact text without using quotation marks and citing the source
- using a paraphrased version that's too similar to the original without crediting the source
- presenting someone else's ideas or theories as your own without crediting the source
- presenting facts that are not generally accepted as common knowledge without crediting the source

THE PENALTY FOR COMMITTING IT:

In the academic world, plagiarism is considered to be a form of cheating, and is a very serious offense. Universities can impose severe penalties for plagiarism. These can range from getting an F on a paper that is plagiarized, getting an F in the entire course, or being expelled from your degree program or from the university entirely. Any departmental financial aid you are receiving may also be taken away. If the plagiarism is discovered after you have graduated, your degree can be subsequently revoked.

For graduate students in music at UNM, the penalty for plagiarism on your required recital program notes may require you to postpone your recital, meaning your graduation may be delayed until a future semester. If you have a scholarship or hold an assistantship, the award may be taken away from you.

HOW TO CITE YOUR SOURCES:

For research papers: It is not sufficient to simply list the source in your bibliography. You **MUST ALSO** cite that source at the point in the text where you have used it. In a research paper, this would occur through the use of footnotes.

For recital program notes: A more informal style of citation is appropriate to program notes. However, you must still identify sources and quotations. A bibliography is normally not printed with the program notes, so it is necessary to make the citation within the body of the text. *The Chicago Manual of Style* is the standard guide for information about proper citation format in various situations. Generally, however, identifying the name of the author and perhaps the title of the source is sufficient. See Example 3 below.

Be sure to be very clear about exactly what material is taken from the source. It's not enough to just put a footnote or a parenthetical citation at the end of a paragraph that contains some borrowed material. The reader must be able to tell which ideas or sentences are yours and which are the original author's.

TIPS FOR AVOIDING PLAGIARISM:

- RESIST the urge to cut and paste text from the internet into your program notes or paper! Even if you think that you will go back later and put the material into your own words, it's too easy to forget.
- Rather than copying and pasting any of the material, it is preferable to read the material in the source and then close the book or exit the internet site and write down the material in your own words. Don't peek! AFTER you've written down your own version, THEN you can look back at the source for the details you forgot (dates, opus numbers, exact titles of works, correct spellings). Be sure to compare your version to the original to make sure that it's sufficiently different to claim as your own words.
- If you simply must cut and paste the material while you're doing your preliminary research, be sure to put it into a separate document, not directly into your program notes or your paper. Always put quotation marks around the material you're pasting, so you'll know that it will need to be revised before you put any of the information into your final document.

3. ADVISEMENT

Undergraduate Program.

In order to register for courses, all incoming freshmen are required to attend New Student Orientation during the summer before school starts in the fall semester. Students who indicate on their applications that they plan to major in music are typically assigned to sessions conducted by the College of Fine Arts Advisement Office. Students who have low ACT or SAT scores and need more than two Introductory Studies courses are assigned to University College or CEP advisors instead, but they are encouraged to also talk to a Fine Arts advisor as soon as possible. Transfer students have the option of attending an orientation or doing it online instead, so they may not see a Fine Arts advisor right away; the Fine Arts Advisement Office would like to see this policy changed, but it currently is in the hands of the Dean of Students.

Information on curriculum and degree requirement are available to students in several published sources. These include:

- The *University of New Mexico Catalog* (current edition online at <http://catalog.unm.edu/catalogs/2011-2012/>)
- The *Department of Music Undergraduate Student Handbook* (online at: http://music.unm.edu/academics/undergrad_programs/undergrad_hndbk/)
- The Department of Music website at <http://music.unm.edu/>

Additional information is available as follows:

Vocal area policies are published in hard copy and online at:

http://music.unm.edu/department_areas/voice/voice_policies_2011.pdf

Composition area policies are published at:

http://music.unm.edu/department_areas/theory_comp/composition_hndbk_spr_2012b.pdf

Individual studio policies are published in hard copy and/or online, normally under the faculty member's individual studio page (under Department Areas)

There is no mandatory advisement for undergraduate music majors. However, all students are responsible for preparing their class schedule each semester, and are encouraged to consult with an. Faculty advisors are assigned as follows:

- Bachelor of Music, Concentration in Performance: The advisor is the principal applied instructor.
- Bachelor of Music, Concentration in String Pedagogy: The advisor is the Director of the String Pedagogy program, Susan Kempter.
- Bachelor of Music, Concentration in Jazz Studies: The advisor is the Director of Jazz Studies, Glenn Kostur.
- Bachelor of Music, Concentration in Theory and Composition: The advisor is assigned from the theory and composition faculty.
- Bachelor of Arts in Music: The advisor is the Undergraduate Advisor, Keith Lemmons.

- Bachelor of Music Education: The advisor is normally Bruce Dalby for the Instrumental Concentration and Regina Carlow for the Vocal Concentration.

Students are also able to consult the Undergraduate Advisor or the advisors in the College of Fine Arts Advisement Office. The Advisement Office supplies the student with a number of informational materials pertinent to his or her degree program/concentration, including:

- A list of the degree requirements
- A chart explaining how the Applied Music course numbers work
- A list of ensemble requirements for each concentration
- An information sheet about ensemble auditions
- An information sheet about the theory placement exams for MUS 150 *Music Theory I* and the theory placement exam for undergraduate transfer students
- A description of Concert Music requirements
- A list of courses that can count toward the Core Curriculum
- A list of graduation requirements
- An information sheet “What Can I Do with a Major in....Music”
- An application form and a description of requirements for admission to the College.

Additionally, students can view Suggested Course Sequences online at the Department website:

- B.M. in Performance, Keyboard Emphasis:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music/bm_perf_kbd/course_sequence_BM_kbd_perf.pdf
- B.M. in Performance, Instrumental Emphasis:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music/bm_perf_instr/course_sequence_BM_instr_perf.pdf
- B.M. in Performance, Vocal Emphasis:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music/bm_perf_voc/course_sequence_BM_voc_perf.pdf
- B.M. in Theory & Composition:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music/bm_theory_and_composition/course_sequence_BM_theory_comp.pdf
- B.M. in String Pedagogy:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music/bm_string_pedagogy/course_sequence_BM_string_pedag.pdf
- B.M. in Jazz Studies:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music/bm_jazz_studies/course_sequence_BM_jazz.pdf
- B.M.E., Vocal Concentration:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music_education/bme_vocal_concentration/course_sequence_BME_voc.pdf
- B.M.E., Instrumental Concentration:
http://music.unm.edu/academics/undergrad_programs/degrees/bachelor_of_music_education/bme_instrumental_concentration/course_sequence_BME_instr.pdf

Department of Music - Bachelor of Music Education (BME) - Instrumental Concentration - Progress Sheet

Name: _____

BID: _____

Admitted to Fine Arts: _____

MEAR: _____

 Catalog Used: **2011-2012**

- ☆ 139 TOTAL hrs for strings emphasis; 140 TOTAL hrs for wind/percussion/piano/guitar emphasis including **40 hrs** of upper division credit (300-level and above).
- ☆ A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ☆ Students must pass the Music Education Advisory Review (MEAR) before enrolling in 300-level music education courses.
- ☆ A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ☆ Students must meet degree requirements in effect at time of admission/readmission to the College of Fine Arts as a **declared major**.
- ☆ UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary.
with the changes being applicable to currently enrolled students.

Arts & Sciences - 51 hrs		
ENGL 101	3	
ENGL 102	3	
ENGL Lit	3	
CJ 130 or 220	3	
MATH	3	
MATH	3	
SP PHYC 108	3	
SP PHYC 108L	1	
Science Electives - 8 hrs (Selected from CFA Core Curriculum Sheet)		
	3	
	1	
	3	
	1	
PSY 105	3	
PSY 220	3	
HIST 101/101L	3	
HIST 102/102L	3	
HIST 161/161L	3	
HIST 162/162L	3	
Foreign Lang	3	
Fine Arts Outside Major-6 hrs (ARTH, ARTS, THEA, DANC, MA, _____ , or FA)		

Electives - 2 hrs (for strings concentrates only)		

MUSIC - 79/82 hrs		
Music Education (MUSE)		
Foundations - 4 hrs		
FA 194	1	
FA 457	3	
Methods - 14/17 hrs		
SP 195	1	
SP all yrs 215	0	
SP all yrs 215	0	
Note: Must pass MEAR to take 300-level MUSE courses		
FA 315	3	
FA 346	3	
FA all yrs 415	1	
SP 446	3	
even yrs 455	3	
For wind, perc, piano, guitar only		
FA all yrs 317	1	
SP all yrs 441	2	
Student Teaching - 6 hrs		
400	3	
461	3	
Orchestral Instruments - 8 hrs		
Brass 155	2	
Strings 155	2	
Clari/Flute/ Sax 155	2	
Double Reeds 155	1	
Perc 155	1	

Applied Music (APMS) - 8 hrs		
119	1	
120	1	
At your APMS 120 jury, ask your instructor to initiate the approval to concentrate form		
219	1	
220	1	
319	1	
320	1	
419	1	
420	1	
Senior Recital 491	0	
Vocal Study - 2 hrs		
Voice MUS 108 or APMS 119	1	
Choral MUS 143 or MUSE 243	1	

Theory (MUS) - 18 hrs		
FA 150	2	
150L	2	
SP 152	2	
152L	2	
FA 250	2	
250L	2	
SP 252	2	
252L	2	
FA 453	2	

Piano Proficiency Exam		
	Date	Initials
Completed:		
Exception:		

Major Ensemble (MUSE)- 8 hrs		
		1
		1
		1
		1
		1
		1
		1
		1

Music History (MUS) - 6 hrs		
FA 361	3	
SP 362	3	

Conducting (MUSE) - 2 hrs		
FA 363	2	

Improvisation (MUS) - 1 hr		
FA 236	1	

Contemporary World Music - 3 hrs Select from MUS 417, 418, 422, 436, 444, 448; MUSE 293		
		3

Concert Music (MUS)- 4 CR		
101	0	
101	0	
101	0	
101	0	

Department of Music - Bachelor of Music Education (BME) - Vocal Concentration - Progress Sheet

Name: _____ BID: _____

 Admitted to Fine Arts: _____ MEAR: _____ Catalog Used: **2011-2012**

- ✧ 140 hrs TOTAL for Piano or Voice emphasis; 141 hrs TOTAL for Guitar emphasis including **40 hrs** of upper division credit (300-level and above).
- ✧ A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ✧ Students must pass the Music Education Advisory Review (MEAR) before enrolling in 300-level music education courses.
- ✧ A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ✧ Students must meet degree requirements in effect at time of admission/readmission to the College of Fine Arts as a **declared major**.
- ✧ UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

Arts & Sciences - 51 hrs			
ENGL 101	3		
ENGL 102	3		
ENGL Lit	3		
CJ 130 or 220	3		
MATH	3		
MATH	3		
SP PHYC 108	3		
SP PHYC 108L	1		
Science Electives - 8 hrs (selected from CFA Core Curriculum Sheet)			
	3		
	1		
	3		
	1		
PSY 105	3		
PSY 220	3		
HIST 101	3		
HIST 102	3		
HIST 161	3		
HIST 162	3		
Foreign Lang	3		

Fine Arts Outside Major-6 hrs (ARTH, ARTS, THEA, DANC, MA, MUS or FA)			

MUSIC - 79/80 hrs			
Music Education (MUSE)			
Foundations - 4 hrs			
FA 194	1		
FA 457	3		
Methods - 16 hrs			
SP 195	1		
FA 213	0		
FA 213	0		
Note: Must pass MEAR to take 300-level MUSE courses			
SP 313	3		
FA 346	3		
FA MUS 388 (vocal)	2		
SP 347	1		
SP 446	3		
even yrs 455	3		
Student Teaching - 6 hrs			
	3		
	3		
Orchestral Instruments			
Piano/Voice Emphasis - 5 hrs			
Guitar Emphasis - 4 hrs (brass, woodwinds, or strings)			
	2		
	2		
For Piano and Voice only			
Guitar 155	1		
Piano Proficiency Exam			
Completed:		Exception:	

Applied Music (APMS) - 8 hrs			
119	1		
120	1		
At your APMS 120 jury, ask your instructor to initiate the approval to concentrate form			
219	1		
220	1		
319	1		
320	1		
419	1		
420	1		
Senior Recital 491	0		
APMS in Secondary Instrument			
Piano and Voice Emphasis - 2 hrs			
Piano/Voice 119	1		
Piano/Voice 120	1		
Guitar Emphasis - 4 hrs			
Piano 119	1		
Piano 120	1		
Voice 119	1		
Voice 120	1		
Theory (MUS) - 18 hrs			
FA 150	2		
150L	2		
SP 152	2		
152L	2		
FA 250	2		
250L	2		
SP 252	2		
252L	2		
FA 453	2		

Major Ensemble (MUSE)- 8 hrs			
243	1		
243	1		
243	1		
243	1		
243	1		
243	1		
243	1		
Diction for Singers (MUS)-4 hrs			
FA 209	2		
SP 210	2		
Music History (MUS) - 6 hrs			
FA 361	3		
SP 362	3		
Conducting (MUSE) - 2 hrs			
FA 363	2		
Improvisation (MUS) - 1 hr			
FA 236	1		
Contemporary World Music - 3 hrs Select from MUS 417, 418, 422, 436, 444, 448; MUSE 293			
	3		
Concert Music (MUS) - 4 CR			
101	0		
101	0		
101	0		
101	0		

Department of Music - Bachelor of Music (BM) in Music - Theory & Composition Concentration - Progress Sheet

Name: _____

BID: _____

Admitted to Fine Arts: _____

Catalog Used: **2011-2012**

- ☆128 hrs TOTAL including **40 hrs** of upper division credit (300-level and above).
- ☆A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ☆A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ☆Students must meet degree requirements in effect at time of admission/readmission to the College of Fine Arts as a **declared major**.
- ☆UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

Arts & Sciences - 37 hrs			
Writing & Speaking - 9 hrs			
	ENGL 101	3	
	ENGL 102	3	
	ENGL 220	3	
Mathematics - 3 hrs			
		3	
Physical & Natural Sciences-10 hrs			
SP	PHYC 108	3	
		4	
		3	
Social & Behavioral Sciences-6 hrs			
		3	
		3	
Humanities - 6 hrs			
	HIST 101	3	
	HIST 102	3	
Foreign Language - 3 hrs			
		3	
Fine Arts Outside Major-6 hrs (ARTH, ARTS, THEA, DANC, MA, or FA)			
		3	
		3	
Electives Outside Major - 5 hrs (CANNOT include MUS, APMS or MUSE)			

Music (MUS) - 80 hrs			
Applied Music (APMS) - 9 hrs			
	119 Principal Instrument	1	
	120 Principal Instrument	1	
At your APMS 120 jury, ask your instructor to initiate the approval to concentrate form			
	219 Principal Instrument	1	
	220 Principle Instrument	1	
	319 Principal Instrument	1	
	419 Composition	2	
	420 Composition	2	
	491 Senior Recital	0	
Music History (MUS) - 12 hrs			
FA	361	3	
SP	362	3	
FA alt. yrs	416	3	
Select 3 hrs from 413, 414, 415, 437			
		3	
Conducting (MUS) - 4 hrs			
FA	363	2	
SP	365	2	
Technology (MUS) - 2 hrs Select from 311, 380, 412, 481			
		2	
Contemporary World Music - 3 hrs Select from MUS 417, 418, 422, 436, 444, 448; MUSE 293			
		3	

Major Ensemble (MUS) - 6 hrs		
		1
		1
		1
		1
	choral	1
	choral	1
Concert Music (MUS) - 6 CR		
	101	0
	101	0
	101	0
	101	0
	101	0
	101	0
	101	0
Music Electives - 6 hrs (CANNOT include courses for non-majors)		

Theory (MUS) - 38 hrs			
FA	150	2	
	150L	2	
SP	152	2	
	152L	2	
FA	250	2	
	250L	2	
SP	252	2	
	252L	2	
SP	254	2	
FA	305	2	
SP	306	2	
FA alt. yrs	405 or 406	2	
FA	409	2	
SP	410	2	
FA	453	2	
Select 8 hrs from 309, 325, 405, 406, or up to 6 hrs of 439			

Piano Proficiency Exam		
	Date	Initials
Completed:		
Exception:		

Keyboard Skills Test		
	Date	Initials
Completed:		
Exception:		



Department of Music - Bachelor of Music (BM) in Music - String Pedagogy Concentration - Progress Sheet

Name: _____

BID: _____

Admitted to Fine Arts: _____

Catalog Used: **2011-2012**

- ☆128 hrs TOTAL including 40 hrs of upper division credit (300-level and above).
- ☆A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ☆A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ☆Students must meet degree requirements in effect at time of admission/readmission to the College of Fine Arts as a **declared major**.
- ☆UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

Arts & Sciences - 34 hrs		
Writing & Speaking - 9 hrs		
ENGL 101	3	
ENGL 102	3	
ENGL 220	3	
Mathematics - 3 hrs		
	3	
Physical & Natural Sciences-7 hrs		
	4	
	3	
Social & Behavioral Sciences-6 hrs		
PSY 105	3	
	3	
Humanities - 6 hrs		
HIST 101	3	
HIST 102	3	
Foreign Language - 3 hrs		
	3	

Fine Arts Outside Major-6 hrs (ARTH, ARTS, THEA, DANC, MA, or FA)		
	3	
	3	

Applied Music (APMS) - 16 hrs		
	119	2
	120	2
At your APMS 120 jury, ask your instructor to initiate the approval to concentrate form		
	219	2
	220	2
	319	2
	320	2
	419	2
	420	2
Theory (MUS) - 18 hrs		
FA	150	2
	150L	2
SP	152	2
	152L	2
FA	250	2
	250L	2
SP	252	2
	252L	2
FA	453	2
Music History (MUS) - 6 hrs		
FA	361	3
SP	362	3
Conducting (MUS) - 2 hrs		
FA	363	2
Technology (MUS) - 2 hrs Select from 311, 380, 412, 481		
		2
Contemporary World Music - 3 hrs Select from MUS 417, 418, 422, 436, 444, 448; MUSE 293		
		3

Major Ensemble (MUS) - 9 hrs		
	233	1
	233	1
	233	1
	233	1
	233	1
	233	1
	233	1
	233	1
	233	1
	233	1
	Chamber Music	1
Orchestral Instruments (MUSE) - 2 hrs		
	Strings 155	2
Group Piano (MUS) - 4 hrs (if proficiency is satisfied, music electives may be substituted)		
	111	1
	112	1
	211	1
	212	1
Concert Music (MUS) - 6 CR		
	101	0
	101	0
	101	0
	101	0
	101	0
	101	0

String Pedagogy (MUS) - 26 hrs		
	170	2
	170L	1
	170	2
	170L	1
	270	2
	270L	1
	270	2
	270L	1
	370	2
	370L	1
	370	2
	370L	1
	470	2
	470L	1
	470	2
	470L	1
	472	2

Piano Proficiency		
	Date	Initials
Completed:		
Exception:		



Department of Music - Bachelor of Music (BM) in Music - Jazz Studies Concentration - Progress Sheet

Name: _____

BID: _____

Admitted to Fine Arts: _____

Catalog Used: **2011-2012**

- ☆128 hrs TOTAL including 40 hrs of upper division credit (300-level and above).
- ☆A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ☆A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ☆Students must meet degree requirements in effect at time of admission/readmission to the College of Fine Arts as a **declared major**.
- ☆UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

Arts & Sciences - 34 hrs		
Writing & Speaking - 9 hrs		
ENGL 101	3	
ENGL 102	3	
ENGL 220	3	
Mathematics - 3 hrs		
	3	
Physical & Natural Sciences-7 hrs		
	4	
	3	
Social & Behavioral Sciences-6 hrs		
	3	
	3	
Humanities - 6 hrs		
HIST 101	3	
HIST 102	3	
Foreign Language - 3 hrs		
	3	
Fine Arts Outside Major-6 hrs <small>(ARTH, ARTS, THEA, DANC, MA, MUS or FA)</small>		
	3	
	3	

Electives Outside Major - 8 hrs <small>(CANNOT include MUS, APMS or MUSE)</small>		

Applied Music (APMS) - 16 hrs		
119	2	
120	2	
<small>*At your APMS 120 July, ask your instructor to initiate the approval to concentrate form*</small>		
219	2	
220	2	
319	2	
320	2	
391 Junior Recital	0	
419	2	
420	2	
491 Senior Recital	0	
Theory (MUS) - 20 hrs		
FA 150	2	
150L	2	
SP 152	2	
152L	2	
FA 250	2	
250L	2	
SP 252	2	
252L	2	
<small>Select 4 hrs from 309, 325, 405, 406, 439, or 453</small>		
	2	
	2	
Music History (MUS) - 9 hrs		
172	3	
FA 361	3	
SP 362	3	
Technology (MUS) - 2 hrs <small>Select from 311, 380, 412, 481</small>		
	2	

Major Ensemble (MUS) - 4 hrs		
	1	
	1	
	1	
	1	
Jazz Ensemble (MUS) - 10 hrs		
231 Jazz Combo	1	
231 Jazz Combo	1	
231 Jazz Combo	1	
231 Jazz Combo	1	
234	1	
234	1	
234	1	
234	1	
234	1	
Group Piano (MUS) - 4 hrs <small>(if proficiency is satisfied, music electives may be substituted)</small>		
111	1	
112	1	
211	1	
212	1	
Contemporary World Music - 3 hrs <small>Select from MUS 417, 418, 422, 436, 444, 448; MUSE 293</small>		
	3	

Jazz Studies (MUS) - 11 hrs		
FA 236	1	
SP 237	1	
FA alt. yrs 238	2	
FA alt. yrs 336	1	
SP alt. yrs 337	1	
SP alt. yrs 338	2	
343	3	
Jazz Methods (MUSE) - 1 hr		
FA alt. yrs 317	1	

Concert Music (MUS) - 6 CR		
101	0	
101	0	
101	0	
101	0	
101	0	
101	0	

Piano Proficiency		
	Date	Initials
Completed:		
Exception:		

Department of Music - Bachelor of Arts (BA) in Music - Progress Sheet

Name: _____

BID: _____

Admitted to Fine Arts: _____

Catalog Used: **2011-2012**

- ☆128 hrs TOTAL including **40 hrs** of upper division credit (300-level and above).
- ☆A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ☆A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ☆Students must meet degree requirements in effect at time of (re)admission to the College of Fine Arts as a **declared major**.
- ☆UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

Arts & Sciences - 40 hrs			
Writing & Speaking - 9 hrs			
	ENGL 101	3	
	ENGL 102	3	
	ENGL 220	3	
Mathematics - 3 hrs			
		3	
Physical & Natural Sciences - 7 hrs			
		4	
		3	
Social & Behavioral Sciences - 6 hrs			
		3	
		3	
Humanities - 6 hrs			
	HIST 101	3	
	HIST 102	3	
Foreign Language - 3 hrs			
		3	
Arts & Sciences Electives - 6 hrs			
		3	
		3	
Fine Arts Outside Major-6 hrs			
<small>Select from ARTH 101, 201, 202; DANC 105; MA 210; THEA 105 or one 3 hr studio course</small>			
SM/YR	Course	Hrs	Grade
		3	
		3	

Electives Outside Major-20hrs			
<small>(CANNOT include MUS or MUSE courses)</small>			
SM/YR	Course	Hrs	Grade

Electives in Any Field-14 hrs			
<small>(CAN include more MUS or MUSE courses, except MUS for non-majors)</small>			
SM/YR	Course	Hrs	Grade

Music (MUS) - 48 hrs			
Applied Music (APMS) - 4 hrs			
SM/YR	Course	Hrs	Grade

Theory - 16 hrs			
SM/YR	Course	Hrs	Grade
FA	150	2	
	150L	2	
SP	152	2	
	152L	2	
FA	250	2	
	250L	2	
SP	252	2	
	252L	2	

Music History - 6 hrs			
SM/YR	Course	Hrs	Grade
FA	361	3	
SP	362	3	

Concert Music - 6 CR			
SM/YR	Course	Hrs	Grade
	101	0	
	101	0	
	101	0	
	101	0	
	101	0	
	101	0	

Major Ensemble - 4 hrs			
SM/YR	Course	Hrs	Grade

Music Electives - 18 hrs			
<small>(CANNOT include MUS for non-majors. MAX of add'l 4 hrs ensemble and add'l 12 hrs APMS may be applied to major)</small>			
SM/YR	Course	Hrs	Grade

Department of Music - Bachelor of Music Education (BME) - Vocal Concentration - Progress Sheet

Name: _____ BID: _____

 Admitted to Fine Arts: _____ MEAR: _____ Catalog Used: **2011-2012**

- ✧ 140 hrs TOTAL for Piano or Voice emphasis; 141 hrs TOTAL for Guitar emphasis including 40 hrs of upper division credit (300-level and above).
- ✧ A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ✧ Students must pass the Music Education Advisory Review (MEAR) before enrolling in 300-level music education courses.
- ✧ A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ✧ Students must meet degree requirements in effect at time of admission/readmission to the College of Fine Arts as a **declared major**.
- ✧ UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

Arts & Sciences - 51 hrs			
ENGL 101	3		
ENGL 102	3		
ENGL Lit	3		
CJ 130 or 220	3		
MATH	3		
MATH	3		
SP PHYC 108	3		
SP PHYC 108L	1		
Science Electives - 8 hrs (selected from CFA Core Curriculum Sheet)			
	3		
	1		
	3		
	1		
PSY 105	3		
PSY 220	3		
HIST 101	3		
HIST 102	3		
HIST 161	3		
HIST 162	3		
Foreign Lang	3		

Fine Arts Outside Major-6 hrs (ARTH, ARTS, THEA, DANC, MA, MUS or FA)			

MUSIC - 79/80 hrs			
Music Education (MUSE)			
Foundations - 4 hrs			
FA 194	1		
FA 457	3		
Methods - 16 hrs			
SP 195	1		
FA 213	0		
FA 213	0		
Note: Must pass MEAR to take 300-level MUSE courses			
SP 313	3		
FA 346	3		
FA MUS 388 (vocal)	2		
SP 347	1		
SP 446	3		
even yrs 455	3		
Student Teaching - 6 hrs			
	400	3	
	461	3	
Orchestral Instruments			
Piano/Voice Emphasis - 5 hrs			
Guitar Emphasis - 4 hrs (brass, woodwinds, or strings)			
	155	2	
	155	2	
For Piano and Voice only			
	Guitar 155	1	
Piano Proficiency Exam			
Completed:		Exception:	

Applied Music (APMS) - 8 hrs			
	119	1	
	120	1	
At your APMS 120 jury, ask your instructor to initiate the approval to concentrate form			
	219	1	
	220	1	
	319	1	
	320	1	
	419	1	
	420	1	
	Senior Recital 491	0	
APMS in Secondary Instrument			
Piano and Voice Emphasis - 2 hrs			
	Piano/Voice 119	1	
	Piano/Voice 120	1	
Guitar Emphasis - 4 hrs			
	Piano 119	1	
	Piano 120	1	
	Voice 119	1	
	Voice 120	1	
Theory (MUS) - 18 hrs			
FA 150	2		
	150L	2	
SP 152	2		
	152L	2	
FA 250	2		
	250L	2	
SP 252	2		
	252L	2	
FA 453	2		

Major Ensemble (MUSE)- 8 hrs			
	243	1	
	243	1	
	243	1	
	243	1	
	243	1	
	243	1	
	243	1	
Diction for Singers (MUS)-4 hrs			
FA 209	2		
SP 210	2		
Music History (MUS) - 6 hrs			
FA 361	3		
SP 362	3		
Conducting (MUSE) - 2 hrs			
FA 363	2		
Improvisation (MUS) - 1 hr			
FA 236	1		
Contemporary World Music - 3 hrs Select from MUS 417, 418, 422, 436, 444, 448; MUSE 293			
		3	
Concert Music (MUS) - 4 CR			
	101	0	
	101	0	
	101	0	
	101	0	

Department of Music - Bachelor of Music Education (BME) - Instrumental Concentration - Progress Sheet

Name: _____

BID: _____

Admitted to Fine Arts: _____

MEAR: _____

 Catalog Used: **2011-2012**

- ☆ 139 TOTAL hrs for strings emphasis; 140 TOTAL hrs for wind/percussion/piano/guitar emphasis including **40 hrs** of upper division credit (300-level and above).
- ☆ A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).
- ☆ Students must pass the Music Education Advisory Review (MEAR) before enrolling in 300-level music education courses.
- ☆ A maximum of 4 credit hours of non-professional physical education (PE-NP) may be applied to a degree in CFA.
- ☆ Students must meet degree requirements in effect at time of admission/readmission to the College of Fine Arts as a **declared major**.
- ☆ UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary.
with the changes being applicable to currently enrolled students.

Arts & Sciences - 51 hrs		
ENGL 101	3	
ENGL 102	3	
ENGL Lit	3	
CJ 130 or 220	3	
MATH	3	
MATH	3	
SP PHYC 108	3	
SP PHYC 108L	1	
Science Electives - 8 hrs (Selected from CFA Core Curriculum Sheet)		
	3	
	1	
	3	
	1	
PSY 105	3	
PSY 220	3	
HIST 101/101L	3	
HIST 102/102L	3	
HIST 161/161L	3	
HIST 162/162L	3	
Foreign Lang	3	
Fine Arts Outside Major-6 hrs (ARTH, ARTS, THEA, DANC, MA, _____ , or FA)		

Electives - 2 hrs (for strings concentrates only)		

MUSIC - 79/82 hrs		
Music Education (MUSE)		
Foundations - 4 hrs		
FA 194	1	
FA 457	3	
Methods - 14/17 hrs		
SP 195	1	
SP all yrs 215	0	
SP all yrs 215	0	
Note: Must pass MEAR to take 300-level MUSE courses		
FA 315	3	
FA 346	3	
FA all yrs 415	1	
SP 446	3	
even yrs 455	3	
For wind, perc, piano, guitar only		
FA all yrs 317	1	
SP all yrs 441	2	
Student Teaching - 6 hrs		
400	3	
461	3	
Orchestral Instruments - 8 hrs		
Brass 155	2	
Strings 155	2	
Clari/Flute/ Sax 155	2	
Double Reeds 155	1	
Perc 155	1	

Applied Music (APMS) - 8 hrs		
119	1	
120	1	
At your APMS 120 jury, ask your instructor to initiate the approval to concentrate form		
219	1	
220	1	
319	1	
320	1	
419	1	
420	1	
Senior Recital 491	0	
Vocal Study - 2 hrs		
Voice MUS 109 or APMS 119	1	
Choral MUS 143 or MUSE 243	1	

Theory (MUS) - 18 hrs		
FA 150	2	
150L	2	
SP 152	2	
152L	2	
FA 250	2	
250L	2	
SP 252	2	
252L	2	
FA 453	2	

Piano Proficiency Exam		
	Date	Initials
Completed:		
Exception:		

Major Ensemble (MUSE)- 8 hrs		
		1
		1
		1
		1
		1
		1
		1
		1

Music History (MUS) - 6 hrs		
FA 361	3	
SP 362	3	

Conducting (MUSE) - 2 hrs		
FA 363	2	

Improvisation (MUS) - 1 hr		
FA 236	1	

Contemporary World Music - 3 hrs Select from MUS 417, 418, 422, 436, 444, 448; MUSE 293		
		3

Concert Music (MUS)- 4 CR		
101	0	
101	0	
101	0	
101	0	

Department of Music - **Minor in Music**
Progress Sheet

Name: _____

BID: _____

 Catalog Used: **2011-2012**

☆A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).

☆UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

☆Students seeking a minor in music must complete the following curriculum (20 hrs TOTAL):

- a. **8 hours** in music theory, including
 MUS 150-150L & 152-152L, **Music Theory I & II and Aural Labs**
- b. **3 hours** selected from:
 MUS 139, **Music Appreciation**
 MUS 142, **Rock Music Appreciation**
 MUS 172, **Jazz History**
 MUS 271, **Music Today**
- c. **3 hours** selected from:
 MUS 371, **Music History for Non-Majors**
 MUS 373, **Folk Music of America**
 MUS 374, **Music of the Southwest**
 MUS 375, **The Beatles' Musical Revolution**
 MUS 417, **Native American Music**
 MUS 418, **Alaska Native Music & Culture**
 MUS 422, **Indigenous World Music**
 MUS 436, **Selected Topics in Contemporary World Music**
 MUS 444, **Anthropology of World Beat**
 MUS 448, **The Anthropology of Music and Sound**
 MUSE 293, **Multicultural Awareness Through Music Skills**
- d. **4 hours** in applied music (group classes will apply)
SPECIAL NOTE REGARDING APPLIED PIANO INSTRUCTION:
 If your degree plan requires the Piano Proficiency, you must have passed all elements of the proficiency exam in order to qualify for consideration in applied piano. If the Piano Proficiency is not required by your degree plan, your level of performance must be at least as high as that required for completion of Group Piano IV. Students who do not meet the proficiency or level requirement for applied piano will be assigned to the appropriate level of Group Piano.
- e. **2 hours** electives in music

Minor in Music - 20 hours			
Semester	Course	Hours	Grade
Music Theory - 8 hrs			
	150	2	
	150L	2	
	152	2	
	152L	2	
Select 3 hrs from: MUS 139, 142, 172, or 271			
		3	
Select 3 hrs from: MUS 371, 373, 374, 375, 417, 418, 422, 436, 444, 448 or MUSE 293			
		3	
Applied Music - 4 hrs			
Music Electives - 2 hrs			

For additional information, contact the Fine Arts Advisement Center, room 1102 in the Center for the Arts, (505) 277-4817.

Department of Music - Minor in Music Education
Progress Sheet

Name: _____

BID: _____

 Catalog Used: **2011-2012**

☆A grade of "C" or better (not "C-") is required in all courses used to fulfill degree requirements (bolded columns below).

☆UNM reserves the right to make changes in the curricula and degree requirements as deemed necessary, with the changes being applicable to currently enrolled students.

 ☆This program is open to College of Fine Arts Students in the Bachelor of Music and Bachelor of Arts in Music degree programs, and to College of Education students seeking a music endorsement. Students electing this program must pass the piano proficiency examination (consult the *Department of Music Undergraduate Student Handbook* for detail) and complete the following curriculum (24 hours TOTAL):

Non-Music Majors:

- a. **4 hours** in music theory, including
MUS 150-150L, **Music Theory I and Aural Lab**
- b. **2 hours** in applied music (Piano students-see special note in Music Handbook)
APMS 107, **Studio Instruction for the Non-Major**
APMS 108, **Studio Instruction for the Non-Major**
- c. **2 hours** in ensemble* (See *Catalog*)
- d. **7 hours** in music education
MUSE 194, **Introduction to Music Education**
MUSE 346, **Teaching Music in Elementary Schools**
MUSE 457, **Foundations of Musical Behavior**
- e. **3 hours** in music history
MUS 371, **Music History for Non-Majors**
- f. **3 hours** free electives in music education
- g. **3 hours** free electives in music or music education

Total **24**

*Must be taken concurrently with applied music

Minor in Music Education - 24 hours			
Non-Music Majors			
Music Theory (MUS) - 4 hrs			
FA	150	2	
	150L	2	
Applied Music (APMS) - 2 hrs			
	107	1	
	108	1	
Ensemble (MUSE) - 2 hrs			
(See <i>Catalog</i> for specific requirements)			
Music Education (MUSE) - 7 hrs			
	194	1	
	346	3	
	457	3	
Music History (MUS) - 3 hrs			
	371	3	
Music Electives - 6 hrs			
(MUS or MUSE, at least 3 hrs must be MUSE)			
Piano Proficiency Exam			
Completed:		Exception:	

Music Majors (Students pursuing the BM or BA in Music):

- a. **1 hour** in MUS 236, **Introduction to Improvisation**
- b. **4 hours** in MUSE 155, **Orchestral Instruments**
- c. **10 hours** in music education
MUSE 194, **Introduction to Music Education**
MUSE 346, **Teaching Music in Elementary Schools**
MUSE 446, **Secondary School Music**
MUSE 457, **Foundations of Musical Behavior**
- d. **3 hours** selected from:
MUSE 313, **Choral Music Methods -OR-**
MUSE 315, **Instrumental Music Methods**
- e. **3 hours** free electives in music education
- f. **3 hours** free electives in music or music education

Total **24**

Minor in Music Education - 24 hours			
BM or BA Music Majors			
Improvisation (MUS) - 1 hr			
	236	1	
Orchestral Instruments (MUSE) - 4 hours			
	155		
	155		
Music Education (MUSE) - 10 hrs			
	194	1	
	346	3	
	446	3	
	457	3	
Select 3 hrs from: MUSE 313 or 315			
		3	
Music Electives - 6 hrs			
(MUS or MUSE, at least 3 hrs must be MUSE)			
Piano Proficiency Exam			
Completed:		Exception:	

For additional information, contact the Fine Arts Advisement Center, room 1102 in the Center for the Arts; (505) 277-4817.

Graduate Program

There is a Department of Music orientation for incoming master's students in the fall; students who enter the program in the spring are advised to consult with the Graduate Coordinator on an individual basis. Students are urged to familiarize themselves with the requirements of their degree plans. Information on curriculum and degree requirement are available to students in several sources:

- The *University of New Mexico Catalog* (current edition online at <http://catalog.unm.edu/catalogs/2011-2012/>)
- The *Department of Music Graduate Student Handbook* (online at: http://music.unm.edu/academics/grad_programs/grad_hndbk/index.htm)
- The Department of Music website at <http://music.unm.edu/>

The Graduate Coordinator, Colleen Sheinberg, is the official advisor for all Master of Music students. Master's students are encouraged to consult with the Graduate Coordinator throughout their course of study, but there is no mandatory advisement. The Graduate Coordinator maintains office hours and is available by appointment for all graduate students; walk-ins are also accommodated; advisement questions are also answered via phone or email. Students are referred to the appropriate counselors or agencies for assistance if deemed necessary. International students in particular are urged to consult with OIPS (the Office of International Programs and Studies).

The Graduate Coordinator maintains a progress sheet for each student to ensure that all degree requirements are met in a timely fashion. She also checks student registrations through LoboWeb at the beginning of each semester in an effort to ensure that students are following their degree plans and enrolling in the correct classes. She also tracks the student's steps to graduation (Program of Studies submission, choosing the advisory committee, scheduling the oral exam, submission of program notes, etc.). At the beginning of the semester before the semester of graduation, students must meet with the Graduate Coordinator to fill out the Program of Studies and discuss the steps remaining to graduation.

In addition to consulting with the Graduate Coordinator, students are also advised by the faculty in their particular areas. For Performance concentrates, this is the principal applied instructor. Conducting students are advised by the professor in their area of focus. Music Education concentrates are advised by the music education faculty (Bruce Dalby and Regina Carlow). Theory and composition concentrates are advised by the theory/composition area faculty.

A student is ultimately responsible for his or her own degree work and for completing all of the steps necessary to graduate, but the Graduate Coordinator and principal faculty advisor try to monitor the student's progress to prevent problems from developing. It will soon be possible for graduate students to check their own degree progress online through Lobo Trax. The data for graduate degrees is not yet fully entered, but this program should be implemented in the near future.

All requirements pertaining to the Master of Music degree are listed in the *University of New Mexico Catalog* (current edition online at <http://catalog.unm.edu/catalogs/2011-2012/> Additional details are specified in the *Department of Music Graduate Student Handbook* (online at: http://music.unm.edu/academics/grad_programs/grad_hndbk/index.htm

Transfer credit, exceptions to degree plans, proposals for problems courses and any other special circumstances regarding graduate degrees must be reviewed and approved by the Dept. of Music Graduate Committee.

See the following pages for the following:

- 1) Advisement Checklist (for all concentrations)
- 2) Advisement Progress Sheets for each concentration.

STUDENT ADVISEMENT CHECKLIST

Email: _____

Name: _____ Banner ID: _____

Concentration: _____ Intended Graduation Date: _____

Deficiencies:	Exam Content	Grade	Recommendation/Requirement	Deficiency Removed?
	Theory			
	History			
	Piano Prof: VocPrf, ChCond, OrchCond, T/C Th Emph, Hist			
	Language Requirement (Hist, VocPef, Collab, ChoralCond)			
	Music Education Exam			
	Mus Ed Certification Reqs			
	Other Deficiencies?			

- Program of Studies sent to chairman: _____ Sent to OGS: _____ Approval date: _____
 - Language form submitted with POS? Memo re substitutions attached?
- Intent to Graduate Form submitted to Graduate Coordinator: _____
- Student's name included on Graduation List(s): _____
- Is student's degree and concentration listed correctly in the system? _____
- Committee proposed: 1) _____ (chair) 2) _____ 3) _____ 4) _____
- Committee approved? (comments, if any: _____)
- Graduation Submission Form submitted? Information complete? _____
 - Preview date? _____ Faculty to attend: _____
 - Recital date scheduled: _____ Recording Fee Receipt?
 - Program page, program notes, bibl, translations submitted to Graduate Coordinator: _____
- Date, time, place of Oral Exam or Thesis Defense: _____
- Announcement of Exam/Defense sent to chairman: _____ Sent to OGS: _____ Approval date: _____
- Program page, notes & bibl. read; suggestions sent to advisory committee (by 6 weeks prior): (date) _____
- Copy of corrected final version of program, notes, bibliography, plus committee approval form returned to Grad Coordinator?
- Program page and notes, plus Approval to Print Form sent to Keller Hall: (date) _____
- Recital(s) Completion Form on file: _____ _____ _____ _____
- Tape of recital(s) on file? _____ _____ _____ _____
- Report of Examination Form submitted to chair for signature (date): _____
- Report of Examination Form submitted to OGS (by 2 wks after exam): _____
- Exam passed with Distinction? yes no
- Thesis "gray sheets" signed by committee members & submitted to OGS? N/A
- Thesis submitted (2 cops), with Receipt for binding fee, Info Cover Sheet & Certification of Final Form N/A
- Has student arranged to walk in convocation and/or graduation ceremony?
- All incompletes, NRs, other anomalies on record removed? (deadline: Nov. 15 for Fall grad., April 15 for Spr grad., July 15 for Summer grad.) _____
- Check on all paperwork completion with OGS (deadline: Nov. 15 for Fall grad., April 15 for Spr grad., July 15 for Summer grad.)
- Degree confirmed: (award date) _____ Email sent to student: _____ Removed from listserv? _____

4. MUSIC EDUCATION ADVISEMENT

All **Bachelor of Music Education** students are assigned to a specific faculty member for advisement. The student is responsible for preparing the class schedule with the advisor. Advisement is supposed to take place before registration each semester but there are too many loopholes for avoiding the advisement process and students often prefer to self-manage their courses, sometimes spending an extra year at UNM because they did not receive advice on mundane matters such as course sequence or the frequency of specific course offerings.¹

Students in the music education program are expected to attend individual advising sessions once per semester with music education faculty. These one on one sessions include review of course selection, courses taken and general program concerns. MEAR – the Music Education Advisory Review is given at the end of the sophomore year or near the completion of four semesters of theory sequence for music education majors. Students meet with a music education faculty panel as well as individual advisors after the MEAR. Results are given immediately after the exam.

¹ For instance, any student may undermine the system by declaring a major in which they have few or even no credits in order to receive the okay to register. This of course would be an extreme way for a student to override the system but some students do manage to avoid advisement without going to this extreme. Often, the reason for avoiding advisement is that the student desires to take a semester or two of courses for enjoyment without considering the consequences of how this affects progress toward the degree.

Music Education Advisory Review

APPLIED INSTRUCTOR ASSESSMENT

The Music Education Advisory Review (MEAR) is an assessment of essential music teacher traits and competencies. All music education majors—including transfer students—are required to pass all sections of the MEAR before enrolling in 300- or 400-level music education courses. The Music Education Division values and relies on the input of applied instructors and ensemble directors in this process. You can assist us in evaluating music majors' suitability for a music teaching career in the crucial areas of musicianship and personal dispositions. The information in this assessment will be treated with confidentiality. Please answer honestly and objectively.

Instructions: It is the candidate's responsibility to determine if you prefer to submit a hard or electronic copy. Complete the form, then submit it to Bruce Dalby, hard copies either in person or via his faculty mailbox (#44), electronic copies by email to dalby@unm.edu.

Date _____ Instructor _____

Candidate _____ Instrument or voice range _____

Applied instructors: Number of semesters in studio _____ Current applied level _____

For each criterion, rate the candidate in comparison to other music majors you have taught by checking the appropriate cell.

MUSICIANSHIP	Not observed	Poor	Average	Above average	Outstanding
Entering level					
Rate of progress					
Innate musicality					

PERSONAL DISPOSITIONS	Not observed	Poor	Average	Above average	Outstanding
Integrity					
Professionalism					
Reliability					
Work ethic					
Self initiative					
Cooperative attitude					
Adaptability/flexibility					
Peer relationships					
Self reflection					

Please use the back of this sheet for narrative comments about this candidate. Thank you for your participation in this important process.

5. RECORD-KEEPING

Undergraduate Program

Complete records are maintained for all undergraduate music students by the College of Fine Arts Advisement Office, and these are on file in Room 1103 of the Center for the Arts. Items on file include such things as:

- degree progress sheets
- piano proficiency test results
- petitions for exceptions to degree requirements
- Approval of Concentration forms
- miscellaneous correspondence.

Academic records (unofficial transcripts) are maintained online and are available to advisors on LoboWeb. The music department also has an undergraduate advisor, Keith Lemmons (Room 2107), who works closely with the CFA Advisement Office but retains few records in his office, primarily acting as a student advisor on a personal level.

Jury report sheets are on file in the Music Office.

Graduate Program

Complete records are maintained for all music graduate students by the Coordinator of Graduate Studies, Colleen Sheinberg, and are on file in her office, Room B233. These materials include, as applicable:

- Original application to the degree program
- Entrance exam results
- Advisement checklist and progress sheets
- Confirmation forms for various degree requirements, including language requirements, piano proficiencies, recitals, recital recordings filed with the department, teaching certification (for Music Education concentrates), petitions for exceptions to degree requirements
- Program of Study form
- Recital program notes, with committee approval form
- Oral exam report or thesis defense report
- Copy of thesis (these maintained only since advent of electronic theses)
- Miscellaneous correspondence.
- Copy of academic record at the time of graduation

Student academic records (transcripts) are maintained online and are available to the advisor as needed.

6. POLICIES CONCERNING MAINTENANCE OF FINAL PROJECT DOCUMENTATION FOR GRADUATE DEGREES.

Graduate recital recordings are required to be deposited with the Department of Music. These are housed in the recording archive maintained by the Department recording

engineer, Manny Rettinger. The student's department file contains a form signed by the applied music instructor to confirm that the recital (or recitals) was successfully performed. Also deposited in the file is a confirmation from the recording engineer that the recording is on file in the recording archive.

Theses are now maintained electronically by the university online in LoboVault at: repository.unm.edu Prior to the institution of electronic theses, students were not required to deposit a copy of the thesis with the department. Current practice is to print out a copy of the document from LoboVault for the student's departmental file. The Music Education area also maintains hard copies of Music Education theses in the offices of the Music Education faculty, Bruce Dalby and Regina Carlow.

Hard copies of Music Education Projects are kept in the offices of the Music Education faculty, Bruce Dalby and Regina Carlow.

The Report of Examination for the final master's exam and/or thesis defense are filed with the Office of Graduate Studies. If an exam was passed "with distinction," that information appears on the transcript. A copy of the report form and thesis "gray sheets" are kept in the student's department file.

IV. MDP I: I. Published Materials and Web Sites

Documentation¹

1. MATERIALS & WEBSITES WITH NASM-REQUIRED INFORMATION

- a) **Web-Site:** University URL, <http://www.unm.edu/>
1. College of Fine Arts “splash page”, <http://finearts.unm.edu/>
 2. Department of Music, <http://music.unm.edu/>
- b) **University of New Mexico Catalog, 2011-2012:** Contains information at the university level as well as Department of Music undergraduate and graduate information on degrees/curricula, course offerings, faculty members, requirements for admission, retention and completion of degrees, accreditation status, etc. Students may follow any edition of the catalog beginning with the edition published in the year of matriculation. The *Catalog* is no longer published in hard copy, and is available in online format only at <http://catalog.unm.edu/catalogs/2011-2012/>
- c) **University of New Mexico Student Handbook: “The Pathfinder”:** This publication contains essential information about the student code of conduct and grievance procedures as well as university policies. It also lists and describes basic university services. It is available in online format only: <http://pathfinder.unm.edu/>
- d) **University of New Mexico Schedule of Classes:** This is published on the web and is a list of courses to be offered by the entire University during a given semester. It also contains information about tuition costs, course fees, refund policies, academic calendar, final exam schedule, etc. It is posted beginning about eight weeks before the beginning of the semester and is updated on an ongoing basis: <http://schedule.unm.edu/>
- e) **Department of Music Course Description Booklet:** An annotated schedule of courses is published each semester and supplements the University schedule. The music department provides specific information about course content in this booklet that is released later than the university schedule. It also groups the courses by content area to make it easier for students to locate courses they want. It is available in hard copy and online at http://music.unm.edu/academics/schedule_of_classes/index.htm
- f) **Department of Music Undergraduate Handbook:** This handbook is revised regularly and contains department policies such as graduation, junior and senior recitals, and graduation requirements. Day-to-day procedures such as how to

¹ Some of these materials are enclosed in manila folders at the conclusion of the self-study.

receive credit for concert attendance are also outlined here. The handbook is available online at the Department of Music website:

http://music.unm.edu/academics/undergrad_programs/undergrad_hndbk/index.htm

- g) **Department of Music Graduate Handbook:** This handbook is revised regularly and contains basic information for graduate students regarding guidance exams, juries, graduate recitals, theses, and degree plans.

http://music.unm.edu/academics/grad_programs/grad_hndbk/index.htm

- h) **Department of Music Policy and Resource Manual:** This is a compendium of various materials that faculty members need to have on hand and includes the department constitution, various policies, links to student handbooks, and general orientation information.

http://music.unm.edu/resources/faculty_resources/faculty_policy_hndbk/index.htm

- i) **University of New Mexico Faculty Handbook:** This is primarily web-based at this point and constitutes the University's contractual obligation to all faculty members. The most important section of this handbook on the condition of employment (Policy on Academic Freedom and Tenure) was revised on 1998 while other sections of the Handbook, currently under revision, date to 1990.

Handbook URL: <http://www.unm.edu/~handbook/>

- j) **University of New Mexico Business Policies and Procedures Manual:** This manual, available in hard copy (known as Big Red) in each unit's primary office(s), encompasses all university legal policies and business procedures. A web-based version can be found at: <http://www.unm.edu/~ubppm/>

2. DEPARTMENT PROMOTIONAL MATERIAL

- a) **Department of Music Brochures:** These include brochures representing department ensembles, individual programs or areas, the department and college, department events, and advertisements. Available in Self-Study and on site.

- b) **Recital Programs:** A sampling of programs from undergraduate and graduate student recitals. Available in Self-Study and on site.

- c) **Department of Music Newsletter:** This is published in hard copy each semester and distributed within the college and to alumni. The newsletter primarily contains alumni information and information about students and teachers.

Available in Self-Study; previous editions available on the department website: http://music.unm.edu/news_events/dept_newsletter/index.htm

- d) **Department of Music Advertisements:** Various Department of Music

advertisements for graduate assistantships in every area as well as for undergraduate and graduate scholarships. Available in Self-Study.

- e) **Department of Music Recruitment Poster:** This is sent to various high schools in the region and includes tear-away postcards. Available on site.

- f) **Zia Band Festival Programs:** The music department hosts the Zia Band Festival each year with thirty-plus high school marching bands participating in the competition at University Stadium and 10,000+ parents, family, and students in the stands. The department is featured in a showcase exhibition and utilizes the recruitment activity through stadium announcements, visits by faculty members, and program advertisements. Available on site.

MDP IV.J.1

- 1) **Arts-In-Medicine (AIM) Program** - <http://artsinmedicine.unm.edu/>
- 2) **University Chorus** – Open to all University students and adults in the community through community education:
http://music.unm.edu/ensembles/student_ensembles/choral.htm
- 3) **Children’s Chorus** – A non-auditioned chorus now serving more than 90 boys and girls in the Albuquerque metro area between the ages of 5 and 15. The chorus offers three age-level groups for children grades K-1, 2-4 and 5-10: <http://www.unmchoirs.org/children-s-chorus>
- 4) **The UNM Music Prep School** is a program for children that started in 1993 and offers a wide variety of classes during the summer, fall, and spring. Teachers are outstanding and experienced music educators from the community:
http://music.unm.edu/department_areas/related_programs/prep_school/index.htm
- 5) **Annual All-State Music Conference** sponsored by the New Mexico Music Educator’s Association (NMMEA) and held annually at the Department of Music utilizing all it’s facilities, many faculty, Popejoy Hall, and the Student Union:
<http://www.nmmea.com/allstateinformation.htm>
- 6) **The UNM Lab School** is a unique collaboration involving over 160 children from the community who each receive two or three lessons per week at the UNM Center for the Performing Arts. Pedagogy Intern Teachers teach each lesson (private, group, music literacy). Lessons are overseen by a variety of professional teachers/performers, representing public school, private and Suzuki backgrounds. These professionals are referred to as Coordinators. Currently, we have 15 intern teachers and 10 Coordinators working in the program.
- 7) **UNM String Pedagogy and Albuquerque Youth Symphony, Inc.** have recently created an apprenticeship program, in which a minimum of two pedagogy interns work with students in one of the AYS orchestras. Currently, our interns are working with students in the Prelude Orchestra. They are giving sectional rehearsals, conducting the orchestra, tutoring students, observing the professional conductors and offering any other services the conductors may require. There are approximately 40 mid school students in the Prelude Orchestra and two professional music educators conduct the orchestra. Each week, the interns are observed and coached by the two conductors, as well as by AYS Music Directors/conductor, and/or UNM String Pedagogy faculty.

UNM MUSIC PREP SCHOOL

Projected Budget 2011-2012

INCOME **153,000.**

Fees **150,000.**

Donations **1,900.**

Miscellaneous **1,100.**

EXPENSES **146,100.**

Inservice **1,500.**

Parking **6,000.**

Phone **20.**

Publicity **1,000.**

Service **2,000.**

Staff **135,000.**

Supplies **580.**

FALL ENROLLMENT

10-26-2011

0-17 Months	<u>11</u>	<u>OPW</u>	<u>OTW</u>	Violin Box	<u>20</u>	<u>3PW</u>	<u>2TW</u>	
18-29 Months	<u>15</u>	<u>1PW</u>	<u>2TW</u>	<u>1SW</u>	Violin Lt. Bk. 1	<u>20</u>	<u>1PW</u>	<u>1TW</u>
Family Music	<u>21</u>	<u>1PW</u>	<u>1TW</u>	Twinklers	<u>18</u>	<u>OPW</u>	<u>OTW</u>	
2½-3½	<u>28</u>	<u>OPW</u>	<u>OTW</u>	<u>1SW</u>	Violin Early Bk 1	<u>17</u>	<u>1PW</u>	<u>1TW</u>
3½-4½	<u>17</u>	<u>OPW</u>	<u>1TW</u>	Suzuki Bk. 2	<u>11</u>	<u>OPW</u>	<u>2TW</u>	
4-5	<u>07</u>	<u>OPW</u>	<u>OTW</u>	Suzuki Bk. 3-4	<u>06</u>	<u>1PW</u>	<u>OTW</u>	<u>1SW</u>
Bucket Drum 1	<u>25</u>	<u>OPW</u>	<u>1TW</u>	Cello Box	<u>07</u>	<u>1PW</u>	<u>1TW</u>	
Fun w/Singing	<u>16</u>	<u>1PW</u>	<u>4TW</u>	Cello 1-2	<u>07</u>	<u>OPW</u>	<u>OTW</u>	<u>1SW</u>
Family Jam	<u>07</u>	<u>OPW</u>	<u>OTW</u>	Cello 3	<u>05</u>	<u>OPW</u>	<u>1TW</u>	
				Music Mind Games	<u>19</u>	<u>OPW</u>	<u>OTW</u>	
Piano 1	<u>41</u>	<u>4PW</u>	<u>4TW</u>	Suzuki Reading 1	<u>22</u>	<u>OPW</u>	<u>OTW</u>	
Piano 2	<u>15</u>	<u>OPW</u>	<u>OTW</u>	<u>1SW</u>	Suzuki Reading 2	<u>11</u>	<u>OPW</u>	<u>OTW</u>
Piano 3	<u>09</u>	<u>OPW</u>	<u>OTW</u>	Suzuki Reading 3	<u>11</u>	<u>OPW</u>	<u>1TW</u>	<u>1SW</u>
Adv. Piano	<u>06</u>	<u>OPW</u>	<u>OTW</u>	MAM	<u>08</u>	<u>OPW</u>	<u>1TW</u>	
				Private Lesson Only	<u>06</u>	<u>1PW</u>	<u>OTW</u>	
Beg. Guitar/K-2	<u>28</u>	<u>OPW</u>	<u>2TW</u>	Beg/Int. Marimba	<u>03</u>	<u>1PW</u>	<u>OTW</u>	
Beg. Guitar/3-8	<u>22</u>	<u>OPW</u>	<u>1TW</u>	Adv. Marimba	<u>08</u>	<u>OPW</u>	<u>OTW</u>	
Int. Guitar 1	<u>30</u>	<u>OPW</u>	<u>3TW</u>	<u>2SW</u>				
In. Guitar 2/ Ad.1	<u>11</u>	<u>OPW</u>	<u>1TW</u>	Children's Ch. Prim	<u>13</u>	<u>OPW</u>	<u>3TW</u>	
Adv. Guitar 2	<u>07</u>	<u>OPW</u>	<u>1TW</u>	Children's Ch. Int.	<u>10</u>	<u>OPW</u>	<u>4TW</u>	
Adv. Guitar 3	<u>06</u>	<u>OPW</u>	<u>1TW</u>	Children's Ch. Sen.	<u>28</u>	<u>OPW</u>	<u>2TW</u>	<u>1SW</u>

TOTAL ENROLLMENT

639

TOTAL PAID

539

110/251

100/004

90/166

70/009

113.75/005

118.75/004

163.75/004

227.50/012

237.50/065

265.00/001

275.00/007

272.50/003

282.50/011

TOTAL NOT PAID

019

PARTIAL PAID

013 1-45/1-100/1-10/1-150/2-50/1-252.50/1-35/1-118.75/1-162.50/229.25/1-80/1-67.50

STAFF WAIVERS

009

(4-55)(1-118.75)(1-141.25)(2-45)

PARTIAL WAIVERS

016

(3-118.75)(1-96.25)(7-55)(1-PP/112.75)(1-141.25)(1-59.38)(1-45)

TUITION WAIVERS

041

(29-25)(9-50)(1PP-25)(1-PP-38)

= 66 waivers

MDP IV.O.1

THE UNIVERSITY OF NEW MEXICO

UNM-GALLUP
 200 COLLEGE ROAD
 CIVIC PLAZA DRIVE
 GALLUP, NM 87301
 NM 87571

UNM-LOS ALAMOS
 1333 40TH STREET
 LOS ALAMOS, NM 87544

UNM-VALENCIA
 208 LA ENTRADA
 LOS LUNAS, NM 87031

UNM-116
 TAOS,

TO: Steven Block **277-0708**
 FROM: Gary Cook, Academy Head Department of Art
 SUBJECT: COURSE AND INSTRUCTOR APPROVAL FOR THE ACADEMIC YEAR 2009.

PLEASE NOTE: This dual purpose form is used for course/instructor approval or course approval only, in accordance with your guidelines established for the Branch Campuses in the *Faculty Handbook*. Approvals will be for one academic year (Summer, Fall, Spring).

Approval for James Martinez the following courses. Credentials attached (please retain these for your files).

Approval for courses only. Approval for instructor(s) will be requested at a later date and appropriate instructor credentials will be submitted at the time.

Please review and indicate approval or rejection for:

COURSE NUMBER	COURSE TITLE	APPROVAL (yes or no)*
MUS 139	Music Appreciation	
MUS 117	Guitar II	

*If no, please explain _____

ATTENTION: DEPARTMENT CHAIRPERSON – Please send course outline/syllabus if available/additional comments/ restrictions re: textbooks, course content. Please indicate minimal bibliographical resources recommended.

Currently approved to teach Mus 116, Guitar I and Spanish classes.

Department Chairperson Signature/Department Date

[Signature] 3/23/09

Retain a copy of this form and any attached credentials for your files. Please return original as soon as possible to:

Roberta Vigil
 Department of Instruction
 UNM-Taos
 115 Civic Plaza Drive

Music 139

Music Appreciation Spring 2007

Tuesdays, 6:00-8:30 PM
Instructor: James C. Martinez
Office Hours T/TH 4:30 pm - 5:30 pm
E-mail: manito@unm.edu

Text

Joseph Kerman. *Listen*, Brief 5th Ed. With 6 CDs. Boston: Bedford/St Martin's, 2004.

Course Description

Music appreciation is a course that will give students a basic understanding and appreciation of western music spanning from the earliest examples to the present time. The course will employ examples given in class combined with listening materials included with the text. Also to give you an opportunity to experience western music, the attendance of performances will make up a part of your final grade.

Attendance Policy

Since our class meeting is once a week, regular attendance is required and will be taken during each class. A student with three or more unexcused absences with grade average of B or lower will be withdrawn from the course; otherwise, the grade will be lowered one point.

Grades

The components of the class will be calculated as follows:

Concert Attendances	20%
Test 1	20%
Test 2	20%
Test 3	20%
Test 4(Final)	20%

Music 139: Music Appreciation Course Outline

Studying Music

- Music & esthetics; what is music?
- Uses of music; could we live without it?
- Evaluating music (personal evaluation, the role of the music critic; is a classical music performance all about the performer or about the music? does it matter what the performer wears onstage?)
- Western (classical) art music – why we should know it, how it relates to the music of our day

Listening to Music

- Planes of listening; emotional and intellectual response
- Listening techniques, knowing what to listen for
- Live performances vs. recordings; the manufacturing of the "perfect" performance
- Traditions of musical performance – memorization vs. playing with music, rehearsing vs practicing, why is there a conductor some times and not others?
- How music and musicians are supported financially; why we pay for tickets to performances; why downloading music is illegal; why photocopying music is illegal
- Concert etiquette; when to clap; no picture-taking please; no cell phones either; "quiet please;" should we bring the children?

Introduction to musical concepts

- Melody; examples of great melodies
- Harmony, tonality, what is a scale, etc.
- Monophony vs. polyphony, imitation, counterpoint
- Consonance, dissonance
- Rhythm & meter
- Tempo
- Dynamics
- Form (ABA, rondo, theme & variations, sonata, dance suite)
- Instruments of the orchestra
- Other instruments – harpsichord, organ, prepared piano, period instruments (medieval/Renaissance/Baroque); experimental & unusual instruments (e.g., theremin, cimbalom)
- Basic musical periods and their dates

Genres of Music

- Sacred vocal music: chant, motet, oratorio, cantata
- Art song
- Opera and ballet
- Piano solo music
- Chamber music
- Dance music
- Program music, the symphonic poem
- Nationalism, exoticism, Impressionism
- Symphony
- Concerto

Historical Overview (principal developments; major composers in each historical period; fitting the above concepts into a general historical scheme)

- Medieval – troubadours, Machaut
- Renaissance – Dufay, Josquin
- Baroque – Bach, Handel, Vivaldi
- Classical – Haydn, Mozart, Beethoven
- Romantic – Schumann, Mendelssohn, Chopin, Brahms, Schubert, Wagner, Verdi

- **20th-Century – Debussy, Ravel, Stravinsky, Schoenberg, Bartok, Shostakovitch, Copland, Ives**

760 Gurdorf RD.
Apt.405
Taos,NM 87571

Phone (505)813-2598
E-mail msnito@unm.edu

James Martínez

Education

8/95-6/97 Taos High School Taos, New Mexico
High School Diploma

8/97-5/02 University of New Mexico Albuquerque, New Mexico
B.A. Music/ B.A. Spanish

Professional experience

1/2006-Present Cibola High School Albuquerque, NM
Guitar Teacher/Clinician

- Formulated lessons of an advanced level guitar class as well as led group sessions in a master class format.

1/2004-Present Taos Municipal Schools Taos, NM
Substitute Teacher

- Substituted for all subjects in all schools mostly at Taos High School

9//2003- 12/2003 Inglés Individual Guadalajara, Mexico
Language Instructor

- Taught all levels from non-speaker to advanced as well as headed group discussions and designed unique language workshops.

8/2000-5/2002 Keller Hall/UNM Albuquerque, NM
Concert Hall Attendant

- Position included duties from booking acts to setting up performances and receiving Artists from around the world.

Languages Fluent in both English and Spanish

References

Veronica Mendez-Cruz: Director: El Centro de La Raza; 1153 Mesa Vista Hall; UNM Albuquerque, NM 87131 (505) 277-5020
vmcruz@unm.edu

Enrique Lamadrid: Director/Professor: Spanish & Portuguese 1829 Sigma Chi Rd NE Albuquerque, NM 87131 505 277-5464 lamadrid@unm.edu

Arsenio Cordova: Professor Northern New Mexico Community College. P.O. Box 8 El Prado, NM 87529 (505) 758-4020

Objective

To share my knowledge and experiences so that I may assist in the growth and education of the community.

Performances

Four semesters, UNM Jazz Band. Director- Glenn Kostur

And Studies

Three years Dance Accompaniment UNM Dept. of Dance

Current Dance Accompanist at UNM-Taos Branch

Three years study under Pedro Cuadra UNM Dept of Music

Nine years experience as a professional Mariachi with three years participation in **Mariachi Lobo** of UNM.

Current Instructor/Clinician at the **Cibola High Guitar Program** Dept. Head- Eduardo Bardo Trujillo.

Two year residency performing at the *Historic Taos Inn*

Two years Vocal Accompanist **Taos Opera Studio** Director-Leslie Harrington

Performances in numerous styles including Jazz, Classical, Flamenco, Rock, Blues, Salsa, Bossa Nova, and Mariachi

Five years as a private instructor of Students from Beginner to Advanced.

MDP II A-D INSTRUCTIONAL PROGRAMS

A. CREDIT AND TIME REQUIREMENTS

1. Definition of Credit Hour

The University defines a semester (credit) hours as “the credit that is earned for one 50-minute period per week throughout a semester in a lecture class. A course listed for three hours credit would meet for three periods per week throughout the semester; for example: on Monday, Wednesday, and Friday from 10:00 to 10:50 a.m.; or two days a week on Tuesday and Thursday from 9:30 to 10:45 a.m. Credit for laboratory work, studio, activity physical education, and ensemble music requires [sic] more class time per semester hour.” (from *University of New Mexico Faculty Handbook: Glossary of College Terms*)

For Applied Music courses, a student receives 25 minutes of instruction per week for one hour credit. For two, three or four hours credit, the student receives 50 minutes of instruction per week. For applied music study, it is recognized that most of the learning time is done via individual practice outside of the lesson; the standard formula for the amount of practice time expected is 1 hour per day for every hour of course credit. Individual instructors may require more practice time of their students.

All ensembles in the Department of Music are offered for one hour credit. The catalog states that an ensemble may meet anywhere from 1 to 6 hours per week.

For Special Problems courses, the amount of meet time with the guiding instructor will vary according to the topic being explored; however, it is expected that one hour of credit will entail approximately 45 hours of work.

Required Class Time Per Credit Hour Breakdown

<i>WEEKS IN SEMESTER</i>	<i>CREDIT HOURS</i>	<i>MEET TIME/MIN. PER SEMESTER NEEDED</i>	<i>MEET TIME PER WEEK</i>	
			<i>HOURS</i>	<i>MINUTES</i>
16	1	800	0	50
16	2	1600	1	40
16	3	2400	2	30
16	4	3200	3	20
16	5	4000	4	10
16	6	4800	5	0
16	7	5600	5	30
16	8	6400	6	40
16	9	7200	7	30
16	10	8000	8	20
16	11	8800	9	10
16	12	9600	10	0

<i>WEEKS IN SEMESTER</i>	<i>CREDIT HOURS</i>	<i>MEET TIME/MIN. PER SEMESTER NEEDED</i>	<i>MEET TIME PER WEEK</i>	
			<i>HOURS</i>	<i>MINUTES</i>
12	1	800	1	20
12	2	1600	2	40
12	3	2400	4	0
12	4	3200	5	20
12	5	4000	6	40
12	6	4800	8	0
12	7	5600	9	20
12	8	6400	10	40
12	9	7200	12	0
12	10	8000	13	20
12	11	8800	14	40
12	12	9600	16	0

<i>WEEKS IN SEMESTER</i>	<i>CREDIT HOURS</i>	<i>MEET TIME/MIN. PER SEMESTER NEEDED</i>	<i>MEET TIME PER WEEK</i>	
			<i>HOURS</i>	<i>MINUTES</i>
8	1	800	1	40
8	2	1600	3	20
8	3	2400	5	0
8	4	3200	6	40
8	5	4000	8	20
8	6	4800	10	0
8	7	5600	11	40
8	8	6400	13	20
8	9	7200	15	0
8	10	8000	16	40
8	11	8800	18	20
8	12	9600	20	0

Required Class Time Per Credit Hour Breakdown

<i>WEEKS IN SEMESTER</i>	<i>CREDIT HOURS</i>	<i>MEET TIME/MIN. PER SEMESTER NEEDED</i>	<i>MEET TIME PER WEEK</i>	
			<i>HOURS</i>	<i>MINUTES</i>
6	1	800	2	40
6	2	1600	4	30
6	3	2400	6	40
6	4	3200	9	0
6	5	4000	11	10
6	6	4800	13	20
6	7	5600	15	40
6	8	6400	17	50
6	9	7200	20	0
6	10	8000	22	20
6	11	8800	24	30
6	12	9600	26	40

<i>WEEKS IN SEMESTER</i>	<i>CREDIT HOURS</i>	<i>MEET TIME/MIN. PER SEMESTER NEEDED</i>	<i>MEET TIME PER WEEK</i>	
			<i>HOURS</i>	<i>MINUTES</i>
4	1	800	3	20
4	2	1600	6	40
4	3	2400	10	0
4	4	3200	13	20
4	5	4000	16	40
4	6	4800	20	0
4	7	5600	23	20
4	8	6400	26	40
4	9	7200	30	0
4	10	8000	33	20
4	11	8800	36	40
4	12	9600	40	0

2. Transfer Credit

Transfer courses can count toward meeting prerequisite requirements but do not calculate into students' UNM GPA. For transferring credits from an institution that uses the quarter system instead of the semester system, earned hours will transfer as follows: 1 quarter system hour = 0.66 semester hour; 2 quarter system hours = 1.33 semester hours, 3 quarter system hours = 2.00 semester hours, 4 quarter system hours = 2.66 semester hours, and 5 quarter system hours = 3.33 semester hours.

Undergraduate Program

For students transferring from another institution within the state of New Mexico, a grade of D or higher is required. For students transferring from an out-of-state institution, a C or better is required.

Transfer courses are evaluated in the Office of Undergraduate Admissions to determine acceptable transfer credit on a course-by-course basis for college-level credit earned at institutions that are fully accredited by any of the six U.S. regional associations. Lower level course equivalencies are determined by the Office of Admissions based on course content, as described in the catalogs of those institutions and in consultation with appropriate academic units at UNM. Upper level course equivalencies are determined by the appropriate academic units. A Transfer Credit Evaluation (TCE) is mailed to the student, who must contact an academic advisor in the college of his or her desired major in order to determine how the transferred courses will be applied to a degree program. For music majors, upper division transfer credit must be approved by the Department of Music Undergraduate Advisor, Keith Lemmons.

Undergraduate transfer students will be credited with a maximum of one semester of ensemble participation at UNM for each semester they participated in a major ensemble at their former institution(s). No more than four such semesters may be counted.

Graduate Program

For graduate students, transfer credit evaluation is done upon submission of the Program of Studies to the Office of Graduate Studies. The coursework must have been at the graduate-level at an accredited institution, and a grade of B must have been earned. No transfer coursework may be more than seven years old at the time a master's degree is conferred. Courses taken on a Pass/Fail basis and/or courses taken as extension credit at other universities will not be accepted for graduate credit at the University of New Mexico. The number of transfer and/or applied (including non-degree) credits used toward a graduate program may not exceed fifty percent of the required coursework for the degree; departments may impose even more restrictive limits on transfer and/or applied credits. Course work that has been counted toward a previous degree may not be counted again toward any other degree except Master's course work for a doctoral degree.

The Department of Music imposes further restrictions on transfer credit for the Master of Music. All transfer courses must be approved by the Department of Music Graduate Committee. No

more than twelve hours of graduate credits from another institution may be accepted toward the Master of Music

B. EVALUATION OF THE DEVELOPMENT OF COMPETENCIES

Undergraduate Program

Juries

Jury examinations in applied music are required of all students studying applied music. These are taken at the end of each semester. Students perform for the faculty in their particular area. A copy of the jury form is given below:

THE UNIVERSITY OF NEW MEXICO – DEPARTMENT OF MUSIC
APPLIED MUSIC JURY FOR SEMESTER
FALL SPRING SUMMER

A. THIS SECTION TO BE COMPLETED BY STUDENT:

Name	Last	Address	Banner ID
Instrument/Voice		Instructor	Phone
<input type="checkbox"/> Freshman	<input type="checkbox"/> Sophomore	<input type="checkbox"/> Junior	<input type="checkbox"/> Senior <input type="checkbox"/> Grad
Student is: <input type="checkbox"/> Music Major		<input type="checkbox"/> Music Minor	<input type="checkbox"/> In non-music field
Current Applied Music Classification _____		Registered for _____ (Instructor, check carefully)	
<small>Number</small>		<small>Hours</small>	

B. THIS SECTION TO BE COMPLETED BY THE STUDENT, MUSIC MAJORS ONLY:

Is principal/instrument voice same as indicated above? if "no," indicate principal instrument/voice: _____

Indicate field of music in which you are majoring: _____ Music Education _____ Theory/Composition
 _____ Performance _____ String Pedagogy _____ Jazz Studies _____ Other

Theory course in which you are enrolled: _____

C. THIS SECTION TO BE COMPLETED BY STUDENT:

- 1. REPERTORY AND TECHNICAL MATERIAL STUDIED DURING THE SEMESTER.**
 List composer and title of each item. Title of songs or arias must be given in the language in which they were studied.
 Place * by the selection which will be available for hearing by the jury, upon request.
 If items are from a technique book, list pages and complete title of book.

REPERTORY ITEM, SCALES, ARPEGGIOS, ETUDES, EXCERPT	Memorized (*)	Performed (*)

D. SEMESTER GRADE

THIS SECTION TO BE COMPLETED BY INSTRUCTOR TEACHING STUDENT'S INSTRUMENT/VOICE:

Semester Grade Granted _____

1. If C or lower, please give reason for grade. B. M. degree candidates in Performance or Pedagogy must maintain a G.P.A. of 3.0 (B) on their major instrument or voice.
2. If student received C or lower, justify advancement to higher level if such is recommended. If student received an A or B, but is recommended to be retained at the same level, please explain.

Signature of Instructor

Date

E. THE JURY: Each jury committee must rate the jury Satisfactory (S) or Unsatisfactory (U)

If not unanimously Satisfactory, comments should be included under G.

Unanimous (S or U) _____

Majority (S or U) _____

F. THIS SECTION TO BE COMPLETED BY CHAIRMAN, IF NO JURY IS TAKEN, THE INSTRUCTOR WILL COMPLETE.

Decision of Jury Chairman/Instructor

Jury Performance Not Required

Pass to _____
Proposed Classification

_____ not a music major

Retain at _____

_____ not a major instrument

*Change to _____

_____ Junior, Senior, Graduate
Recital given in lieu of jury.

_____ Other (stipulate below)

G. OTHER JURY ACTION AND/OR RECOMMENDATION

Signature of Jury Chairman or Instructor

Date

***NOTE:** ALL TRANSFER STUDENTS must enroll in 119 before their first semester at UNM. Upon audition for the applied instructor, usually during the first weeks of the initial semester, this level may be changed.

Degree and Concentration Approval

At the jury for APMS 102 or 120 (second semester of applied music study), the student must be evaluated to determine if he or she is approved for further study as a major and can advance to the 200 level of applied music. The faculty must submit a Degree and Concentration Approval Form, copies of which are filed in the Music Office and in the College Advisement Office. A copy of this form appears below:

University of New Mexico • College of Fine Arts • Department of Music
Degree and Concentration Approval Form

This form must be submitted:

- by all students pursuing the B.M., B.M.E., or B.A. who wish to be admitted to the College of Fine Arts;
- by all music majors or minors wishing to enroll in APMS 201 or 219 or 207 (or higher level) in the principal instrument.

NOTE: Should a student wish to change degree, concentration or emphasis, a new form must be submitted.

.....
STUDENT COMPLETE THIS SECTION

Student Name: _____
Last First Middle

UNM ID #: _____ E-mail address: _____

Mailing Address: _____

Present applied level: _____ Applied instructor: _____

No. of semesters completed in applied music in principal instrument: _____

.....
AREA FACULTY COMPLETE THIS SECTION

→ The above-named student has been approved to pursue the following degree, concentration, and emphasis as applicable:

- Bachelor of Music — Performance Concentration — Keyboard Emphasis
- Bachelor of Music — Performance Concentration — Instrumental Emphasis
- Bachelor of Music — Performance Concentration — Vocal Emphasis
- Bachelor of Music — Theory & Composition Concentration
- Bachelor of Music — String Pedagogy Concentration
- Bachelor of Music — Jazz Studies Concentration

- Bachelor of Music Education — Vocal Concentration — Piano Emphasis
- Bachelor of Music Education — Vocal Concentration — Voice Emphasis
- Bachelor of Music Education — Vocal Concentration — Guitar Emphasis
- Bachelor of Music Education — Instrumental Concentration — Strings Emphasis
- Bachelor of Music Education — Instrumental Concentration — Winds Emphasis
- Bachelor of Music Education — Instrumental Concentration — Percussion Emphasis
- Bachelor of Music Education — Instrumental Concentration — Piano Emphasis
- Bachelor of Music Education — Instrumental Concentration — Guitar Emphasis

- Bachelor of Arts

- Music Minor
- Music Education Minor

→ The student is approved for study in the following principal instrument: _____

→ and may progress to applied level APMS _____
(indicate 201, 219, or 207; or other for transfer student)

Music Area Faculty: _____

Applied Instructor: _____

The Department of Music office will distribute copies of the signed form to the CFA Advisement Office and student.

Piano Proficiencies

The piano proficiency examination is required of all undergraduate music majors with the exception of keyboard majors and those pursuing Bachelor of Arts in Music. The proficiency examination should be completed satisfactorily by the end of the fourth semester of music study. Exams are given at the end of the fall and spring semesters. See below for a description of the proficiency:

THE UNDERGRADUATE PIANO PROFICIENCY EXAM

Musicians without basic keyboard skills often find themselves at a disadvantage in the contemporary marketplace. The PIANO PROFICIENCY EXAM tests the ability of the student to use the keyboard as a tool within the framework of his/her current and future professional activities.

A student's first attempt at this exam must occur BEFORE the last semester at UNM. Music Education students must pass all sections of this exam before student teaching. If a student's degree plan requires applied piano instruction, the student must first pass all elements of the Piano Proficiency. EXCEPTION: Students pursuing the B.M.E. with piano as the principal instrument may be accepted into applied piano provided their level is sufficient (at least as high as that required for completion of Group Piano IV). However, they must pass the piano proficiency within one year and must have taken the proficiency preview by the end of the first semester of applied study. Failure to pass the proficiency will result in withdrawal from applied instruction.

Theory/Composition majors must pass a subsequent KEYBOARD SKILLS TEST administered by the theory faculty.

All students who have not yet passed the PIANO PROFICIENCY EXAM (if required by their degree plan or for student teaching) should sign up for the piano placement exam held during the first week of each semester in order to determine which course level should be taken.

Basic requirements for the PIANO PROFICIENCY EXAM are as follows:

Bachelor of Music Concentrations in:

Performance (Instrumental or Vocal Emphasis)
String Pedagogy
Jazz Studies
Theory & Composition

1. All major and harmonic minor keys:
 - a. scales, hands together, 2 octaves (ascending, descending) with correct traditional fingering
 - b. chord progression (minimum I-IV-cadential 6/4-V7-I) in 4 parts, RH beginning on first inversion of I, LH bass line, root note. EX:



2. Sightreading, intermediate level (1-2 pages; ex: folk song or classical children's piece)
3. Repertoire, 1 intermediate level piece (2-4 pages, ex: 1st movement of a sonatina, Bach *Prelude* or Invention*). The prepared repertoire piece must be pre-approved by a piano faculty member.
 - * Note: The Bach *Prelude No. 1 in C major, BWV 846* is not an accepted repertoire piece.

Bachelor of Music Education:

1. Same as above, plus the following:
2. Harmonization of a simple melody. Blocked chords, or simple patterns; ability to include one or more secondary chords. 48 hours preparation. No marks allowed on the score.
3. Score reading as follows:
 - a. Instrumental Concentration:
 - 1-2 pages of an orchestral score, including transposing instruments.
 - Ability to play any two parts from those pages. One line will be a transposing instrument, the other a "C" instrument. No marks allowed on the score.
 - b. Vocal Concentration:
 - 1-2 pages of a four-part choral score, all four parts (some voice crossing may occur). 48 hours preparation. No marks allowed on score.

It is strongly recommended that all sections of the PIANO PROFICIENCY EXAM be passed by the end of the sophomore year. Under no circumstances may a student attempt the exam for the first time in the last semester at UNM. All students planning to take the PIANO PROFICIENCY EXAM must be pre-approved by a piano faculty member. The piano faculty is ready to help you answer any questions you may have regarding the course of action necessary to help you achieve a successful outcome of this requirement, so please feel free to contact us.

In addition to the general piano proficiency, students pursuing the B.M. in Theory and Composition must also pass a Keyboard Skills Test administered by the Theory and Composition faculty. See below for a description of the Keyboard Skills Test:

KEYBOARD REQUIREMENTS FOR BACHELOR OF MUSIC THEORY/COMPOSITION CONCENTRATION

The Theory & Composition program requires keyboard tasks to be performed before the Theory & Composition faculty at the end-of-semester review process in the junior and senior years. *Students who declare their major in their freshman or sophomore year are encouraged to complete these requirements earlier.*

1st Semester Junior Year

1. Play scales--hands together, up and down one octave, through 5 sharps and 5 flats, major and relative minor, all forms.
2. Play all cadences (PAC, IAC, HC, DC) and be able to demonstrate all non-harmonic tones.

2nd Semester Junior Year

1. Voice and resolve any of the chords of the common practice period (+6ths, applied ♯7, applied ♭7, applied V7, N6ths, etc.) through five flats, major and minor.
2. Modulate to nearly related keys, chorale style. (Pre-assigned; see theory coordinator the day before for the material.)

1st Semester Senior Year

1. Play Bach chorale phrase(s) as if you were teaching a dictation class to lower division undergraduate students.
2. Play melodic and rhythmic patterns as if you were teaching a dictation class to lower division undergraduate students.

2nd Semester Senior Year

1. Transpose a chorale phrase(s) (Pre-assigned, see theory coordinator the day before for the material.)
2. Play a prepared solo--difficulty equal to those found in the *Music for Millions* series, vol. 27.

IF YOU HAVE QUESTIONS ABOUT ANY OF THESE TASKS, BE SURE TO ASK THE THEORY AND COMPOSITION AREA COORDINATOR FOR GUIDANCE.

Revised August 2, 2010

Recital

Recitals are required for all concentrations in the Bachelor of Music, and for students pursuing the Bachelor of Music Education. Requirements are as follows:

- Performance Concentration: A full recital is required in the junior and senior year (APMS 391 and 491)
- Theory & Composition Concentration: A half recital consisting of original compositions is required in the senior year (APMS 491)
- String Pedagogy Concentration: A half recital is required as part of MUS 472.
- Jazz Studies Concentration: A full recital is required in the junior and senior year (APMS 391 and 491)
- Bachelor of Music Education: A half recital is required in the senior year (APMS 491)

Before giving a degree recital, a student must:

- Be currently enrolled in the College of Fine Arts
- Be currently enrolled in either APMS 391 *Junior Recital* or APMS 491 *Senior Recital*, as applicable.
- Have completed MUS 252 *Theory IV* and MUS 252L *Theory IV Aural Lab*
- For a senior recital, have completed both MUS 361 *History of Music I* and MUS 362 *History of Music II*, and have passed all sections of the Piano Proficiency Exam if required for the degree. (NOTE: The proficiency exam must be passed before enrolling in APMS 491 *Senior Recital*).

A preview is required before a student can perform the recital. This is performed for area faculty and should take place at least two weeks before the recital date. The faculty may determine that the recital should be postponed if the student is not ready.

Graduate Program

Guidance Exams

After admission, graduate students must take appropriate Graduate Guidance Examinations in the areas of written theory, musicianship, history, or music education. Information about the exams, including sample exams and study guides, is available on the website at http://music.unm.edu/academics/grad_programs/grad_hndbk/gradguidexams.htm

The Graduate Guidance Examinations for Master's degree application serve to determine the level of undergraduate preparation in music. It is expected that graduate students meet the standards achieved by those graduating with the Bachelor of Arts degree from the University of New Mexico. The test results are tabulated before the first week of each semester. If the test results reveal deficiencies in any of the tested areas, the student must remove these by taking suggested coursework to remove the deficiency. The guidance examinations cover the following:

All entering graduate students except those in the Music Education program take the Graduate Guidance Exams in music history. The music history test, which takes about one and a half to two hours, covers the Middle Ages through the 20th century and asks students to discuss selected composers and their works as well as terms and important publications. The test includes identification of score excerpts, giving stylistic reasons. Students who score less than 70% correct are required to take an appropriate course from among our regularly-offered graduate-level courses. This requirement might be a period course or the more general Introduction to Graduate Music History, depending on the weaknesses and strengths exhibited by the student.

Theory and Composition concentrates must also take the Guidance Exam in music theory. The exam includes harmonic analysis, part-writing, and realization of a figured bass, as well as harmonic and melodic dictation.

Music Education students must take a Guidance Exam that covers relevant contemporary topics and issues in the field of music education.

Juries

Jury examinations in applied music are required of all students studying applied music at the graduate level. These are taken at the end of each semester. Students perform for the faculty in their particular area.

Program of Study

In order to graduate, a Program of Studies for the Master of Music degree must be filed with the Dean of Graduate Studies soon after the student has completed 12 hours of graduate work in residence at the University and no later than one semester prior to completion of the degree requirements. The department Chairperson and the Graduate Coordinator must approve the application before it is submitted to the Graduate Office. To submit the Program of Studies, each graduate student must:

- 1) have removed all deficiencies, (as determined by the Graduate Guidance Exams) .
- 2) have completed at least 12 hours of graduate course work, including MUS 531 *Bibliography and Research*, with a grade point average of 3.0 or higher.

have satisfied the foreign language requirement if applicable

Recitals

Students pursuing the Concentration in Performance must perform a Graduate Recital. Students in Collaborative perform four recitals—two vocal and two instrumental, or the equivalent. Conducting concentrates must give a graduate recital; this may be done as a single performance, or by combining parts of several performances. To enroll in APMS 591 *Graduate Recital*, the student must have submitted the Program of Studies, and have completed MUS 531 *Bibliography & Research*. Exceptions may be made for students working toward the concentration in Collaborative Piano or Conducting. A recital preview for area faculty is required, normally at least two weeks before the recital date. The faculty may determine that the recital should be postponed if the performance is not yet ready. Other rules and regulations regarding recitals are given in the *Department of Music Graduate Student Handbook* online at http://music.unm.edu/academics/grad_programs/grad_hndbk/graduaterecital.htm

Program Notes

Conducting and Performance concentrates must write program notes for their recitals. These are to be about 1000 words in length, they must be well-researched, and a bibliography must be submitted. The notes must be approved by the student's Advisory Committee in advance of the recital; procedures and deadlines are given online in the *Graduate Student Handbook* at http://music.unm.edu/academics/grad_programs/grad_hndbk/programnotesandformat.htm

Master's Exam

The master's exam may be written or oral or a combination of the two. In practice, the exam is usually an oral exam. It must be taken after the completion of the recital and is administered by the members of the student's advisory committee. The exam can cover anything in the field of

music; in practice, the student is given the general area of the questions that will be asked at least two weeks in advance of the exam. Rules concerning the exam and its content are given in the *Graduate Student Handbook* at http://music.unm.edu/academics/grad_programs/grad_hndbk/finalexam.htm

Thesis

The thesis defense normally takes the place of the master's exam.

C. TEACHER PREPARATION (MUSIC EDUCATION) PROGRAMS

Credit Allotment and Process for Selecting Supervising Teachers and Sites

Students enroll for three credit hours in each student teaching assignment (MUSE 400 *Elementary Student Teaching* and MUSE 461 *Secondary Student Teaching*). Both music education professors are very familiar with the school music programs in the area. After consultations with all parties involved, assignments are made on the basis of location, schedule, school characteristics, and personal and musical characteristics of the student teaching candidate and prospective cooperating teachers.

Special State Requirements for Certification

The State of New Mexico requires 57 hours of general education coursework in addition to coursework in the major field. This is one of the principal reasons that the B.M.E curriculum is so large and demanding. The B.M.E degree is currently advertised as a nine-semester program, but in reality it takes a full five years for a diligent and well-prepared student to complete. We believe the size of the program in comparison to the modest financial rewards of a music teaching career is a major factor limiting the number of music education majors at UNM. Solutions to this problem, however, are difficult to conceive since the general education requirement is mandated by the state legislature for all teacher preparation degrees.

D. GRADUATE PROGRAMS

1. Curricular percentage of courses intended for graduate students only.

There are no rules specified regarding graduate degrees and the number of hours of courses intended for graduate study only. All of the concentrations in the Master of Music are 32 hours (or 26 hours plus thesis). The breakdown of required graduates-only courses is given below for each concentration.

Concentration in Performance		
Courses for Graduates Only	No. of Hours	%
Applied Music 501, 502, 591	12	
MUS 531 <i>Bibliography & Research</i>	3	
TOTAL	15	47%

Concentration in Collaborative Piano		
Courses for Graduates Only	No. of Hours	%
Applied Music 501, 502, 591	12	
MUS 531 <i>Bibliography & Research</i>	3	
TOTAL	15	47%

Concentration in Conducting		
Courses for Graduates Only	No. of Hours	%
MUS 571 <i>Conducting Seminar</i>	6	
MUS 572 <i>Adv. Conducting Seminar</i>	4	
APMS 591 <i>Studio Instruction & Grad Recital</i>	2	
MUS 531 <i>Bibliography & Research</i>	3	
TOTAL	15	47%

Concentration in Music History & Literature		
Courses for Graduates Only	No. of Hours	%
MUS 531 <i>Bibliography & Research</i>	3	
MUS 599 <i>Master's Thesis</i>	6	
TOTAL	9	28%

Concentration in Theory & Composition		
Courses for Graduates Only	No. of Hours	%
MUS 531 <i>Bibliography & Research</i>	3	
MUS 527 <i>Theory Pedagogy</i>	3	
APMS 501 <i>Studio Instruction: Composition</i>	2	
MUS 599 <i>Master's Thesis</i>	6	
TOTAL	14	44%

Concentration in Music Education—Project Option		
Courses for Graduates Only	No. of Hours	%
MUSE 532 <i>Introd to Research in Music Educ.</i>	3	
MUSE 534 <i>Seminar in Music Education</i>	3	
MUSE 550 <i>Philosophy of Music Education</i>	3	
MUSE 598 <i>Music Education Project</i>	4	
TOTAL	13	41%

Concentration in Music Education—Thesis Option		
Courses for Graduates Only	No. of Hours	%
MUSE 532 <i>Introd to Research in Music Educ.</i>	3	
MUSE 534 <i>Seminar in Music Education</i>	3	
MUSE 550 <i>Philosophy of Music Education</i>	3	
MUSE 599 <i>Master's Thesis</i>	6	
TOTAL	15	47%

Although not listed as a degree plan requirement, MUS 537 *Topic: Introduction to Graduate Music History* may be required for those students who do not pass the history entrance examination. There are also several courses for graduates only that students may choose to fulfill elective requirements. These include MUS 529 *Techniques of 20th-Century Music* and MUS 527 *Theory Pedagog*, MUS 535 *Topic: Diction in Singing* and MUS 551 *Graduate Problems*.

Many courses in music are offered at both undergraduate and graduate level. In courses that included both undergraduate and graduate students, the university requires that graduates students be expected to do at least 20% more work than undergraduates. This extra work may take the form of extra or longer term papers or projects, or performance of more pieces or pieces on a more advanced level.

2. Rules concerning independent study applicable to graduate degrees in music.

In the Department of Music, independent study courses for graduate students are offered as MUS 551 *Graduate Problems*. The maximum credit allowed toward the degree for Graduate Problems is 6 hours. Enrollment in Graduate Problems requires the approval of both the Department Chair and the Department Graduate Committee. Students who wish to take a Problems course must plan the course, convince a professor to guide it, and submit a formal petition to the Graduate Committee. Requests for enrollment in Problems courses must be submitted in writing to the Graduate Coordinator by the Monday of the second week of classes; the Graduate Coordinator then sends the request to the Graduate Committee for consideration. The Graduate Committee generally will not approve courses that do not contain an academic component; also, a problems course topic must not duplicate an existing course. The Graduate Problems Request Form is included below:

GRADUATE PROBLEMS REQUEST FORM
Request to Enroll in MUS 551 or MUSE 551

Graduate Problems courses may be taken only upon the recommendation of the instructor of record and with the approval of the Department of Music Chair and Graduate Committee.

INSTRUCTIONS: Obtain instructors' signatures on the reverse side and submit this form to the Department of Music Graduate Coordinator by the Monday of the second week of classes.

NOTE: Problems courses may not be added to a student's course load after the second week of the semester.

Name: _____ E-mail: _____

Semester: _____ Section #: _____ CRN: _____ No. of hours: _____

1. Faculty member who will teach the course: _____

2. Topic of the course: _____

3. Purpose of the course: _____

4. Describe what will happen in the course (be as specific as possible): _____

5. For each hour of credit earned, problems courses demand a MINIMUM of 45 hours work, including actual contact time and work you do outside of meetings with your instructor. I.e., for one hour credit, you should be putting in an average of 3 hours per week (2 hrs. credit = 6 hrs. work per week; 3 hrs. credit = 9 hrs. work per week). Please estimate the amount of time you propose to spend in this course. Break the total down by type of activity. For example, will you be meeting with the instructor on a regular basis? If so, how often and for how long each time? Will you be observing studio classes or lessons, directing rehearsals, conducting interviews? How many hours per week will you spend on other activities such as writing papers, composing, research, etc.? Consult your instructor concerning his or her expectations.

TOTAL HOURS FOR THE SEMESTER: _____

6. Do you intend that this problem substitute for a regularly scheduled course? Yes No

If yes, which course and why? _____

(over)

7. What will be the results of this problems course?

Important: Copies of term papers, examinations, compositions or other tangible results must be turned in to the Graduate Coordinator. For musical performances, please submit a copy of the printed program, showing the date and venue, and an audio or video recording if possible. Copies of your materials will be placed in the Music Office for a period of time for scrutiny by interested faculty.

Examination(s) (how many?): _____

Term Paper (length?): _____

Musical Composition(s) (number? length?): _____

Performance (describe): _____

Other (describe): _____

8. List bibliographic sources if pertinent (attach an additional sheet if necessary):

The student has my approval to take the problems course as described above.

Student's Major Instructor

Date

I agree to teach this Problems course as described above.

Problems Course Instructor

Date

Approved as submitted Approved with modifications (see below) Denied

Graduate Committee Chair or Graduate Coordinator

Date

Approved Denied

Department Chair

Date

Graduate Committee Comments:

MDP II E.1 Music Studies for the General Public

List and Description of Courses for Non-Majors

MUS 102 Music Theory for the Non-Major

This course teaches the basic elements of melody, rhythm, harmony, form and expression. It is designed for students with little or no musical training and has always been a course that allows those students who are thinking about music to “try out” the study of music theory. At present, we offer this course online in the fall and spring semesters.

MUS 104 Group Piano for Non-Majors

This course is in the process of being created, and we hope to offer it starting in the Fall of 2012. We already have a series of Group Piano classes, but these necessarily have to be reserved for our music majors, many of whom have a piano proficiency requirement in their degree plans. MUS 104 will be open strictly to non-majors, and will teach keyboard fundamentals, including key and chord relationships, with repertoire assigned for the individual student's current ability.

MUS 116 Group Guitar I

MUS 117 Group Guitar II

These courses were created several years ago with the idea of reaching non-music majors through the medium of this very popular instrument. The course teaches students to read music and play melodies, chords and simple songs. Emphasis is on the classical curriculum, supplemented with instruction in other styles, including rock, blues and jazz. Enrollment is usually capacity for Group Guitar I (22 or 23), and around 13-15 for Group Guitar II.

MUS 139 Music Appreciation

Music Appreciation is the foundation stone of the courses offered for the general public and is among the most popular at the University. Two sections of the most popular “normal hour” courses are almost always filled to capacity (284) in Keller Hall. The University encourages smaller population courses at less popular times so additional sections are offered on Saturday mornings (generally 30-40 students), Monday evenings (approximately 100), and as a service at the Kirtland Air Force Base (15). We also offer two sections of the course in the summer session. The Department of Music views the staffing of this course as essential and has experienced difficulties when the assigned teacher hasn't been as successful. These courses require a professor who is charismatic and who has the energy to arrange for numerous visits by live artists. The organization of the course and testing of the students is essential to the success because the course must be easy enough for students to study and master within a large lecture setting while being challenging and interesting. An additional benefit to the department is the student credit hours that accumulate as a result of this course. In some sense, the large enrollment for these courses allows the department to continue to defend and offer other lower enrollment courses for its majors.

MUS 141 Popular World Music

This course is in the process of being created, and should appear in the 2012-13 edition of the UNM Catalog. We plan to offer it in the Fall of 2012 for the first time. It has been developed by Scott Ney (Prof. of Percussion) and will cover popular music styles from around the world, such as Reggae, Ska, Samba, Salsa, Flamenco, and Afropop, and artists such as Bob Marley, Ladysmith Black Mambazo, Tito Puente. This is a course designed for students with no formal music background, and is part of a series of course we have conceptualized to widen the appeal of studying music.

MUS 142 Rock Music Appreciation

This course will be offered for the first time this coming spring semester, and already enrollment is at maximum (25), so this promises to be a popular class. The content includes an introduction to the fundamentals of music and the development of listening skills through the examination of rock music, including its history, styles and significance in the realm of popular music. It is advertised as requiring no musical background and the idea is to introduce the study and appreciation of music to students who might feel reluctant to take a Music Appreciation course about “long-hair” music. The course will be taught by Glenn Kostur, Director of Jazz Studies.

MUS 172 Jazz History

Next to Music Appreciation, this course is probably the next most popular course for non-music majors. The daytime section draws about 100 students each semester (limited by available space) and the evening section draws 40-50 students. The summer semester generally sees an additional 60 students enrolled. The qualities required for the proper staffing of this course are similar to that of Music Appreciation. Adjunct Professor Mark Tatum, who also teaches applied doublebass and has an active career as a symphony musician as well as a jazz bassist, has generally taught the course. Several other full-time faculty members could also do so and they would be strongly considered when appropriate.

MUS 271 Music Today

Professor Nancy Uscher, who is no longer at UNM, developed this course years ago and designed it to be a survey of how Western art music and popular music developed during the 20th century, especially with regard to the effect that social and economic forces had upon the art. At its inception, the course attracted around thirty students per semester but it did not retain its popularity after Prof. Uscher quit teaching the course. Low enrollment has necessitated the cancellation of the class several times. It was taught this fall at one of the branch campuses, but we are not currently planning to offer it on the main campus.

MUS 371 Music History for Non-Majors

The offering of this course is similar in intent to that of Music Theory for the Non-Major. There is no expectation of a large enrollment (usually 20-30 students when offered) but it provides a service for students who would like a deeper involvement with music history without the intensity of the courses offered to music majors. Some students who take both this course and the Theory-Non Major course do eventually become music majors.

The professor assigned to this course needs to be experienced but know how to set realistic demands for those students who may not necessarily even read music. Two full-time professors, Kevin Vigneau (oboe) and Jeff Piper (trumpet) have successfully taught this course recently and they both meet the criteria above.

MUS 375 The Beatles’ Musical Revolution

This course was created last year by our trumpet professor Jeff Piper. It had been previously offered as a topics class with good enrollment. This spring Prof. Piper will teach three sections of the course, one of them online, and already all three are full, with 54 students each for the traditional sections and 31 for the online section. Again, our motivation is to try to reach students through a style with which they are comfortable, in the hopes that perhaps in the future they will continue learning about music in other styles, including classical.

University Chorus

It should also be noted that at least one of the department choirs—the University Chorus—is aimed at the general University student and/or the community. Community members of the University Chorus may sign up for the course through the Continuing Education division and this very popular group is a large chorus, primarily made up of community members, that has performed major works throughout the past years.

Marching Band

Finally, the Marching Band experience is one that attracts numerous students to the inimitable heady combination of music and sports. Some students who initially enroll in the bands for the “pep” function eventually also become music majors.

ENROLLMENT FIGURES, SPRING 2011 & FALL 2011		
Course	Spring 2011	Fall 2011
MUS 102 <i>Music for the Non-Major</i>	114	39
MUS 116 <i>Group Guitar I</i>	21	23
MUS 117 <i>Group Guitar II</i>	18	13
MUS 139 <i>Music Appreciation</i>	881	1175
MUS 142 <i>Rock Music Appreciation</i>	N/A	N/A
MUS 172 <i>Jazz History</i>	192	191
MUS 271 <i>Music Today</i>	N/A	N/A
MUS 371 <i>Music History for Non-Majors</i>	N/A	24
MUS 375 <i>The Beatles’ Musical Revolution</i>	112	31
MUS 143 <i>University Chorus</i>	35	33
MUS 241 <i>Marching Band</i>	N/A	241

Enrollment Policies for Non-Music Majors

In general, the Department of Music allows talented non-majors to enroll in major ensembles and for private studio instruction. Many courses primarily intended for music majors have prerequisites so that it would only be possible for a non-major to take courses intended for the music major in sequence. While there is a policy that does not permit the enrollment of non-music majors for applied music beyond the first year level, exceptions are granted for students of superior talent in the context of a studio that is not full (and therefore non-majors are not replacing majors in the studio).

SPECIFIC ASPECTS OF MUSIC IN GENERAL EDUCATION

The General College Student

The Department of Music embraces NASM guidelines and encourages non-majors to enroll in music ensembles, choirs, and courses by making these experiences enjoyable, rewarding, and challenging. All music events are advertised widely on campus and off through concert calendars, the web site, and public advertisements with students receiving a significant concert discount (music students have passes to all musical events).

Training of the Professional Musician

In general, the Department of Music discourages a narrow view of the professional musician as solely married to the individual craft. Students are required to participate in ensembles regardless of solo proficiency, and the department seeks to develop as many concert venues outside the University as possible. For instance, the Contemporary Music Ensemble has performed in the Outpost Performance Space, the Concert Choir has performed at various churches in town and around the state, and the Orchestra has performed at the National Hispanic Cultural Center in Albuquerque. Interdisciplinary courses have been more encouraged by the University and this has spurred such remarkable programs as that led by adjunct faculty member Patricia Repar in which student and faculty musicians are performing at health center venues such as waiting rooms and hospices. While no specific course addresses such matters as the artist's responsibility to society, this is certainly discussed in such classes as Composition, Studies in 20th-Century Music, and Jazz History. One area of improvement needed is at the College level where the interdisciplinary arts courses have not been as successful as most would desire. The College is always reexamining both course content and curriculum for those interdisciplinary courses offered at the college level.

Faculty and Administrative Involvement

The Department of Music meets the standards described in Section III.P.3. of the NASM Handbook as detailed throughout the Self-Study.

The Local Community

The Department of Music meets the standards described on III.P.4. of the NASM Handbook as detailed throughout the Self-Study. It should additionally be noted that the Chair of the Department of Music serves on various boards in the community.

The Media

The Department of Music meets the standards described on III.P.5. of the NASM Handbook as detailed throughout the Self-Study. The Department wholeheartedly agrees, “an aggressive advertising and promotional campaign utilizing all media should be maintained for the music program” to the extent that we are able to afford within limited means.

Arts and Educational Policy Development

Such matters are largely addressed within the Dean’s Policy Council, a body that includes all College of Fine Arts Chairs and Directors of Institutes and Museums. The Dean is the face of all such Arts initiatives and policies but there is regular discussion of a wide variety of contemporary and sociological issues occurring in higher education.

MDP II E. 2 and 3

2. Practices for Assigning Teachers to General Studies Courses in Music.

The institution has no policy for assigning teachers to general studies in music. However, the Department of Music values these general studies courses as important because they generate interest in department events and in the art of music. They also benefit the Department by generating a large number of student credit hours. Because of their importance to the Department, we therefore, assign these courses to highly qualified and charismatic instructors. The chair receives enrollment reports regularly and when the numbers indicate either lower enrollment or a larger than normal withdrawal rate, this data often is a signal corresponding to the instructor's effectiveness in the course. In cases where the instructor is teaching the general studies course for the first time, some leeway is given with respect to giving an appropriate time for the instructor to master the pedagogy of the course and this practice has worked in cultivating new faculty. The bottom line, however, is that all such courses (including but not limited to, Music Appreciation, Jazz History (also a music major course), Music Theory for Non-Majors, The Beatles' Musical Revolution and Rock Music Appreciation) must be taught at a level commensurate with the strong interest of the public and the desire of students to discover this material in depth.

3. Policies Regarding Enrollment of Non-Majors in Courses Intended for Music Majors.

The institution has no policies with respect to enrollment of non-majors in courses designated as primarily for music majors. However, Department policy is as follows:

ENROLLMENT IN APPLIED MUSIC:

Enrollment of non-majors in applied courses occurs both through audition and through a pre-set priority list, with music performance majors receiving first priority, followed by music majors on the primary instrument, music majors on a secondary instrument, music minors, and then non-majors. However, where non-majors are also enrolled in an ensemble and functioning as a major (designated as "pre-majors" by the university), applied lessons are required at the undergraduate level. The Department of Music has a policy at the undergraduate level that requires all students studying applied lessons to be in a major ensemble (with substitutions allowed based on audition). The major ensemble directors or the Department Chair may grant exceptions. As a result, non-majors regularly enroll in ensembles such as Marching Band or Symphonic Band and a few non-majors with considerable talent may also enroll in applied music.

The applied music priority list for applied music is published in more detail in the Department of Music Faculty Policy Manual at http://music.unm.edu/resources/faculty_resources/faculty_policy_hndbk/teaching_responsibilities.htm - [appliedmusiclessons](http://music.unm.edu/resources/faculty_resources/faculty_policy_hndbk/teaching_responsibilities.htm). The policy is also published in the UNM *Catalog* online at <http://catalog.unm.edu/catalogs/2011-2012/colleges/fine-arts/music/index.html>

ENROLLMENT IN ENSEMBLES:

With a few exceptions, all ensembles are open to all students, subject to audition. This policy appears on the Department's webpage under Ensembles:

http://music.unm.edu/ensembles/student_ensembles/index.htm and many of the ensembles publish similar information on their individual pages (for example, the Early Music Ensemble at http://music.unm.edu/ensembles/student_ensembles/early_music.htm, the Guitar Ensemble page at

http://music.unm.edu/ensembles/student_ensembles/chamber_ensembles.htm, and the choral webpage at http://music.unm.edu/ensembles/student_ensembles/choral.htm. We

also advertise the ensembles as open to all students each semester in the Course Description Booklet—see the Spring 2012 version online at

http://music.unm.edu/academics/schedule_of_classes/2012_Spr_Bklt.pdf.

ENROLLMENT IN GENERAL MUSIC COURSES:

Non-Majors may enroll in courses intended for the music major but most of these have prerequisites or require instructor permission, thereby assuring the competence and experience of such non-majors. Limitation statements are included in course descriptions published in the Catalog, and these are programmed into the Banner registration system, so that a student will need to have taken the published prerequisites or else obtained an instructor's override in order to add the course to his or her schedule.

MDPIII Evaluation, Planning, Projections

- A. See Strategic Plan for Department of Music and College of Fine Arts in MDP A.2
- B. The Academic Program Review occurs on a 7-year cycle for many units at the University but for music is held on a 10-year cycle in order to coincide with NASM accreditation. All policies, materials, and requirements can be found on the Academic Program Review website: <http://www.unm.edu/~apr/>
- C.

DISCUSSION DRAFT

College of Fine Arts / Department of Music's Request for Space

Report Purpose:

The purpose of this report is to respond to the space allocation requests that were made by the Department of Music. On October 6, 2011 the Department of Music submitted a Space Allocation request for two additional classrooms in Building 67, Education Classroom Building. And, in a September 6, 2011 letter to the Dean, the department requested fifteen (15) additional faculty studio spaces.

Background:

- The various Music programs have increased in the last 5 years, especially in 2008-09 (*see growth chart below*) while available department facilities have remained constant. This has resulted in the department making trade-offs to convert practice rooms to a computer lab, storage and offices, thus reducing the number of practice rooms.
 - B-223 / B-221: Converted to a computer lab
 - B-202: Converted to a Smart Lab
 - B-207, B-219, B-230, B-233, and B-248: Converted to offices
 - B-206, B-229, B-250, B-252 and B-258: Converted to storage
- In the short-term, the department's priority appears to be returning offices on the B level back to practice rooms as they were originally intended, and/or providing additional instrument storage space.
- UNM has very limited capital and/or minor repair funding. UNM has limited vacant space on campus that can be reassigned or repurposed.
- Following a review of classrooms by Planning and Campus Development and the Registrar's Office, at this time, the two classrooms and adjacent storage space requested by the Music Department in the Education Classroom Building cannot be shifted from general classroom usage to dedicated Music department usage.
- In response to the Department of Music's suggestion to create offices on the roof of the Fine Arts building, in November 2011, the Office of Planning and Campus Development hired a local architectural firm to review the feasibility of constructing approximately 2000 square feet of office space on the roof the Fine Arts Building. While construction is possible, it would be cost prohibitive for the amount of area being realized.

Short-term Recommendations: (*Note: this report does not address any possible long-term needs and/or options.*)

Offices:

It is recommended that 7 offices on the third floor of Hokona be allocated to the department. Seven represents the five practice rooms that were converted to offices plus two additional offices for the anticipated new faculty hires for Fall 2012. It will be up to the department to determine how office assignments should be shifted between existing offices and the seven in Hokona Hall. While the offices in Hokona are larger than average faculty offices (about 175-190 NASF), the offices are not studio sized 250 NASF. This results in the ability to return 5 spaces to practice rooms or to provide additional storage rooms.

Classrooms:

1. It is recommended that the department shift classes to general scheduled rooms where possible. This could result in providing additional hours per week for other uses including practice.
2. To assist with future space requests, it is recommended that the department document the uses (other than use of the spaces for credit classes) of the various spaces and uses of all practice rooms. Since the department currently does not document these uses of classrooms or all practice rooms, it is difficult to quantify the departmental needs for additional space.
3. It is recommended that the department continue to work with the Registrar’s office to resolve classroom-scheduling issues.
4. It is recommended that the department explore the possibility of joint use of a computer lab in Hartung with IFDM and/or Theatre. If this would be possible, it would vacate B-223 for other uses.
5. It is recommended that the department work with the College to explore the feasibility of creating a College-wide, joint-use computer facility on the lower level of Hartung Building.

MUSIC AND COLLEGE OF FINE ARTS SCH								
	2004-05	2005-06	2006-07	2007-08	2008-09	2009-10	5 yr change	5 yr % change
Music								
ugrad sch	12,954	13,218	12,436	12,891	15,000	14,981	2,027	15.6%
grad sch	1,288	1,229	923	961	998	1,247	-41	-3.2%
Total Music annual change	14,242	14,447	13,359	13,852	15,998	16,228	1,986	13.9%
		1%	-8%	4%	15%	1%		
% college	31%	32%	30%	32%	35%	32%		
College								
ugrad sch	42,148	42,434	40,992	40,472	42,868	47,271	5,123	12.2%
grad sch	3,065	2,826	2,876	2,744	2,948	2,998	-67	-2.2%
Total College annual change	45,213	45,260	43,868	43,216	45,816	50,269	5,056	11.2%
		0%	-3%	-1%	6%	10%		

Music / College SCH

